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JAN 12 1912

MOVING PICTURE NEWS

Volume V
No. 1

January 6
1912

PRICE
TEN

SCENE FROM
Vengeance Vs. Love
GREAT NORTHERN RELEASE
February 1st

PN1993
.M6

THE MAJESTIC

Is now firmly established among the leaders in the manufacturing of high class pictures, as is evidenced by the congratulatory letters received daily.

These letters come unsolicited from the exhibitors throughout the country—exhibitors who appreciate our efforts to improve the quality of the Independent programme.

Miss Dolly Spurr, the owner of the Royal Theatre, Marion, Indiana, sends us the following:

"It looks like Majestic pictures are going to outrival in popularity any make of film we have had yet. May another New Year bring four Majestics a week; I can never get too much of a good thing."

TWO GOOD MAJESTICS A WEEK

SUNDAY, JANUARY 7TH. "TRAINING A HUSBAND"—A fine comedy—a fault-finding husband who temporarily gets the whip hand of his wife and his mother-in-law through the aid of his pretty stenographer, but who is finally put in his properly humble position—a comedy of complications.

FRIDAY, JANUARY 12TH, "GOSSIP"—A double exposure comedy, showing exterior and interior scenes at same time—relating the bad effects of gossip—how the story grows as told from one to another and the sure cure for the dreaded evil.

SUNDAY, JANUARY 14th, "HIS FATE'S REHEARSAL"—One of the strongest dramatic pictures ever produced—the husband reaching home after a bad night's carousal and his wife's father, a physician, administers treatment which causes husband to live through a terrible strain of mind—a strong picture—a good moral lesson.

FRIDAY, JANUARY 19TH, "NEXT"—A roaring comedy—the lonesome barber, the manicure girl, the nice boy falls in love, thrown out by parents and finally the manicure girl wins parents—a laugh every foot.

SUNDAY, JANUARY 21ST, "SPARE THE ROD"—A strong lesson, showing the results of using the whip on children—the temper of the father is finally overcome by the ever loving mother who takes child from home, earns her own living by teaching school and finally shows husband the error of his ways.

FRIDAY, JANUARY 26TH, "THAT EXPENSIVE RIDE"—A comedy. Father has a little extra money, hires an automobile, apparently runs over a woman who then proceeds to extract money, piano, furniture and medicine. Father finally driven to poverty until the discovery of farce and deception.

SUNDAY, JANUARY 28TH, "A MOTHER'S SACRIFICE"—The widow at home, in love with a young fellow, who partly returns the affection—the return of the widow's daughter from school—the transferring of affection of young fellow from mother to daughter—then the hidden suffering and sacrifice for strong love for her daughter.

Each and every one of the January pictures is first class in every detail—each one with a clever and distinct plot. Each one should be in every Independent Theatre in America, and the only way to secure them is to insist every day that your Exchange gives them to you.

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

THE YEAR 1912 will be CHRONICLED in FILM HISTORY as the NEW ERA in PICTURE ENTERTAINMENT. Upon JANUARY 20th we will introduce to the American people CIN-ES FILMS with the magnificent spectacle

"BRUTUS"

being an adaptation from Shakespeare's "Julius Cæsar," showing the death of Cæsar, the flight of Brutus from Rome, the appearance of Cæsar's ghost to Brutus, his death upon the battlefield, and the Battle of Philippi.

On our next regular release date, Tuesday, January 23d, our offering will be a CIN-ES split reel

THE BRAVE DESERVE THE FAIR— ARTISTIC VENICE

Then comes our URBAN-ECLIPSE release on Wednesday, January 24th,

A WOMAN'S WRATH

a production of unusual interest, giving a most remarkable example of dramatic acting by Madame Dermoz.

Following soon thereafter, we will release

JOSEPH IN EGYPT

another CIN-ES MARVEL, and a FAITHFUL INTERPRETATION of the biblical story.

For several months past, Exhibitors everywhere as well as the theatre-going public have been looking forward to the next advance step in the upward tendency of the photo-play and now eagerly welcome Cin-es and the new Urban-Eclipse films.

Beginning with the new era, KOSMIK film releases will be as follows:

EVERY TUESDAY .....A **CIN-ES**
EVERY WEDNESDAY.....AN **URBAN-ECLIPSE**
EVERY SATURDAY.....A **CIN-ES**

This WEEKLY program will be INDISPENSABLE to EXHIBITORS whose patrons exact the VERY BEST.

Kosmik releases will include:

DRAMAS staged in MARVELOUS magnificence, that grip the SPECTATOR.

COMEDIES of that CLEAN, WHOLESOME brand that prove the UNDOING of the PESSIMIST.

SUBJECTS OF EVERY CHARACTER designed to SPELLBIND patrons of the moving picture show.

Watch the Trade Papers and our Advance Bulletins for COMING KOSMIC CLASSICS.

GEORGE KLEINE

166 North State Street CHICAGO

Licensed by Motion Picture Patents Company.

THE THANHOUSER "GREATEST JANUARY"

3 and 8 Sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne"

CHECK 'EM AS YOU GET 'EM—"GREATEST JANUARY" AT A GLANCE

JAN. 16 [Tuesday]
"DR. JEKYLL AND MR. HYDE," Robert Louis Stevenson's Most Powerful Story.

JAN. 19 [Friday]
"A NIAGARA HONEYMOON," First of the Niagara Falls Scenic Gems.

JAN. 26 [Friday]
"EAST LYNNE" (2 reels), Greatest Filmization of the World's Best Known Drama.

JAN. 30 [Tuesday]
"AS IT WAS IN THE BEGINNING," Another Wonderful Make-You-Think Picture.

RELEASED TUESDAY, JAN. 16
"Greatest January's" Psychological Subject

Dr. Jekyll and Mr. Hyde

By Robert Louis Stevenson

This is the famous story of the physician who tested of the drug that changed one from a good man to an evil one. A conscientious man who has devoted his life to the saving of human life, a swallow of the drug makes him a beast who would destroy all within his reach, and another swallow restores him to his normal balance. But one day the drug bottle breaks, while he is in the evil state, and he can't GET the OTHER swallow! The film tells the thrilling rest.

"DR. JEKYLL AND MR. HYDE"

RELEASED FRIDAY, JAN. 19
"Greatest January's" Scenic Gem

A Niagara Honeymoon

STAGED RIGHT AT THE FALLS AND EN ROUTE TO THE FALLS

In this unusual comedy-drama you leave New York for Niagara Falls with a pair of Newlyweds and marvel with them at the pretty sights on the way. Finally you reach "America's Greatest Cataract" and see some lively situations worked out in the localities that citizens of every nation pay large money to see. From far and wide they come to look at Niagara Falls, and far and wide they will welcome heartily the best moving picture ever taken there.

EXTRA! Three and Eight Sheet Posters for "DR. JEKYLL AND MR. HYDE" and "EAST LYNNE"

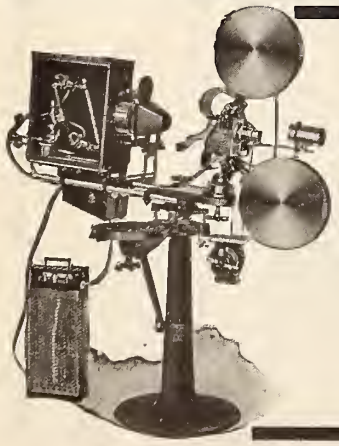
Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your "Greatest December" features. [am / am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....
Clip and Mail THIS Day

GETTING 2 2 A WEEK?

You can secure from your exchange three and eight-sheet posters for "Dr. Jekyll and Mr. Hyde," and "East Lynne." The supply of these posters is limited and it is requested that you give your exchange NOW an idea of how many you will require.

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.

Sales Company Agents for U. S. and Canada
3 and 8 sheets for "DR. JEKYLL AND MR. HYDE!"



THEY'RE ALL ON THE RUN

THE 1912 MODEL MOTIOGRAPH IS DAILY REPLACING MACHINES OF ALL OTHER MAKES.

THIS MODEL HAS PROVEN EVEN MORE POPULAR THAN EARLIER MODELS—AND THE MOTIOGRAPH HAS ALWAYS BEEN POPULAR WITH GOOD OPERATORS.

Mr. Bartholomae, Prop. Garfield Theatre, Chicago, says: "I am building a new house now and nothing but **The Motiograph** will do."

A. L. Orr, of Dwight, Illinois, says: "I would not have any other make machine. **The Motiograph** is the best and I have used them all, not a dollar for repairs in a year."

AN IMPORTANT INSTALLATION LAST WEEK WAS THE PLACING OF A 1912 MODEL IN THE JANET, CHICAGO. Says Mr. Hyman, the owner: "We are more than pleased; we will put **The Motiograph** in our other house."

1912 Models now being shipped.

The Enterprise Optical Manufacturing Co.

568 WEST RANDOLPH ST., CHICAGO.

For Sale by Live Dealers Everywhere.

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The Moving Picture News

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Volume V **January 6, 1912** **Number 1**

INSTALLATION OF MOVING PICTURE MACHINES IN NEW YORK CITY PUBLIC SCHOOLS A MATTER OF SAFETY AND EXPENSE

An interview was recently obtained by one of our staff from a prominent member of the Board of Education of New York City, whereby the following information was obtained. Said the worthy gentleman: "The installation of moving picture projecting machines into the public schools is merely a question of safety and expense. With regard to the expense, that could be easily overcome, and it lies with the moving picture people to make it possible for the city to undertake the extra expense. When I bought my first bicycle I paid $145 for it, but the last one I bought cost me but $25, and so it will be with the motion picture projecting machine.

"It is only a question of time when the moving picture will be in common use in the public schools. Just as soon as we can be supplied with non-inflammable films and non-combustible machines practically the only obstacle to the use of the moving picture in the classroom will have been overcome, providing the expense be made reasonable. I personally am strongly in favor of teaching science, geography and history by means of the moving picture. Our teachers are departmental teachers. For instance all the classes in history go to the one room to be taught by the same teacher, therefore a projecting machine could be installed in that one room doing service for all the classes, and so on with other subjects."

Already moving pictures have been tried at recreation centers in Brooklyn, resulting in an average attendance of over one thousand people, while the street outside the school buildings was crowded with disappointed ones. Strong letters from clergymen and others were received by the Board of Education approving the innovation. At the suggestion of Dr. Still the films used were of the following classes:

Dramatic, Geographical, Literary and Historical. The following is a list of the films used, and which were secured from the General Film Company:

First week—
(1) Sensational Logging.
(2) Alice's Adventures in Wonderland.
(3) Panama Canal Operations in 1911.
(4) Declaration of Independence.

Second week—
(1) Summer Babies.
(2) To the Aid of Stonewall Jackson.
(3) Dr. Charcot's Trip Towards the South Pole.
(4) Wild Animals in Captivity.

Third week—
(1) Autumn Leaves.
(2) Enoch Arden (3 reels).
(3) Easter Babies.
(4) Napoleon in 1814.

Fourth week—
(1) The Fly Pest.
(2) How Flies Carry Contagion.
(3) Sea Birds in Their Haunts.
(4) Battle Hymns of the Republic.

This is the point in the program at which they had arrived when the fire department interfered, maintaining that the booths used must be protected by asbestos board instead of asbestos cloth.

The following quotation from the statement of plans of Nov. 14, 1911, filed away in the records of the Board of Education will give some idea of the place which is being accorded the moving picture in educational circles.

"The attendance of whole families is to be encouraged, for it is realized that many mothers and fathers cannot be present unless they take their little ones with them. The advantage of the plan will be to furnish a place in the well-lit, comfortable, modern school buildings where the entire family may enjoy a refined entertainment."

Children will not be admitted unless accompanied by their parents or adult friends. Hon. Egerton L. Winthrop, Jr., president of the Board of Education, is to be congratulated upon this advance movement inaugurated in the schools, and the Brooklyn people of all faiths and races will rejoice that it is owing to the excellent work of some of its leading citizens that the new work has been successfully accomplished.

Many of our great educators and litterateurs have taken a strong ground in favor of moving pictures. Prof. Frederick Starr, of the University of Chicago, has pronounced the moving picture to be the highest type of entertainment in the world. Mark Twain, shortly before his death, said: "The modern moving picture show makes one feel brighter, healthier, and happier."

The sentiment contained in the above quotation we will infer is but the beginning of the end—the beginning of the advent of the educational millennium which the future promises to bring forth in the use of the moving picture in the every-day education of the nation's children.

RE THE DONALDSON-MacDONALD ARTICLE BY EDWARD W. MURPHY

By Margaret I. MacDonald

I WAS much interested in the letter of Edward W. Murphy, published in the December 23d issue of this magazine, and commencing at the bottom of column 2, page 7, in which Mr. Leonard Donaldson and myself were, so to speak, hauled over the coals. And I want to say to Mr. Murphy that I admire his straightforwardness in voicing his opinion. I have a great deal of respect for the man who is true to his own convictions. Also, if Mr. Murphy lives up to the high ideals which his words would imply, then we want more of his kind in the motion picture business. Even though I may ask to be allowed to differ with Mr. Murphy on some points, I always was and always will be of the opinion that one of the things that this world must grant us is a right to an opinion of our own. We have, all of us, different viewpoints, and have a right to maintain them. If it is your lot to reside on the hilltop, and mine to reside in the valley, my valley has not to me the picturesqueness lent to your view by the enchantment of distance, nor has your hilltop to you the bold outline of giant proportions raising its noble head against the Western horizon that it has to me. Therefore we must bear with one another and a difference of opinion must not be allowed to break the sympathy of brotherhood, nor to more than momentarily disturb the harmony of universal thought.

I do truly believe, Mr. Murphy, that every picture has some educational value; but still I am willing to blend my thought in a trifle with yours and say that though there may be some educational value in each picture, there may be at the same time a tiny serpent lurking amid the shadows on the screen.

In speaking of life as it is, I fancy Mr. Donaldson referred to the mental attributes and physical system in their natural bent. You, in your reasoning, must mean life as it is to-day, for after all immorality is nothing more or less than the result of generations of abuse and misuse of passions and attributes applied to the human system for other purposes than those for which they have been used. There is nothing in the love passion which is impure. It is as pure in its natural instinct as the carrying of the pollen from blossom to blossom by the busy bee and as purposeful as the falling of the spring rain on the seared winter meadows. You are right with regard to the child being shown pictures in which are vulgar demonstrations of passion. The influence is not good, although I will venture to say that not half a dozen children in a hundred will give more than a passing thought to that portion of the picture.

I am glad to be able to say, feeling the conviction of my words, that the picture with even a trace of immorality is now almost a thing of the past, and where there is a shadow of doubt as to the impression to be made by the picture on the public, the moral is, as a rule, so prominently set forward as to make the strongest impress of the two; environment has the largest part in the molding of the character of the child.

And as I have said many times before, the unhealthy environment of at least one-half of the population of the great cities makes the moving picture theater as an educator and an instigator of good morals more than ever necessary. We must therefore have the children see the pictures, and in order that the moving picture theater be kept a proper and wholesome place of amusement, we need more men of Mr. Murphy's stamp.

I think we are now in a position to shake hands on the subject, Mr. Murphy. And I am sure that we will be glad to hear from you again, as an added opinion always opens up room for new thought.

Rockville, Ind.—Plans are under way for the erection of a new $10,000 theater here. J. M. Johns, F. H. Nichols, H. Maxwell and others are behind the proposition.

PROJECTION

Not all managers study projection as they should. Projection has much to do with making the picture good or otherwise. A poor film well projected is better on the screen than a good film poorly projected, yet managers neglect this important point and allow their projection to drift from bad to worse, or even worst.

The writer has in mind one manager who has made a study of projection. He tried practically every curtain on the market, but none of them suited him. Perhaps his outfit was poor. Anyhow burglars broke into his place and carried away his lantern, several reels and about five hundred slides. When he replaced the lantern he bought the best he could get and the motion picture machine was the latest and the best. Then he began experimenting with his curtain. To-day he has the best projection known to the writer, bar none. He is in a small town, but his projection is better than the large theaters in the city.

His patrons do not realize how good it is. Many of them have never seen anything else. The writer has seen films run in larger theaters and has afterward seen them in this one. There was no comparison. Yet he has performed no miracle. He has merely taken advantage of the excellent apparatus for projection which is provided in numerous places in these days. Further, he has an operator who understands his business. He will not be hurried; for example, if a film breaks he will take his time about repairs, he will not rush, even though a storm of stamping arise.

Any manager can study projection. Perhaps not all would care to go to the extent of inventing a coating for their own curtains, but it would be better for their business if they made a sufficiently careful study to enable them to do this. They would know then whether their machinery was yielding its best. They would know whether their operators were performing their part of the contract. And nothing of this character is too much trouble. It is only by taking infinite pains that anything is accomplished. And you can all afford to take infinite pains to make your theaters successful.

Your audiences will appreciate anything you have to offer which is better than they have been used to seeing. They will return again and again and they will tell all their friends that you have the best pictures, even though you may be showing the same films as the man down the street. The projection, or the way you present them, makes the difference. Yours look well. His look ill. The audience is critical enough to know there is a difference, though they do not understand what makes it. They think your pictures are better, therefore, they patronize you.

If projection were more carefully studied and each manager developed this important feature of his exhibiting as well as he might there would be less complaint about technically imperfect pictures and there would be many more satisfied people.

It must be remembered that the motion picture theater is attracting a better class of people each day. Those who love pictures for their own sakes, not because they tell a love story or illustrate a Western adventure, are going more and more. There is one theater which the writer knows, in a rather small town, which has patrons who go in their automobiles. Often society women make an afternoon at this theater a feature of their social functions.

This would be impossible were it not for the excellence of the pictures, but he has performed no miracle. He has simply taken advantage of the opportunities offered him. Any manager can do the same. But it must be admitted that every manager does not look for these opportunities as assiduously as he might. But of course that is another story which need not be told here.

Success is not a difficult problem. On the contrary it can be secured with the exercise of a little care, and it depends wholly upon the manager whether that care shall be exercised. He alone can determine what is to be done. Therefore, upon him alone depends the success or failure of an enterprise of this character. What managers do in one place can be done in others. Therefore, you are at liberty to go ahead and do business with all the modern improvements and all the possibilities fully developed.

NIAGARA FALLS A "BACK DROP" FOR PICTURE

The Thanhouser offices announce that they have received the first negative produced by their special Niagara Falls company, and will put the reel on the market with a regular release Friday, January 19, under the title of "A Niagara Honeymoon." This is the company that was sent to the Falls with the best plots on hand at the Thanhouser studios, to play them with the "World's

Greatest Cataract" as a "back drop." The first release is a comedy drama.

Its locale is all the way from New York to Niagara. Beginning in the railroad depot in the Metropolis the story takes you to every point of the famous Falls. The situations are worked out in the spots that have been snapped by a million "still" cameras. And these spots are "caught" as only a motion camera could catch them. One happy scene has the Horseshoe Falls as a background; another, the American Falls; another, Prospect Point; another, Whirlpool Rapids; another, Goat Island; another, the Suspension Bridge. The reel will cause a sensation in houses numbering lovers of nature amongst the patrons.

NOTES OF INTEREST

The American Film Manufacturing Company, one of our most excellent Independent brotherhood, have issued as a souvenir of the company, a very handsome art calendar. This calendar, which is most artistically gotten up, contains a picture of the Stock Company of the American Film Manufacturing Company. Many of the members of this excellent stock company are well known to the public, and it is always with enthusiasm that they are greeted upon the screen in the excellent Western dramas which they have been giving the public.

* * * *

H. A. D'Arcy, late press agent for Liebler & Company and the Shuberts, has been appointed manager of the publicity department of the Lubin Film Company of Philadelphia.

* * * *

The Imp Films Company, 102 West 101st street, New York City, are issuing a set of photographs of the Imp players: King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed. Lyons, J. W. Cumpson, H. S. Mack, Farrel Macdonald, Margarita Fischer and Grace Lewis.

The set of ten photographs will be mailed to any address for 50 cents.

THE BRUTE
(Champion)

On Monday, January 22d, Champion will release an exceedingly convincing depiction of the evils of drink. An entire family is made wretched by the horrible debauches of the father, who creates havoc with everything his frenzied hands grasp. Bad as the conditions are, the worst stage is reached when the drink-crazed fiend violently attacks his wife. Eventually the Grim Reaper steps in and absorbs his soul, thus stopping a lowly and brutal career.

It is a powerful sermon and will determinedly check the most fallen subject of drink.

GET POSTED!

The new and much discussed Gem Company is issuing a postcard—a poem of a postcard! On one side is bright, bewitching, pretty, piquant, sunshiny Miss Marion Leonard, and on the other side is ten thousand addresses. That's the number of exhibitors who are going to receive the beautiful souvenir. That's almost the number who have asked for it.

For it all came about in this manner, thus, to wit, namely, viz.: There were so many requests for Miss Leonard's photograph from prospective Gem exhibitors, that the Gem Company decided to heed the demand, and the postcard is the answer.

Or one of them. For the ultimate answer, of course, is Miss Marion Leonard herself, and the first Gem release, which is Sunday, January 21st. We mention the date for the benefit of the three or four who do not already know it.

It seems that Christmas isn't over yet. The real Santa Claus of film-land is to visit us January 21st. And rumor hath it that the exhibitors are hanging up their stockings.

A MAN'S A MAN
(Solax)

In the Solax production of "A Man 's A Man," which is to be released Friday, January 19th, a Jew is represented as a man and not a subject of ridicule. The poor peddler, although he is wronged by a thoughtless and happy-go-lucky mixer, not only forgives but is big enough to protect the offender from mob violence.

The production shows one of the finest managed mob scenes seen on any stage. There are nearly seventy-five people in the mob and they are all good supers, all there for a purpose and strengthen the ensemble. They are led into the Jew's home to lynch a man who has run down a child. The man is in hiding in the Jew's home. Although it is his own child who has been run down, the Jew protects the offender.

There is an interesting counter-plot which brings out strongly the emotional and tensely dramatic values of the entire production.

Chicago, Ill.—The Devon Theater, at 6517 North Clark street, was damaged by fire to the amount of $500.

Milwaukee, Wis.—P. Phillippi and J. Eberhardy are preparing to erect a motion picture theater at Hopkins and Twenty-third streets, at a cost of $7,500.

SCENE FROM "THE CHRISTIAN MARTYRS"
Gaumont Independent release. The Martyred Christians offering final prayer before their exposure to the savage lions in the arena.

A MAN'S A MAN
(Solax)

For centuries the popular impression of the Jew has been gleaned from the material, the unrelenting and the uncompromising figure of Shylock as portrayed by Shakespeare in the "Merchant of Venice." Up to very recently

the stage Jew was the only type which furnished universal amusement. Vaudeville has had its own way of showing him and the legitimate has had its way. Burlesque has had still another way, in which it portrayed the unfortunate brethren of Israel. Although each of these branches of amusement apparently attempted to represent the Jew with fidelity, not one of them saw possibilities in showing the Jew in another way than in long whiskers, derby hat down to the ears and hands moving like the fins of a fish.

Within the last few years what has been commonly known as mirth-provoking stake Jew has been gradually disappearing from view and in his place has come the new type of Jew—the American Jew—the Jew who is doing his share in American business, society and politics. No longer are Jews being represented in the old ways, but they are showing him in his new environment, where his manhood, his sentiments and his convictions are not burlesqued, but are idealized.

HALLBERG ECONOMIZER USED WITH ALL MAKES OF MOVING PICTURE MACHINES

Mr. J. H. Hallberg, the "Economizer Man," reports many sales of the "Hallberg" in combination with all makes of motion picture machines. Among the more recent, a Simplex with Economizer, to Bijou Opera House, Bayonne, N. J.; Motiograph with Economizer to H. J. Northrup, Unadilla, N. Y; a special 70-ampere Economizer to be used in connection with Simplex machine at Empire Theater, Richmond, Va; also spot light, ticket receiver with other theatrical supplies to the new Criterion Theater, Rutherford, N. J.

NESTOR RELEASES

Nestor exhibited during the past week some excellent films. Two exceptionally good subjects (split reel), "The New Clerk" and "The Lost Address," released January

8th. These make an entertaining pair of pictures, they are real good fun and the kind that an audience would enjoy, just clean wholesome fun.

"Tracked Through the Desert," released January 10th, is a fine realistic Western picture and one of the best Western films we have seen.

ANOTHER CRACK IN THE LUBIN BELL

Albert McGovern is no longer with the Lubin forces. This able young director, finishing a two-years' engagement with the Trust's Philadelphia stronghold, is now hard at work in the Powers Duplex Studio, making picture plays that ought to be heard from—no doubt they will.

Mr. McGovern's coming to the Lubin Studio dates back to shortly before that concern's product took its place among the worthy films on the market. His early work signalized the building of the new Lubin Studio, and the productions thereafter made stamp him as one of the master producers of the industry. As an actor he was for a long time a huge film favorite, but his aesthetic atmosphere has been responsible for most of the best bits of productive genius seen in the Lubin films.

Mr. McGovern comes to the Powers Company to take command of an excellent equipment, backed up by a faultless organization. He will stage some pictures now that will even excel his past efforts, and his work is sure to help the Powers Picture Play live up to all that Mr. Powers is claiming it to be—he will put a strong rivet into the proof.

THE SUN MURDERS

The accompanying weird illustration represents the dramatic value of a scientific fact, as utilized by the Powers Duplex Studio staff in a production called "A Mystery," which will be released early in February. Mr. Powers has taken advantage of this production to plant the moving picture one step further in the hearts of the public. This he accomplishes through a unique idea in construction. The story runs along interestingly until

the last scene, in which circumstances force one of the characters into a peculiar frame of mind; her next move is conjectural, and just at this point an announcement is flashed which offers to the audience a prize of $500 for the letter that best tells how the heroine should proceed, and why. There is no question that this will make the patrons talk, and Mr. Powers should receive some interesting returns.

It's A Mystery

how few good comedies are offered you comedy-hungry exhibitors! There's always seemed to be something lax or lacking in film-comedy-land—hasn't there? Well, Rex has explored that labyrinthine region and has discovered—the answer! You will find the answer and what you're looking for in

"The Boarding House Mystery"

which, gentlemen, is released on

THURSDAY, JANUARY 11th

ARE YOUR PATRONS FROM MISSOURI?

Then Show Them

"THE BOARDING HOUSE MYSTERY"

They'll See It!

It's a complete, compelling, contagious comedy. It's filmed quick-silver! It will make quick silver!

Solve the Mystery of Mediocre Comedy by Running

"THE BOARDING HOUSE MYSTERY"

REX

Rex Motion Picture Company

573 ELEVENTH AVENUE
NEW YORK CITY

Sales Co. says Rex consistency is a Mystery

SIDE LIGHTS ON THE CINEMATOGRAPH

By Leonard Donaldson

The Power of Publicity—The Trade Paper an Industrial Sine Qua Non

"A good business without advertising is like winking at a girl in the dark," truly wrote an American philosopher, "but advertising and general publicity when directed circumspectly is a sound and profitable investment." To-day publicity, as applied to the motion picture industry, does not only mean an increase in the advertisers' profits, but it has become a sine qua non; an indispensable branch of modern commerce. Like the majority of skilful arts, advertising has its ethical as well as its commercial and exaggerated side. Business ethics are gradually assuming definite shape and are now recognized throughout the most important business circles. The gulf is ever widening between the grossly exaggerated "ad" and the genuine one. This fact is supported by a well-known American authority, whose opinion I quote. "In the fulness of its development," he says, "the trade paper made its position more secure through the betterment of itself. To its trade it became an authority in the lines of merchandise it elected to exploit. In addition, every branch and detail of retail merchandise from stock and bookkeeping system, merchandise displays, advertising, store management, the matter of real cost and profit and a hundred and one other questions of import to the store were handled, illustrated and described in the best way. Men who had spent years as clerks, managers, merchants, buyers and heads of departments and business *were induced to align themselves with trade papers* devoted to the lines they were familiar with. The trade paper became a store on paper of the most modern, illuminating and progressive type. It dealt in recognized and believable facts. *It exploited new ideas from the whole merchandising* world; inaugurated competitions of such educational value that the sphere of the retailer grew to be of such importance as to overthrow one of the pet theories of general advertising. That theory, quite diligently practiced, was to force the dealer to sell goods through a public demand for them. (How forcibly this applies to the cinematograph industry!) This one practice erected more "sacred to the memory" mounds in the advertising graveyard than anything else in mind.

"The change was not too sudden," continues one authority. "As the trade paper more and more realized its province and entered into it, its method lost many crudities. *One of these* which deserved to have never been, *was the inane and cloying 'puff.'* Its one virtue was the addition of a wide range of polysyllabic superlatives to the vocabulary of the unfortunate scribe condemned to operate this gum—Factory!

"In many quarters where it should not be, this decadent confectionery still emulates Tennyson's brook. Just why, an inscrutable Providence could, but will not, tell. The time for recognition of the value to business and to advertising came to the trade paper at this time. The leaders devised advertising and store service and the planning and carrying out of sales and many other ideas of value to the retailer."

Now the retailer—the *exhibitor*, in this instance—has grown to depend upon his trade paper. However, the mere buying of the advertised article by the exhibitor has proved to be insufficient. Dependence upon the general advertising alone to achieve sales—in the case of the *producer*—in sufficient proportion to their results was a broken reed. Something more was needed. This one organization already mentioned divided the subsidiary but important "local features." These consisted, in the case of the exhibitor, of local advertising, circulars and booklets for local distribution and what not; but all of this was cleverly enough connected with the general publicity work—thus forming a perfect and complete scheme or campaign.

Co-operative advertising is more effective than independent action, and advertising in the press, *in a trade paper that holds independent views and which gives candid criticism of the goods which it advertises,* is a sound commercial investment. The exhibitor, Mr. Producer, is impressed by its systematic, persistent appeal. It has been noted by advanced experts in advertising that the human mind is so constructed and most appreciably influenced by, firstly, *novelty;* secondly, *pictures,* and thirdly, *repetition.* The effect which the motion picture has on the minds of an audience is precisely the same as that which a *repeated* advertisement in the particular journal closely connected with and devoted to the welfare and interest of the industry in connection with the advertiser's business has.

Enthusiastic advertising is necessary to success, being based upon a keen appreciation of its value, more especially providing the proposition or matter has distinct merit. The mission of the trade journal is to enable mankind to realize that particular trade's fullest possibilities; hence it is journals who undertake to procure all that mass of knowledge and information absolutely essential for the welfare of those intimately connected with a special industry must perforce be an immense medium for the progressive advertiser; whose duty it should be to grant the journal that measure of support that will extend its usefulness.

MAJESTIC FILM COMPANY GOING AHEAD

It seems incumbent upon us to speak again of the excellent work being done by the Majestic Film Company, and it is not too much to say that although it is the most youthful of the Independent firms, it is nevertheless one of the very best. It is especially noticeable that intelligent attention is being given the making of the moving picture from an artistic standpoint. Their photography is of the best, and the subjects chosen are worked out in the pictures with a view to uplifting the masses.

Majestic has a Sunday release, and that release is always found to have been specially prepared, and appropriate to the day—entertaining and containing good moral lessons.

Majestic is offering a number of good comedies to the public, comedies which are comedies, funny, clean and wholesome. All of their January releases are most excellent. "Gossip" to be released Friday, January 12th, is one of the finest lessons we have ever seen of the mischief-making gossip. The Sunday release of January 14th, "His Fate's Rehearsal," is one of the strongest dramas ever presented, containing a wonderful moral lesson. The dramatic work in this production is little short of perfection. Another wonderful drama, equal if not better than the last named, is the release of Sunday, January 28th, "A Mother's Sacrifice." Nothing has been left out of the latter production to make it almost absolutely perfect in its class of strong drama.

Other good releases are January 7th, "Training a Husband," a fine comedy; January 19th, "Next," another excellent comedy; January 21st, "Spare the Rod," which is a lesson to the child-beater, and January 26th, "That Expensive Ride," another fine comedy.

All success to the Majestic Film Company—they are made of the right stuff.

Lao Tze Said

是日匯兌
中國匯水每百
電匯每百
是日匯兌
日本匯水每百
司理人吉士
代理人楊樂
年
月

Lao Tze was a Chinaman who died more than a thousand years ago. But his wisdom still lives! He was a wise Chink! Translated, the above bit of brilliant philosophy means:

"Setting the tap-root deep, and making the spreading roots firm, ensure long life to the tree. He who knows how to plant shall not have his plant up-rooted. He who knows how to hold a thing shall not have it taken away."

WISE WORDS!

Make the spreading roots of your business firm, and your business will sprout and spread!

Let GEM be the Root of your Tree of Knowledge!

GEM will not only plant the seed, but it will reap the harvest for you!

"He who knows how to hold a thing shall not have it taken away."

Doesn't that apply to Independent exhibitors? Ponder wise old Lao Tze's advice! He had your business in mind when he scrawled those wisdom-words!

GEM WILL GO FAST, EVEN IN PHILADELPHIA

The News from the Seat of the Italian-Turkish War is Uncertain, But There is Nothing Uncertain About GEM QUALITY!

BE HAPPY! YOUR EXCHANGE HAS ORDERED GEM!

It's SUNDAY, January 21st, this 1912!

The GEM MOTION PICTURE CO.

All pictures will be sold through the Motion Pict. Dist. and Sales Co.

GREAT NORTHERN SPECIAL FEATURE FILM CO.

By Our "Roving Commissioner"

AGAIN the sturdy trunk throws out into the vast area of motion picture commerce a healthy branch of the robust parent energy. This time it is the pioneer of the long feature drama, the Great Northern Film Co., that is thrusting forward in true independent style a child which is to be the quintessence of art and

ELSIE FROLICH

proper business methods in motion-picturedom and feature film distribution.

The Great Northern Special Feature Film Co., which has been really parented by the Great Northern Film Co., is a corporation distinct by itself—distinct and different from the parent company. Again the pioneer spirit comes to the front, for it is the first to enter the field in this capacity. Its mission will be to handle special feature films and to sell state exhibition rights of same to parties interested. Films handled by this company will be safely protected against any infringement by proper compliance with the copyright laws. In brief, the Great Northern Special Feature Film Co. has for its object the exploiting of state exhibition rights of feature films and the supplying to the public exhibitions of dramatic art equal to that supplied by regular theaters, but at a lower price.

Up to date the feature film has in a measure gone begging; it has been somewhat of an outsider—an outsider of great merit. The feature film is educational of necessity,—for is not the dramatic art one of the highest forms of expression?—and under its name are found subjects suitable for school and college use, as well as to the needs of the masses. A reliable corporation for the exclusive handling of such films is not only a much-needed innovation, but is, no doubt, the commencement of a new era in the history of the moving picture.

It is an all-apparent fact that in the near future the moving picture film will be as essential in the school as the text-book; as much in keeping with propriety in the church as the pastor's sermon, and more essential in the entertainment and education of the masses than any other form of entertainment or education. The moving picture in general is, to say the very least, a wholesome entertainer; the feature film not only entertains but, like the pouring of oil on the joints, it does its work without any actual putting forth of energy on the part of the subject; it is a diversion—it lubricates the imagination and educates the mind without any actual effort on the part of that organ.

As if with wings the moving picture is climbing to the very pinnacle of the Temple of Knowledge, there to stand side by side with the printing press, the phonographic record, and all modern invention for the distribution of knowledge. There is no reason to doubt the fact that in the schools of the future the moving picture film and the phonographic record will join hands with the text-book, and that the trio will form the foundation of all modern educational methods.

The old bugbear of educational authorities, the inflammable film, is, we are told, soon to be replaced by the non-inflammable, non-combustible type, therefore the last of the line of obstacles in the pathway of the installation of the moving picture in the schools is almost obliterated. Those will be the days for the equipments of special feature films. That will be a time of harvest for the farseeing individual, and we congratulate the Great Northern

AUGUSTA BLADE

Film Co. on its promptness in stepping into the embrasure.

The new company will take up its quarters in the Lincoln Building, 1 Union Square, New York. All films handled by the Great Northern Special Feature Film Co. will first be subjected to the criticism of the National Board of Censorship before being placed on the market, and the verdict of the Board will in every case be abided by. The films will all be two and three-reel subjects. Business will be in full swing by February 1st. Among the first films

VALDEMAR PSILANDER

THROKILD ROASE

to be placed on the market by the company are the following: "A Victim of the Mormons," "A Nihilist Conspiracy," "Through Trials to Victory," and "The Call of a Woman."

It was my good fortune to be allowed a view of the last named subject, which will be one of the first releases of the new company. I have this to say in reference to it—it is a wonderful film. A story of marvelous human interest is told therein—told in a way that would touch the hardest heart—with a moral so prominently set forward as to be capable of fixing its impress upon the most obtuse mind. It is a picture wonderful in preparation, wonderful in action. As is known, the actors and actresses employed by the Great Northern Film Co. are the best that can be obtained in Europe, many being from the Royal Theater, Copenhagen.

The scenes are curtailed always at a point of keenest interest in just such a manner as are the different portions of a serial story—just when the suspense is great-

ROYAL THEATER, COPENHAGEN

est and the imaginative system is keyed up to the highest, the vision is cut off, leaving the onlooker at a tension of irresistible curiosity.

The principal roles are taken by Augusta Blade and Valdemar Psilander. The first scene is laid in a saloon, the tout ensemble of which is reeking with rowdyism—women behind the bar who interfere in a drunken brawl in which Owen Brown and his friends are participants. Later on Annie Bell, the heroine of the story, is insulted by the companions of Owen Brown; she is rescued by Owen. In consequence of his gallant deed he is invited to Annie's home. Seeing his apparent poverty, and in appreciation of the manly spirit displayed by the young man, she gives him money to buy a suit of clothes. On his second visit she discovers that he is unable to write, and immediately sets about to teach him.

Owen's visits at the home of his teacher and benefactress become more and more frequent. A strong tie of friendship having sprung up between them which gradually merges into a passion. Owen, unable any longer to hold his peace, pours out his tale of love and devotion at the feet of the young woman. His love reciprocated, they are soon installed in a home of their own, Owen still enthralled in the mazes of study, poring over lessons day after day, with the help of his gentle wife.

Once as they are walking and chatting gaily in the heat of a day in mid-summer, Owen is suddenly overcome by sunstroke. Nursed through a trying period of illness, he is at last convalescent but with a lapse of memory. Owing to his loss of memory, his old habits and passions creep back upon him, until one day, in the absence of his wife from the room, he throws aside the wraps

with which she has so carefully and tenderly enveloped him, and after consuming the contents of the decanter of liquor which sat on the table beside him, he puts on coat and hat and is soon in his old den with his ne'er-do-well companions.

Horrified at finding her husband gone, on her return Annie, after searching everywhere, at last ends up at the saloon, where she finds Owen sitting at a table drinking. Tearfully she uses every persuasion to entice him away from the saloon, only to be pushed aside, unrecognized by the wandering mind, and rudely thrust from the door by the woman in charge.

rushes to find him, only to discover that the portion of his life history in which she has figured is to him still a blank. She returns to her work broken hearted, and in her grief attempts suicide by swallowing poison, but is restrained by a sister nurse.

Following this is the scene showing Owen being wined and dined and crowned with laurels by a gathering of notables. In the midst of everything he is seized by a violent attack of his old malady. Escorted to the identical hospital in which his wife is doing duty as nurse, he is pronounced insane by the head doctor, and carried by force to a bed and is strapped carefully upon it. Annie is

SCENES FROM "THE CALL OF A WOMAN"

Broken hearted, Annie applies for a position of nurse which she sees advertised for in the paper, and is accepted. In the meantime Owen, whose reason has taken another turn and who, seeing a reward of $5,000 offered for the best novel submitted to a certain publshing house, proceeds to set down the adventures of his life, or at least those of them which he remembers. Laboring untiringly at the manuscript until finished, he at last submits it. The prize is eventually won by Owen.

The following scene shows him installed in luxury in his beautiful new home. Reading the newspaper Annie accidentally comes upon the bit of news treating of the winning of the prize by the successful young author, Owen Brown. Hastily throwing off her nurse's garb, she the nurse allotted him. Recognizing her husband who, having become quieted, has dropped off into a stupor, she quickly unfastens the straps, calls him by name, entreating him to hear her. At last he regains consciousness, and with it the lost link enveloping the chapter of his life with Annie, and like a man awaking from a dream, he clasps his wife in his arms and the stream of life again runs smooth.

This particular film, though possessing such remarkable magnetism, is said not to surpass in interest, subject or quality of photography any of the long list which are already in reserve, awaiting the opening of what is expected to be one of the most successful business ventures that filmdom has yet known.

FRANK WINCH SUES BUFFALO BILL

The Doyen of Press Agents Starts Action for Royalties Due on History He Wrote for Buffalo Bill

Frank Winch is just now puzzling his brains to solve the question whether it is worth while to be in the position of an author or just merely a common garden press agent; that is, so far as the monetary returns are in consideration. It appears from information in our possession that the honors in authorship do not appeal altogether to Frank. He wants some of the things that make for justice and help the wheels go round when rent-day comes, and to put by a little nest-egg in addition. Here is the story as we have it:

Frank Winch, as is well known, has been for some time the press agent for the Buffalo Bill Wild West Show, and knowing of his ability, he was engaged to write the history of the famous Buffalo Bill. He accepted the terms, wrote the history, and 80,000 of the books were sold during last summer. The agreement with Winch is that he should receive 10 cents royalty on every book sold. Some of our mathematicians can figure out how much is due on 80,000 copies. Instead of getting the whole sum, he was offered a portion which was so insignificant that Frank just turned it down, and as a consequence he has not been paid his royalties.

Mr. Frank Winch is conceded to be one of the best agents in the country. He has served the purposes of the Wild West Show to good extent on the "farewell" to showdom of Buffalo Bill. In fact, to our personal knowledge, he has done what no other press agent possibly could do, and the farewell everybody thought was an actual fact.

We understand Buffalo Bill refuses to say farewell, but wants to start another campaign. More of this anon, but it is well known that during his run at Madison Square Garden last year Winch covered himself with glory not only that he set the record for publicity that had never been approached before, but gained the honor for publicity-getting that we question will ever be equalled again.

There may be another story back of this, one that is said to be the real reason for holding back Winch's royalty. It is alleged that he severed his connection with Buffalo Bill to accept a more important position with Barnum & Bailey Show, which comes to Madison Square this coming spring, and means a hard nut to crack if Buffalo Bill is not "farewelled," as the shows will run in the same towns and in close proximity, and it will make the gallant Colonel a laughing stock and make the public very chary about further farewell tours.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Jan. 3.—To have started the new year without the happiness that is supposed to exist in the initial week being general, would have "crimped" little 1912 considerably, so there was a special effort made to make the loyal legion of moving picture fans happy, anyway, and the opening of the new Central Theater, which took place Monday, was just the thing that was necessary.

It has always been a contention of mine that the pictures in many instances did not get a square deal in the way of theaters. Take, for instance, a reel that costs thousands of dollars to procure, one of the big spectacular masterpieces, such as Ambrosia is wont to put out, and show that in some of the "hole-in-the-wall" picture houses that can still be found in many cities, and it don't look right. One might just as well try and produce some of the most successful and high-class plays in cheap burlesque houses, the comparison would be about the same.

When Sidney Nutt and George Walker decided to erect the new Central Theater, they had in mind one thing—making the house ideal and complete in every way, and, believe me, they have done so. It is the finest and most complete picture theater in the South. Everything in it is beautiful. It seats over 600 persons, the floor having a convenient drop, with the swellest stage arrangement one would care to look at. The curtain is rather a novelty in a way, for it has been placed in a shadow bow arrangement, while the proscenium arch acts as the outer frame for the picture. The "throw" is about ninety feet, and the picture is clear as crystal. The good people of Hot Springs did not realize what they were to receive until the management made the announcement that they would give a free show on New Year's Day, to which everyone was invited, and everyone went. The entrance to the theater is on Central avenue, in the very heart of the business district. The lobby is about fifty feet long, prettily decorated, and on both sides of the same, in costly mission frames, have been hung large photographs of the leading moving picture actors and actresses in the various companies. The theater is ideal in every sense of the word. Another novelty that made a great hit was the lights. They are arranged up near the ceiling and are invisible to the audience, who sees the glow but not the light proper. Three great double doors provide ample exits and the aisles are wide enough for three persons to walk in them side by side. One of the great features of the house is the effects produced by Carl Hanson, the trap drummer, who left the Lyric to accept a position with this model theater. Carl is the original imitator and producer of effects, making all of them, and he has a complete "family." A great space in the orchestra pit was reserved for him and his effects, and with Pat Gilliam in the booth, well, Mr. Editor, the new Central Theater demonstrated that as a high-class picture house it is in a class by itself. It is the most complete and, to me, thoroughly satisfactory theater of its kind I have ever been in, and I have watched pictures in a few of them in my travels throughout the good old U. S. A.

There was another opening this week that also attracted considerable attention, and that was the palatial Maurice bathhouse, which cost a fortune to build and which represents the acme of sanitation and hygiene. "Billy" Maurice, an old-time actor and minstrel man, is the head of the institution, and in honor of the event Clement Ucker, Chief Clerk of the Interior Department, Washington, came on to assist in the dedication. The Maurice has been the mecca for the theatrical profession when in Hot Springs, and on New Year's Day, when the baths were opened for the first time in the new house, 1,000 took a dip, which is "going some."

The press agent of the Princess Theater pulled off a real live one during the engagement of the Six Kirksmith Sisters and when the town read the story everyone said: "My, what dear, sweet girls they are."

He told how Gertrude, the prima donna of the act, had received a note from some poor little girl, telling her how her mama loved singing and when the "chee-ild" had gone home after the matinee she told mama, who was poor and sick, about her. If only Gertrude would sing for mama she knew she would get well. Did Gertie warble? Can a duck swim? Gertie and the other five sisters found the little cottage where sickness and poverty had come. They took with them all manner of good things in the way of "eats"; also a violin, and they sang, and mama got well, and they nearly missed the evening show, and the girls refused to talk for publication and the manager smiled and the press agent got "cussed" by the other houses and the story made a big hit—so let 'er go at that.

It is soon time for the managers of the vaudeville circuit, of which the Lyric is one of the houses, to hold their meetings in this city, and it will bring to Hot Springs about 150 of the representative theater men of the Southwest. The sessions will be held in the Lyric Theater, I am informed, and Harry Hale, who secured the convention, will do the honors while here. Harry got this convention by diplomacy that should land him in the consular service. The last meeting was held in Chicago and two towns in Texas and one in Kansas were scrapping for the next meeting place. Harry had enough of the fuss so he stretched his six feet of fine physique, got the chairman's eye and made a speech. Harry isn't much of a public orator, but this time he had W. J. Bryan looking like a rank outsider. He opined that as neither of the cities would give in, and there was no chance for an agreement, what was the matter with selecting Hot Springs as a compromise? When they had that in their "noodles" he pictured in glowing terms the beauties of this bustling "valley of vapors" and moved that the resort in the Ozarks be selected. It went, and Harry packed his grip, took the first train and hiked for home, sweet home, and that is why his colleagues will be here some time during the present month.

The one show that I have been waiting for somes here Friday night and I won't be able to see it. Isn't that "orful?" It is "Get Rich Quick Wallingford." I sure would go, but on that night the local lodge of the Loyal Order of Moose install their new officers, and as I have been honored with election to vice dictator, it's up to me to cancel all other booking and be at the lodge. George Evans and his "Honey Boys" were here and did a great business. The show was immense, too. Social features in police court circles also became interesting during the week, when the dish washer on the Coburn Minstrel car thought that he could lick the entire police force of the city. Before coming to such rash conclusions he filled up on a beverage that wasn't the medicinal waters of this resort, and then he got busy. Also "he got his" and he is still working out a $25 fine on the city chain gang, while the Coburn show is far, far away.

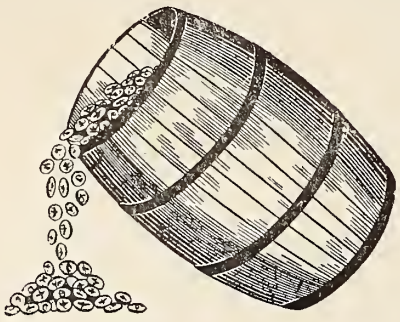
"The Lady in the Baths" and yours truly have both been under the weather the past week and unable to review any of the pictures. Among our New Year's resolutions is a solemn promise to see them in the future, even if we have to be carried to the respective theaters. I managed to see a couple at one of the houses, but they were so positively old and rotten that I wouldn't cast a note of sadness in this letter by telling what I thought of them. Suffice to say the house "fired" the exchange and made a complete switch.

THE MAN IN THE BATHS.

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED
NOW READY TO CATER TO OUT-OF-TOWN BUSINESS
LET US HEAR FROM YOU

Telephone 2892 Bryant 2893
Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET



GET A REP

AND YOU'LL GET BARRELS OF MONEY FROM PLEASED PATRONS.

To uphold a reputation for unequalled quality; to create a world standard in filmdom that will be an incentive to all film manufacturers, is the achievement we aim to attain.

TWO MORE SPLENDID SINGLE REEL RELEASES.

SATURDAY, JANUARY 27th

"A Blue Ridge Romance"

Melodramatic? Yes. But different from the rest.

SUNDAY, JANUARY 28th

"The Power of Innocence"

A Beautiful Moral Play on the detestable White Slave Traffic.

WATCH FOR OUR GREAT ARCTIC PRODUCTIONS.

Republic Film Co.

145 W. 45th Street :: New York City

THE F. & E. FILM COMPANY

The Feature and Educational Film Company's plans for 1912 have been given out by the president, Mr. E. Mandelbaum, and already several have been put into execution.

The company will release an average of one special two or three reel subject a month for State rights sale. During the coming summer a factory and studio will be established at Cleveland, where the general offices are now located.

On January 2d, another branch office was opened, this time in Indianapolis. It is in charge of E. H. Brient, a well-known film exchange man. This makes three branch offices: one in Chicago, another in Detroit and Indianapolis. The next one to be opened will be in New York.

Two State rights men were started on the road the first of the year. Jerome Abrams, in charge of the Chicago office, is covering the West and Northwest, while his brother, Ben Abrams, from the Cleveland offices, is traveling through the East and South. C. R. Lundgren has been appointed assistant manager of the Chicago office and he will be in charge while Mr. Abrams is out of the city.

The phenomenal success of the Feature and Educational Film Company's three-reel production "Zigomar," has caused a clamor for booking from exhibitors everywhere, and for the benefit of those who did not know where to secure booking, the company suggests that they write to the general offices at Cleveland and their inquiries will be turned over to the State rights buyers.

The following States have been sold and exhibitors in these States will have an immediate opportunity to obtain booking:

Illinois, Iowa, Indiana, Ohio, Pennsylvania, New Jersey, Delaware, Mississippi, Louisiana, Texas, Kansas, Missouri, California, Nevada, Oregon and Michigan.

IN THE NORTHERN WOODS

Imp Release of January 12, 1912

The beauty of snow scenes as subjects for the moving picture camera is well brought out in this film, which takes for its theme the treachery of a half-breed, who forms one of a group of logging campers working in Canada.

The half-breed bites the hand that succors him and later attempts to insult his benefactor's wife. Caught redhanded, his life is spared, but he escapes hanging only to fall by the bullet of an indignant member of the camp upon whom the half-breed turns in his rage.

The story deals with some rugged but picturesque phases of Canadian life. The film is replete with the atmosphere of the subject; the villainy of the half-breed; the tenderness and heroism of the wife; the manliness of the logsmen—all this is vividly portrayed.

ESPRIT DE CORPS AT THE SOLAX COMMUNITY
A SNAPPY MOVING PICTURE

CAST

(Offers of less than two millions for this scenario will not be considered.)

The Cause .....Madame Alice Blache
A Relative—but an outsider.....Herbert Blache
Master of Ceremonies.....George A. Magie
The Megaphone .....Edward Warren
On the Water-wagon.....Edgar Lewis
A Sob-sister .....Blanche Cornwall
The Chi-i-ld .....Marian Swayne
The Villi-yan .....Darwin Karr
Kid Pirate of Bogota.....Billy Quirk
Of Beaux Arts .....Henri Menessier
A Pen or Pan-handler.....H. Z. Levine
MERRYMAKERS—Lee Beggs, Fanny Simpson, the Foy Family, the Wynards, D. E. Freeborn, J. Borries, the Marvins, Harry Methven, J. Clement and Chas. Liston.
TIME—Saturday, December 30th.
PLACE—Solax Studio, Flushing. In Three Scenes and Two Wobbly Feet.

SYNOPSIS

The good people living in the Solax Community realized that they have cause to make merry and celebrate before the advent of a New Year, because the Almighty had been so fortunate as to guide their bread-winning footsteps in the direction of the happy atmosphere of the Solax Studio, banked together, like the big happy family which they are, and gave expression to their happiness in form of a gift to the immediate cause of their good fortune and sunshine. The scenes present a people full of enthusiasm and good cheer. The plot is not a thick one, but the execution progresses smoothly and with "spirit." The events took the leading figure entirely by surprise and her emotion and her gratitude brought a lump to her throat.

SCENE ONE

The Surprise—Morning

The good people gathered in the Studio and unveiled a pedestal and a bronze figure—a copy from Rodin. The

Megaphone then visited the office of The Cause and waylaid her to the Studio Magda Foy, the Solax Kid, revealed the secret and then the Megaphone made things more explicit by expressing the sentiments of the Merrymakers and all concerned. Loud applause. Madame, overcome with the flattering tribute, is unable to speak. Then up spoke Kid Pirate and threatened that she, The Cause, must herself carry the 200-pound statue home. The Villyan then squelched the Pirate and the Chi-i-ld falls into the arms of the Sob-sister. The crowd is dispersed with a club by the Master of Ceremonies.

Have You A Split Imp In Your Program?

Exhibitors everywhere are wild with delight over "Saturday Split Imps." They say we're producing exactly the thing they have been longing for. The Sapphire Amusement Co., of Kansas City, Mo., says: "Your Saturday Splits are great! They are house-fillers. They bring the people and the money. Keep it up!" Saturday Splits are not "Circus" films filled with mobs of "supers." Every actor and actress in the cast is a high-salaried performer. The result can't possibly be anything but HIGH QUALITY FILMS! If you are not getting Saturday Split Imps, Monday Imps and Thursday Imps, **find out WHAT'S THE MATTER!**

4 IMPS—3 REELS

"THE DESERTED SHAFT"

(*Copyright*, 1912, *Imp Films Co.*)
One of the most intensely gripping dramas we have ever produced. Released Monday, Jan. 15. Go after it NOW.

"AFTER MANY YEARS"

(*Copyright*, 1912, *Imp Films Co.*)
Another of the child stories which have made the Imp popular. Released Thursday, Jan. 18. Get it.

"I WISH I HAD A GIRL"

(*Copyright*, 1912, *Imp Films Co.*)
A comedy with a screaming climax. Length 600 feet. Released Saturday, Jan. 20. On the same reel you will get

"THE FLAG OF DISTRESS"

(*Copyright*, 1912, *Imp Films Co.*)
Another comedy, in which SHERLOCKO makes his first appearance. Keep your eye on Sherlocko. He's hot stuff.

Imp Films Company

102 *W. 101st St., New York. Carl Laemmle, President.*

Photos of "IMP" performers for sale separately or in magnificent lobby frame.

Write for particulars today.

Picture postcards of King Baggot are splendid souvenirs.

Send us your name and address for our mailing list.

Great Northern

THE "KING PIN" of QUALITY FILMS

RELEASE FOR SATURDAY, JANUARY 6TH

THE TEMPTRESS

A dramatic feature headliner of rare artistic quality. A film that will be featured more than once.

RELEASE FOR SATURDAY, JANUARY 13TH

THE INEVITABLE JOHNSON

A highly amusing comedy film. A real rib-tickling laugh producer. Length 765 feet.

On the Same Reel:

WATERFALLS IN SWEDEN

Length 232 feet.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

SCENE TWO

Good Spirits—Afternoon

A suspicious noise is heard. Sounds like the sizzing and popping of corks from bottles. The Master of Ceremonies, at the head of the mob, attacks the Studio. The mob finds the tables set and glasses filled. Sounds of sizzling and gargling proceed. Telltale tears soon begin to appear in many eyes, and lids show an abnormal tend-

ency to droop. Some chuckle and some laugh. All are happy and contented. More speechmaking and applause. (Speech indistinct and incoherent.)

SCENE THREE—LATER

Jealousy

A near relative of The Cause and a neighbor of us all was jealous of the tribute paid to his kin, so in order that he may not be outshone in hospitality, invited the mob to invade the sanctified quarters of the Gaumont Company, where he showed some wonderful Gaumont productions.

Milwaukee, Wis.—A new theater is to be erected at Twenty-second and Center streets, at a cost of $2,200.

Macon, Ga.—The Majestic Theater here, was destroyed by fire at a loss of $5,000.

Los Angeles, Cal.—The Garland Company will erect a new $400,000 theater and office building at Broadway and Eighth street.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

What the Cleveland Local No. 1 Is Doing

Mr. Exhibitor: Are you one of us? If not, why not? You need us as badly as we need you, and you cannot afford to "go it alone" any more than we can. Business competition or "personal grievances" should be forgotten at least once a week—every Wednesday, ten to noon, or thereabouts.

Every mercantile and business line is well organized, and the Moving Picture Men of Ohio are forming "close ranks" for their own protection. Single-handed and alone you are at the mercy of every crank, would-be reformer and busybody who sees fit to go after you. Organized you belong to a body of men who possess the power to make and unmake public officials. One slide announcement on the Cleveland picture screens weekly is read by half a million people, and the highest newspaper authority in Cleveland credits the tremendous majority for the recent vote on the Municipal Light Bond issue largely to the bulletins and cartoons used on our screens during the campaign. Are you alive to the fact that we are a power for good in this respect when organized and, invulnerable to attack from inconsistent and dishonest busybodies? If so, do you think it right that others should fight your battles for you, or are you merely careless in the matter? Think it over. We want protection against the introduction of unjust legislation by state representatives at Columbus. We want protection against local interference with our business except where justified. We want uniform Sunday rights to show wherever and whatever legitimate subjects our patrons wish to see. We are out to organize Ohio solid. Your place is neither too large nor too small to be represented on the roster of the Motion Picture Exhibitors' League, so please let us hear from you at once and save our secretary the trouble of sending you Circular No. 2. Our new quarters are open daily from 9 to 5. We meet weekly—every Wednesday, from ten to noon. Call or write the office for any additional information you may desire as to dues, initiation fee, etc.

Fraternally yours,

Samuel Bullock,
C. W. Christenson,
S. A. Lustig.

Committee

Out-of-town exhibitors are especially invited to register with us. Your League Card will be honored "at sight" by our city members. The benefits of trade acquaintance are mutual.

WILLIAM LORD WRIGHT'S PAGE

A FEW days ago, according to news dispatches, a woman recently tried for murder and acquitted was photographed for moving picture reproductions of the scenes enacted at the tragedy. It is further stated that the chief executive of the city near which the film was made told the manufacturers that under no circumstances would he permit the pictures to be exhibited.

In this decision the mayor will receive the commendation of all right-minded persons—and he should and probably will receive the commendations of all right-minded moving picture purveyors as well. Nothing could wreck the picture business sooner than the general exhibition of scenes of such objectional nature. The audiences of these theaters are largely composed of children, and the children are to be protected from films that are calculated to injure their morals, or distort their imaginations.

The unsparing censor, according to an editorial writer, is needed more frequently in the picture theater than in the house of dramatic entertainment, and largely so because of the difference in audiences—the picture theater making its strongest appeal to the young and susceptible.

With such censors as this Western mayor, however, there is little fear that the films of the character in question will be permitted to offend good taste.

* * * *

Some of the foremost educators of the country are considering the advisability of introducing the moving picture in the public schools, especially in the study of history. It is conceded that the modern film has a remarkably attractive power to children, and that, used in the right way, it can be made of inestimable value to them. Of course, the pictures would have to be confined to the facts of the historical subject and devoid of sensationalism, and should be projected by the finest of operators so that the steadiness of the picture would check the howl that the flicker is detrimental to children's eyes.

Dr. J. B. McFetrich, president of the Chicago Board of Education, is quoted as being in favor of the innovation. He says: "The pictures prove of absorbing interest to children. There is no inattention in the schoolroom while the pictures are being shown, and wherever they can be used they will prove of great value."

It might be added, remarks an exchange, that the moving picture could be used to excellent advantage in the Sunday School room and Biblical pictures, carefully true to the story, would attract many children to the churches who do not now attend.

* * * *

Apropos of the above statement, we must emulate Silas Wegg and drop into poetry.

"Father, I am very glad," said little Willie's ma.
"Son wants to go to Sunday School,
To keep him home seems very cruel,
I do not have to jaw.

"On the Seventh Day he's up and dressed
Before the first bell, in his best—
Finest boy I ever saw,"
Said little Willie's ma.

Willie's papa: "It ain't the Scriptures—
The Sunday School has moving pictures."

* * * *

The Picture Philosopher says: "Th' operator's the only indivool thet hed Jack Johnsing bested. An operator kin go an unlimited number ev rounds without gittin' his lights knocked out."

Silent acting is quietly enjoyed because the majority of audiences do not show appreciation of films by boisterous applause. Why do not moving pictures receive applause from their audiences? This is a question the philosophers of pictures are not able to answer. It is not often that the best films receive a hearty "hand" while the same story, produced even by "the ten, twen and thirt," would be sure to receive vociferous appreciation. It has been noticed by a Cleveland Leader writer that in theaters running both pictures and vaudeville that a splendid picture will end silently while so-called teams of "artists" take an encore. Yet, if the audience is questioned, it will say the act is "rotten" and the pictures fine.

It is the opinion of many managers of picture theaters that it is the picture, not the vaudeville, that draws patronage. "We can cut out vaudeville when necessary, but we cannot cut out the pictures," is an oft-repeated assertion. "It is the picture that holds out business and the vaudeville is a big mistake that we have been forced into by some exhibitors trying to outdo their opposition by giving bigger shows."

The enjoyment of the picture seems to be like the acting itself, "silent."

* * * *

Some more answers to our correspondents:

Chicago:

King Baggot is a jolly soul
He draws a salary high.
And he speaks the English language
Better than you or I.

X. Y. Z.:

C. B. Hoadley who writes the dope
For many good picture plays.
Was formerly a newspaper man
And worked among the jays.

Subscriber:

Actors you see upon the screens
Are not all deaf and dumb,
You can hear 'em holler half-a-mile
If they do not get their "mon."

* * * *

"Does the moving picture theater audience enjoy classical music? It certainly does," was the answer of Miss Martha Dana, musical directress of a Cleveland theater to the query of a reporter the other day. She went on to enumerate many classic pieces suitable to the various classes of films. In Indian pictures she uses Cadman's "Indian Music," in prison scenes the Tomb scene music from "Aida," and for sad or tragic events she says she always slides in minor harmonies. "There is such an array of classic music, operatic selections and instrumental music that can be used beautifully to illustrate the pictures thrown upon the screen that it seems strange moving picture show pianists have not turned to it before now," asserts the musical directress.

* * * *

The city of Bellefontaine, Ohio, was probably the only municipality in the United States without Christmas entertainments in any of the churches the holiday week just past. Sentiment against the "Santa Claus myth" was so great among influential citizens that the churches were "dark." The moving picture theaters stepped nobly into the breech and showed Christmas reels to houses crowded with delighted and appreciative juveniles. Who says the moving picture theater hasn't a mission all its own?

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

PRESIDENT TAFT has accepted the honorary presidency of the Modern Historic Records Association. This means much to the association. It means more to the general public. Very probably also it will mean that all the great governmental departments will co-operate with the association in the gathering of important records for the benefit of the people of to-day and the people of to-morrow.

It has been announced by the association that it proposes to take its first important phonographic and vitascopic historic records at the coming national conventions of the two great political parties. The intention is to ask permission from the managers and leaders of both conventions for the installation in the convention halls of the necessary apparatus for the taking of these records, which will be made available as soon as possible for educative purposes in the country's different free lecture systems.

* * *

Mention was made in this department last week of the splendid pictures of the Kinemacolor Company. The same program figured in the Christmas evening festivities at the homes of two leading New Yorkers, Mrs. J. P. Morgan and her daughter, Anne, entertained fifty guests with a Kinemacolor program, among the pictures being "Sunset on the Nile" and "Views on Lake Garda, Italy," the latter having special interest for the gathering by reason of the fact that Mrs. Morgan frequently, while abroad, visits this spot. Mrs. Abram S. Hewitt entertained 150 friends with an extensive coronation program.

* * *

Mrs. Amelia Mendel, of Indianapolis, widow of the operator who recently was burned to death, has been notified by the Moving Picture Managers' Association that she will receive $10 weekly from the treasury of this local organization as long as she may be in need of the sum. Benevolent citizens have obtained subscriptions to clear the debt of $570 on Mrs. Mendel's home. Mrs. Mendel was left with six children.

* * *

The Obrus Moving Picture Company has filed papers of incorporation at Albany.

* * *

A report from Berlin states that a new incombustible film was given a recent demonstration before the Berlin Chemical Society. The film is said to be a complete success.

* * *

Says the Boston Times:

"Will that moving picture plant so soon to be established in the Orient show films of the white man's ways and doings, in like manner, as we are made so realistically aware of the primitiveness and picturesqueness of the members of the dark skinned races? At best, this will be but a fair exchange of favors, and a fair exchange is never robbery."

* * *

Three moving picture houses recently devoted one night's receipts, $400, to the fund for the benefit of the sufferers from the Briceville (Tenn.) mine horror. H. C. Graham contributed the Bonita and Colonial houses.

* * *

E. Edwards, of Scranton, Pa., writes the following interesting letter to the New York World:

"Will you kindly tell me whether there is any motion picture company which gives photo-playwrights a square deal? Some of the companies have a scenario editor who abstracts the ideas from the plays received, changes the titles and the incidents slightly, then returns the play to the author. One play was sent to three companies; each scenario editor stole the plot, made slight changes and it is now before the public, and the real author has not a cent for it; also no credit. I suppose there is no redress."

Probably there is no redress. A flagrant case came under the writer's observations last spring. A scenario submitted to one licensed company was held by it for weeks before returning. Almost simultaneous with its final rejection appeared a film practically the same story from another licensed manufacturer, and on the title screen was printed the alleged author's name—one of the best known writers in the United States! Complaint to the producing company elicited a reply from its head to the effect that the stuff came in in the regular way, but no attempt was made nor was any offer made to see if there had been rascality.

Those on the inside of the game say the manufacturers are looking for talent. Maybe. But it is quite probable that not all the stuff submitted gets to the manufacturer's eye.

* * *

A committee of ministers of the New Jersey place named North Bergen Township demanded the suppression on Sunday of the moving picture houses because they were operated in violation of the vice and immorality act! That must be "some" act. The local captain of

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

INDEPENDENT FILMS ONLY
129 N. EIGHTH STREET PHILADELPHIA
Power's and Motiograph Machines

police "fell for it," but added that he also would close up every Sunday night dance.

A natural query: Why didn't the parsons first go after the Sunday night dance?

* * *

A number of Indians belonging to a Wild West show are reported as having been thrown into a panic when they witnessed on a moving picture screen representations of themselves taking part in a drama. Venice, Cal., is the locality where the aforesaid fright is said to have taken place.

Perhaps the foregoing incident may explain why so many manufacturers prefer to use bogus Indians instead of the genuine article—fear of frightening the poor red man.

* * *

A new commercial motion picture manufacturing company has been organized in South Bend, Ind., to be known as the Industrial Motion Picture Company.

* * *

John Collier, a member of the National Censorship Board and also a member of Mayor Gaynor's committee to draft a new picture ordinance, in speaking at an aldermanic hearing, agreed with Alderman Meagher that the picture shows were 200 per cent more moral than the plays shown on Broadway in the big theaters.

* * *

On New Year's Day the American printed this good one from Brockton, Mass.:

"Mrs. William H. Green, of this city, attended a moving picture show and there saw a picture of her husband and Mrs. Cora Wallace, a young divorcee of Abington and Brockton, moving along side by side on the crowded Midway of the Brockton Fair. Mrs. Green obtained a separation.

"She was formerly Miss Elizabeth Coogan, of Bridgewater, and is many years the junior of Mr. Green, who is fifty-seven, and is active in real estate operations in this section and at Nantasket Beach."

The camera man will get you if you don't watch out!

* * *

Mrs. Agnes Doyle, of Boston, recently saw a film in which appeared a young man she is sure is her son, who five years ago enlisted in the Navy and who some time ago was reported dead. Mrs. Doyle will go to Washington to prosecute inquiries.

* * *

The Rev. George P. Taubman, of Kansas City, Mo., takes issue with Rabbi H. H. Mayer, who referred to modern church methods as "Christianity" and its doctrines as "bibioltry," as evidenced by the introduction of motion pictures into church services.

"You must reach the people before you can teach them," says the Rev. Mr. Taubman. "When churches began to print announcements years ago there was a good deal of adverse criticism at first. Folks said it was mercenary and talked of a crisis. Now they don't think anything about it. I hold the church may properly use any legitimate means to attract people within its doors. I wish I could incorporate a good, clean moving picture show in mine for the benefit of the young people especially."

* * *

The Rev. Cuthbert Fowler, Canon at St. Luke's, Portland, Me., speaking before the local Civic Club recently, said so many good things they are worth reprinting. Here they are:

"The people who never visit these places and so suppose that they are all bad, make a great mistake. So far as I have seen the moving picture shows in Portland, there is nothing objectionable in them. There are two sides to the question. Moving pictures and vaudeville are two different things. As a rule, vaudeville is not found in the moving picture house.

"Tastes may differ as to the quality of entertainment. There is one kind of vaudeville act that is coarse and vulgar, and cannot help having a bad effect on children. The thing of most importance to my mind is the need of teaching parents that they ought to go with their children, and that while places of public amusement are all right occasionally, they work harm when enjoyed too often. The whole question is a large one and we ought to see parents, pastors and school teachers consulting together for the good of the children."

Increased Business For Hundreds of Theatres

By Use of AMERICAN FILMS is the Message We Constantly Receive From Delighted Exchanges and Theatres.

AMERICAN FILMS Hit Home—Ring The Bell—Strike The Spot Where Memory Lingers—And Brings Them Back For More.

The Theatre Public is "California-Hungry"—Anxious For Glimpses of the Magnificent Mountain Panoramas, Dream Valleys, and Scenic Wonders that Are Made Essential Parts of Every AMERICAN Picture.

THE STORY—is deftly Handled By Competent Men, Carefully Examined For Dramatic Values—Shows the ARTIST'S Touch In Every Element.

PANTOMIME—An important and conspicuous Factor Never Over-looked in AMERICAN FILMS. Attention to Detail, a Finely Drilled Stock Company And IDEAL Facilities for the Highest Grade of Work Assures You THE BEST In this department.

PHOTOGRAPHIC TECHNIQUE of AMERICAN FILMS is a Revelation in the art of photography. No Finer Calibre of Stock and Labor Anywhere.

WHEN YOU BUY THE BEST YOU BUY "AMERICAN"

"Justice of the Sage"

(Release Jan. 18th. Western Drama. Length 1000 feet.)

A strong tale of early Western Justice, showing a Narrow Escape from Mob Frenzy and Unwarranted Prejudice.

"Objections Over-Ruled"

(Release Jan. 22nd. Western Comedy. Length 1000 feet.)

A Rollicking Farce, illustrating How a Well-Fed Eastern Papa Can Be Made to Change His Mind Concerning His Son's Choice of Daughter-in-law in the Woolly West.

"The Mormons"

(Release Jan. 25th. Western Drama. Length 1000 feet.)

One of the Really Master-Pictures of the Year. Red-Blooded, Charged With Action, this Film dealing with the Religious Wars of the Early Mormons, will increase your box-office receipts. A Memorable, Absorbing Western Tale You Are Sure to Like.

"Love and Lemons"

(Release Jan. 29th. Length 1000 feet.)

A Western Comedy illustrating the old wag that sweets and acids will not meet. An educational picture with a story.

"The Best Policy"

(Release Feb. 1st. Western Comedy. Length 1000 feet.)

What happened to three train bandits when they gave each other the double cross.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

THE CHAMPION FILM CO.

Mark M. Dintenfass, Mgr. **145 West 45th St., N. Y.**

Sold through Motion Picture Dist. & Sales Co.

CHAMP

RELEASE FOR JANUARY 10th

LOVE THAT NEVER FAILS

tells a remarkable story of deep filial love; the love which is long and everlasting, and which closely binds the domestic ties. A hunter's home is disrupted by a human fiend, who, serpent-like, draws the wife away from her threshold. Her little child awakens her to a sense of realization, however, and brings the wife back.

ARE YOU GETTING

THE BLOOD OF THE POOR

RELEASE JANUARY 1st

CHAMP

RELEASE FOR JANUARY 15th

"FATHERS AND SONS"

breathes the atmosphere of the yuletide. A wealthy merchant disowns his son for a slight misappropriation of funds and casts him out. The new employee, an elderly man with an ideal home, touches the merchant, who yearns for his lost son. He finds him. See how?

DID YOU BOOK

THE KID OF ROARING CAMP

RELEASED JANUARY 3d

CHAMP

RELEASE FOR JANUARY 17th

A Tale of the Snow

circulates the warmth of youth; for the spirit of Youth is the all-pervading element throughout. Allied with it is a touching love theme that will engage your deepest interest. It figures in the Northwest and shows an escape from a snowbound cabin.

ARE YOU BOOKING

AN AVIATOR'S SUCCESS

RELEASED JANUARY 8th

ROBERT G. FOWLER, the world-famous aviator, made a daring cross-country flight from Beaumont, Tex., to St. Charles Lake, La. Our camera man photographed the flight from the aeroplane and took 500 feet of it. It is coming in a split reel which will embrace one of Sherlocko and Watso's adventures.

The long-standing injunction suit of St. Hyacinth's Church Society of Dunkirk, N. Y., restraining the municipal authorities from interfering with picture shows held in the parish house on Sundays, has been decided by the Supreme Court referee in favor of the church. The court sustained the referee, holding that the presentation of moving pictures of a religious character in a parochial school building on Sunday is not and will not constitute a violation of the Sunday closing law.

* * *

The fire warden of Kansas City, Mo., has served notice on four churches using motion pictures that the ordinances governing such displays must be complied with. The warden fears panic more than fire. His judgment is sound, as all picture men know.

* * *

The Rev. Walter M. Jordan, of Butte, Mont., has adopted moving pictures for his Sunday evening services.

* * *

If this sort of thing keeps up there will be a whole lot of us who will be hard pushed for excuses as to why we don't go to church. Some of the ministers surely are cutting the ground from under the feet of some of us.

McAlester, Okla.—The Forum Moving Picture Theater No. 2 was slightly damaged by fire.

Mason City, Ia.—The H. L. Stevens Company, of Chicago, have been awarded the contract for the erection of a new $10,000 theater here to replace the Wilson Theater which was destroyed by fire.

The Three Star Slide Co.

Makes 50 per cent of all the slides used in Chicago, both advertising and announcements.

LET US MAKE YOURS

THREE STAR SLIDE CO., High Grade Slide Makers

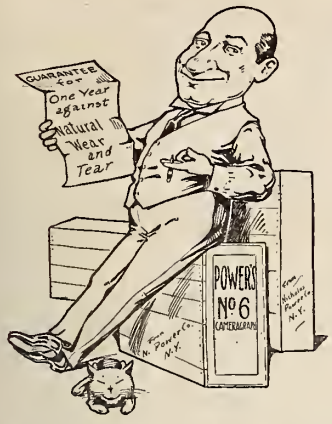
TEMPLE COURT BLDG. : : : CHICAGO, ILL.

THANHOUSER FILMS, "DR. JEKYLL AND MR. HYDE"

We have long known that Thanhouser had designs on Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," and therefore were not surprised to learn of its scheduling on that producer's list of "Greatest January" releases. The day is Tuesday, January 11. The production is made

in a single reel, but the Thanhouser offices announce one, three and eight-sheet lithos for it since it is essentially a feature picture. This "paper" is obtainable at any Sales Company exchange.

The present production of "Dr. Jekyll and Mr. Hyde" is not one that is calculated to inspire horror or dread in the spectator. Of course, much appears that will convey emphatically the terrible change that the drug wrought in Stevenson's wonderful character, but the emphasis is made with a finesse that is typical of the New Rochelle manufacturer. The picture well shows how the evil in Jekyll's nature obliviated the good, and will renew attention in the fine problem that Stevenson presents in this famous story.



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IF YOU INSTALL A

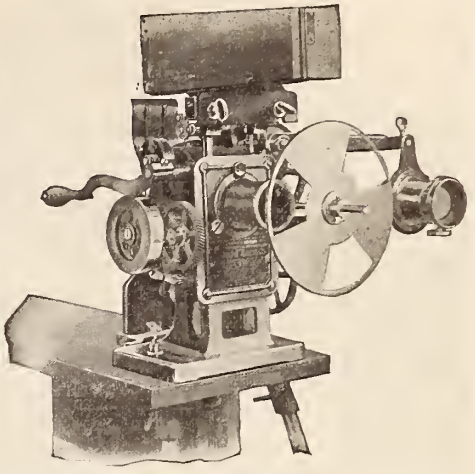
POWER'S CAMERAGRAPH
No. 6

Each machine is backed by the guarantee of the largest manufacturers of moving picture machines in the world; a Company which for over fourteen years has made good its word.

Our written guarantee which goes with each No. 6 mechanism is as follows:

"We guarantee the mechanism of every POWER'S CAMERAGRAPH NO. 6 to be free from defects of workmanship or material, and will replace free of charge within one year from date of sale every part showing a defect of any character, or which becomes worn out in service, provided such part is returned to us, charges prepaid for inspection."

POWER'S NO. 6 is built for service. Over 4000 users back our claims for absolute perfection —flickerless pictures ,absence of noise, ease of operation and accessibility in all its parts.



Install a POWER'S NO 6—the machine that satisfies. Write today for catalogue D.

NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

CHICAGO LETTER

At the meeting of the Exhibitors' Association of Illinois, last week, a great amount of new business was transacted in preparation of the new year. Twenty-five new members were initiated, which makes the entire membership at the present time 315, an increase of 50 per cent during the last six months. Mr. Jones, of the Jones, Lemick & Schaffer combination, was one of the new members initiated. He expressed his pleasure at being a member of the association, and he stated he was very well pleased with it. Among the new business transacted a resolution was passed to recognize the union scale of wages for operators here, and to use a union man in preference of others, providing he was satisfactory. It was also agreed not to run more than three reels of pictures in five cent theaters, and if possible, boost the five cent admission to ten cents. For the benefit of the out-of-town exhibitors I have been requested by Mr. Gilmore to make clear that the Exhibitors' Association of Illinois is not a local organization, but is Branch Number 2 of the Exhibitors' League of America with the national headquarters in Cincinnati, Ohio. Illinois was the second State organization to join the National League, therefore, it was called Branch Number 2. If Iowa was the third State organization to join the National League, it would be called Exhibitors' Association of Iowa, Branch Number 3. There is but one branch of Exhibitors' League of American in each State, and is named the Exhibitors' Association in whatever State it happens to be, and it is Branch Number 6 or 8, providing it was the 6th or 8th State association to join the Exhibitors' League of America. Therefore, the exhibitors in smaller towns cannot organize a local association, and be admitted to the Exhibitors' League of America, but can get in touch with the branch in their State, where they will gladly be admitted. Any exhibitor in Illinois, wishing to become a member of the association can send in his application accompanied by initiation fee of $5.00 to Mr. C. C. Wheeler, at 43d and Cottage Grove Avenue, Chicago, who is the secretary of the association. They will receive their cards and other matter pertaining to their membership. The dues of the association amount to 75 cts. per month, which is very small in consideration of the benefit derived from it. I hope it is understood by my reader friends that there is but one State association, a branch of the Exhibitors' League of America, and that the business of the entire State is conducted by the State association.

* * * *

A fad is fast becoming popular, to take moving pictures of children on their birthdays, and other eventful days of their early live, and it will probably no longer be the desire of the coming generation to wish to see themselves as others see them. The most progressive and popular business men in the country are all carrying this novel idea into effect, including Mr. S. Hatch, President of the Illinois Central R. R.; Mr. Harry Childs, of Yellowstone Park; Mr. W. K. Cochrane; also Mr. R. H. Cochrane, of the Cochrane Advertising Agency, and last but not least, Mr. Watterson R. Rothaker, of the Industrial Moving Picture Company, who have moving pictures of their children on their birthdays since they were born.

* * * *

Mr. Jack Williams is now working indefinitely for the Government. Jack also worked at the Land Show for twenty-two days, and had full charge of the operators there. He is one of the oldest operators in the business and always seems to get the good positions.

* * * *

A beautiful hammered brass loving cup has been presented to Mr. Maurice Fleckles, General Manager of the Laemmle Film Service, by the entire Laemmle office force here, which shows the high esteem and good will of the employees that Mr. Fleckles has gained during his management of the Laemmle Film Service. I might also add that this feeling of goodwill is not only manifested in the office, but prevails throughout the large list of pleased Laemmle exhibitors, and I can truly say that during my visitation of the exhibitors I have heard nothing but the highest praise of the service rendered at Laemmles.

* * * *

A new appliance has been placed upon the market, which it is rumored will completely revolutionize the use of the old-time dissolver, giving practically the same effect with a single stereopticon, and which will do away with many of the objectionable features of the former. To Mr. Reid, of the Reid's Diffuser Company, credit is due for the invention of this article.

* * * *

The Western Song Slide Service here are enjoying the biggest business of their career, as they are buying the latest releases from the most prominent manufacturers. Mr. W. H. Stage, of Marengo, Illinois, one of their pleased customers, was in the city last week and dropped into their office to express his appreciation of the service, which he is extra well pleased with.

* * * *

Mr. Berz, the correspondent of the Laemmle Film Service, who has been very sick, left the city last week for New Orleans, where it is thought that the warmer climate will help greatly for his improvement. His friends wish to say that they all wish him speedy recovery, and we hope he will soon be with them again, as Mr. Berz is well liked by all.

* * * *

A permit for the feature film, "Twenty Years in Sing

LUX FILMS

The Acme of Excellence

Released Friday, January 12, 1912

ARABELLA LOVES HER MASTER

Comedy—Length 445 feet

BILL, EMPEROR OF THE SAHARA

Comedy—Length 482 feet

R. PRIEUR, 10 East 15th Street, NEW YORK CITY

TELEPHONE 3427 STUYVESANT

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Sing," has not been granted by the Censorship Board here, and it is thought that the same trouble will be encountered in other large cities, although the picture has many interesting and excellent items connected with it; there are also some items that could be much improved upon. WARNER KENNEDY.

LOS ANGELES, CAL.

Well, we have seen it and it was some picture. When I say "it," I refer to the film of the International Auto Races at Savannah, Georgia, which was taken by the Republic Company. This is undoubtedly the best sporting picture that has been produced in many a day, and it proved to be a big drawing card at the "College." In addition to this feature, the program included Rex's "Logging Industry," which is a fine educational subject, and "The Lady From the Sea," by Thanhouser, was a high-class production in every respect.

Mr. H. H. Wellinbrink opened his new house, The Pico Grand, at 1408 Pico street, last Monday night. This is one of the largest surburban theaters in the city, having a seating capacity of 650. Four reels of Trust pictures are shown; the admission charged is ten and fifteen cents. Mr. Wellinbrink's chief operator, Mr. Roy Robbins, has been transferred from the Central Theater to take charge of the new house.

The society vaudeville show, which was given at the Auditorium last week, was a success in every way. The main feature of the show was Burr McIntosh and his minstrels and they certainly made a hit. The entire receipts were turned over to charity for Christmas work. Various other entertainments were given by different charitable organizations and the poor and needy of Los Angeles are well looked after this year.

As the first of the year is only a few days off, we are beginning to look forward with much pleasure for those "Gaumonts" which it is understood we will receive about that time, and as all the exhibitors say they are going to get the first release, it looks as if it is going to take the combined efforts of Fred Dawes and Charles Morley to quiet some troublesome individual at Miles Bros. Exchange.

Mr. Woodley, of the Optic, has equipped his Mexican orchestra with bright new uniforms and they certainly make a fine showing. Majestic's latest release, "Little Red Riding Hood," was the attraction at the Optic this week and it was immense. "His First Monocle," by Great Northern, was a scream. Power's "The Little Chaperon," was also pleasing and the scenic views of Genoa, on the same reel, were especially good.

Messrs. Howell and Skinner, of the Lyric, have received a new special ground half-size lens, and it is giving the best of results. During Christmas week, the lobby of the Lyric was most beautifully decorated. A novel feature, that drew much attention to this house, was a large Christmas tree in the lobby, which was illuminated with myriads of tiny colored electric lights.

The Kinemocolor Company continues to draw many people to their new house. As many scenic and educational subjects are shown, the school children are attending in large numbers, and the pictures are receiving much favorable comment.

An ordinance was passed by the city council last July which made it unlawful for picture theaters, penny arcades and other places of amusement to use electric organs or automatic orchestras that could be heard in the street. We knew that it had been passed but as nothing was done at the time it had long been forgotten. Now, on Thursday, December 21st, the ordinance was enforced and Clune's Fifth and Main street house, the Banner at Fifth and Main streets, and the National, on Main between Fourth and Fifth streets, were all charged with violating the above ordinance. It is the plan of the city prosecuting attorney to make a test case of these three houses and the exhibitors are prepared to put up a strenuous fight, for nearly every five cent house in the city uses these automatic instruments.

The various owners of the penny arcades will assist the show men in the fight, and it is sure to be a hard one. The case will come up on Tuesday, December 26th.

Mr. Bert. L. Lustig's new house, which is being erected on Main street between Third and Fourth streets, is very nearly completed and the opening date set by Mr. Lustig is January 1st. This theater, though it will seat only 275, will be one of the prettiest and most up-to-date houses in the city and will be known as the Rex. The question of film service has not been settled, but as Mr. Lustig uses Independent pictures in the National he will probably use the same in the new house.

The Vitagraph Company are now located in Santa Monica, where a large studio is being built. This makes seven companies now producing pictures in Los Angeles, namely: the Bison, Nestor, Selig, Vitagraph, Pathe, Kalem and Biograph companies. Southern California is in truth the mecca of the producers. PHIL. WHITMAN.

Portland, Ore.—Considine & Sullivan are to establish a new playhouse here at a cost of $300,000.

New York, N. Y.—Cohan & Harris will erect a new theater building at the junction of Third avenue, 149th street and Westchester avenue.

Chicago, Ill.—Central Theater Company, capital $1,000. Fred D. Silver, A. Paul Hollebe and M. H. Isaacs.

Fort Dodge, Ia—C. W. Young, Secretary of the Princess Amusement Company, has announced the erection of a new $10,000 moving picture theater here.

ECLAIR

WARNING TO EXHIBITORS WHO ASK FOR FREE BENEFITS FROM ECLAIR'S $10,000.00 DIRECT ADV. APPROPRIATION

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That, beginning with our American release of **Tuesday, January 2d, "Divorcons,"** we would supply, without charge, a handsome set of actual photos for every American Eclair subject issued.

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REPUBLIC INCREASES THEIR SARANAC COMPANY

With a company of eleven performers, fourteen Alaskan dogs, four trained wolves and the greatest facilities in the world for producing wonderful Arctic pictures, the Republic Film Company, living up to its reputation of always improving, has added several prominent moving picture performers to their splendid company.

Assistant Manager Bernstein with ten people, occupying a special Pullman, left for Saranac Lake on January 1st, on the 7:10 train. These people are to be added to the already splendid aggregation of players who are making "Reps."

By special arrangement with the Hotel St. Regis, the entire second floor will be given over to the Republican Film Company for their performers.

The company consists of the following people: Directors, William Davis, Frank McGlynn; scenario editor, S. H. Starr; secretary and treasurer, H. Harvey; performers, Arthur Morrison, E. J. Brady, J. E. Casey, H. M. Wainwright, William Cooper, W. J. Moody, H. Boone, F. Perks, H. Frushman, J. S. Houston, T. M. Trenton, Miss Dorothy Arnold, Miss Lois Howard, Miss Grace Cunard, Miss Mary Charleston, Miss Marien Le Brice, Mrs. William Cooper.

THE IMP CALIFORNIA COMPANY

The Imp Films Company's California party departed for Los Angeles on Saturday, December 30th. The director in charge is Francis J. Grandon and the company includes Margarita Fischer, Harry Pollard, Ed. Lyons and E. J. Le Saint.

AMERICAN TENDERS BANQUET TO EMPLOYEES

On Wednesday, December 27th, the employees from all but the producing department of the American Film Manufacturing Company, met at a banquet tendered them by the company. There were about sixty, all told, and many were the regrets expressed that the Producing Company in El Cajon Valley, Southern California, could not be present.

As all departments of the American are thoroughly systematized, President Hutchinson, who presided, called, in turn, upon various department heads for short talks. The policy of the American was thoroughly discussed and plans made for 1912. All employees were asked to give their opinion on the work and to work in harmony. President S. S. Hutchinson, after the courses had been cleared away, rapped for order.

"We have come together to-night," said Mr. Hutchinson, "for the purpose of getting better acquainted among ourselves and for the purpose of promoting a better spirit, founded on mutual regard and an understanding of the principles on which the American stands. This is the first annual banquet. We are really celebrating our first year in business. The management of the American Film Manufacturing Company is planning another banquet and house-warming at the opening of our new factory, which, it is predicted, will eclipse all previous efforts in this line.

"It was only a few years ago that the motion picture business was looked upon with something akin to contempt by other so-called legitimate businesses. The progress made has been phenomenal. We can now take a pride in our vocation and the fact that we have established ourselves on a high plane in the business world. We are educators, if you please. Press and pulpit have arisen in favor of the motion picture. Its pedagogical powers are becoming recognized among educated men and women. It is only a short step from our present position to that of the public school; and surely you will admit there cannot be a nobler kind of work.

"As I said before, it is only a little over a year ago that this company was formed. How much progress we have made during that period is best attested by the fact that we are to-day manufacturing a brand of pictures selling among the best in this and foreign countries. Our London and European branches have outstripped our most sanguine hopes. The popularity of our productions there is marvelous and the wonder of the trade. Our sales in

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Europe to-day, including all American and European makes are among the first ten, and considerably toward the front of that first ten.

"We are anxious for each and every member of this organization, whether a part of the office, factory or producing departments, to appreciate the fact that we are all working toward a common end for a common purpose. We want to make American films not only the best in the Independent ranks, but without peer among all motion picture manufacturers."

Mr. R. R. Nehls was then introduced by President Hutchinson. He said in part:

"In my opinion, the purpose of this dinner is not only to get better acquainted among ourselves, but to promote a better understanding among the various departments. It is up to the laboratory force to put forth its very best efforts on all American productions. The office is dependent on the work of the laboratory and must assume all responsibility for carelessness on the part of the laboratory force. After all, a substantial business can only be built on merit, and merit in the motion picture business is largely a matter of much care and attention to detail."

Mr. J. R. Freuler, Secretary and Treasurer of the American and head of the Western Film Exchange of Milwaukee, was then called upon. Mr. Freuler told a number of excellent stories in his inimitable way and one of them, centering about his own advent into the motion picture business, was relished by his audience. The genial and smiling Mr. Freuler was one of the most popular figures in the evening's entertainment, and those of the American force who know him, were glad that he could be present and those who were not acquainted with Mr. Freuler, were equally glad of the opportunity to make his acquaintance.

Mr. O. F. Doud, who has charge of the publicity department, was next introduced. Mr. Doud touched on the new advertising policy of the American for 1912 and the success thus far. Then followed a general program of amusement and a general good time was had, the members of the staff and employees furnished a quality of entertainment not to be excelled by any professionals. Everybody enjoyed themselves thoroughly and the success of the occasion has made sure frequent repetitions of its kind.

WASHINGTON, D. C.

The exhibition of the actual scenes of the "rush hour" in a local newspaper office recently shown at the Times banquet was the first of its kind in this city. The workings of the newspaper have been caught before by the animated camera, but the placing of the motion picture camera in the news and press rooms of a home daily, and catching things just as they happened in the final rush for the evening issue of the Washington Times was something of a novelty. The greatest fun came when these same editors, reporters, copy-boys, printers, etc., saw themselves as the camera saw them on the screen at the banquet. This was the work of the Feature Film Company, and was a very creditable film. Another camera feature of the dinner was a series of cartoon slides of the various members of the Times staff, with a characteristic line about each. With the addition of a little music, the pictures formed the entertainment of the evening, which was thoroughly enjoyed and highly mended.

* * * *

For some time past a few of the theaters here have been advertising and exhibiting four, five and six reels at a show. To the person who wants to get the most for his money (and we are all built on that pattern) this is sufficient to pass by the three-reel house and go to the one that has more. With the exception of one or two pictures, the films are junk, and the people leave these houses dissatisfied. Often they wished they had gone elsewhere, where they knew a good show is presented, but the nickel for that day is gone and the better man will have to wait. In order to eliminate this condition and with the best interests of the public and the industry in view, a movement is on foot, headed by Tom Moore and other leading exhibitors, to combine and pass a resolution to exhibit no more than three reels at any show, and possibly two reels, if conditions warrant this reduction. In this manner the best shows, the newest pictures, the most up-to-date managers, and the most expensive service will receive public patronage and the unsatisfactory junk will be taken off the Washington circuit.

* * * *

New electric lighting systems have been installed in the Virginia and the Princess, in which the bulbs are hidden and the light thrown toward the ceiling. In this way the theaters are given a subdued illumination during the entire show without interfering with the screen. The "dark" theater has almost passed in Washington, and it is possible that the few remaining in these ranks will soon realize the necessity and advantage to patrons and box-office receipts of proper lighting in their houses.

* * * *

Part four of the Turkish War series has had a three-days' run at the Empress with great success.

* * * *

The elaborate production of Cinderella with Mabel Taliaferro is having a week's run at the Colonial. The music for this is furnished by the pipe organ, for which this house is noted.

* * * *

The Princess has undergone many improvements recently and looks quite fine in its new dress.

COMET

The exhibitor who takes the proper interest in his business shows at least two "Comets" a week

RELEASED MONDAY, JANUARY 15th

THE BRAID

An interesting and unique story of love that never fades. Nothing more effective in the blending of sentiment and devotion has been filmed in a decade. Especially suited to ladies and children.

RELEASED FRIDAY, JANUARY 19th

THIRTY DAYS

A picture that overflows with the most refined and original comedy. It starts with a titter and ends with a scream. Don't let this one get away from you. Sold through Motion Picture Distributing & Sales Co.

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For Tuesday, January 16th (a Split)

"LITTLE BOY BLUE"
and
"HISTORICAL MOHAWK VALLEY"

For Saturday, Jan. 20th, a feature

"BILLY'S SURRENDER"
Read the synopses in this issue

Manager Notes of The Empress has exercised his charity by giving away at his theater Red Cross Christmas stamps during the entire week previous to this festival. The proceeds of these, which have been given to the Red Cross, amounted to a goodly sum. About 20,000 stamps were thus distributed to patrons.

* * * *

Several of the moving picture theaters have instituted themselves agencies for the sale of Red Cross stamps and have thus helped considerably this noble cause. It has been an opportune reminder of the sufferings of others when indulging in a pleasure. The showing of the "Awakening of John Bond" has no doubt awakened others to a charitable spirit towards the Red Cross work.

* * * *

"The Raising of the Maine," together with several other naval reels and the visit of Admiral Togo to America have had a week's run at the Belasco, with prices of 25 and 50 cents. There has been much disappointment expressed in these pictures, as the photographic art is not up to the standard in some places now presented and expected from the moving picture manufacturers. The series of slides of prominent officials at the time of the Spanish-American War exhibited before the reels pertaining to the raising of the Maine were scarcely worthy of a schoolroom show. The great engineering work being done in the Havana harbor is strongly impressed upon the public by these pictures, and many interesting facts are revealed. While the difficulty of securing pictures under such circumstances is fully appreciated, the film is unnecessarily lengthened out with repetitions of scenes. Mr. Theodore Hardy, the lecturer, spoke with a clear enunciation the explanatory remarks necessary for the best understanding of the pictures.

* * * *

Several moving picture managers are co-operating with Rev. Zed. Copp in his Sunshine City Temple work, offering their theaters for afternoon and evening services. Among these are the Royal, Princess and Scenic. Since these are located in different parts of the city, this work in the cause of religion is being extended.

* * * *

The Casino, one of our small vaudeville houses, has inaugurated a fifteen-minute lecture, illustrated with beautiful slides and motion pictures, as a part of the Sunday program. The speaker is Mr. Theodore Hardy, a man of wide stage experience as an actor and lecturer. Quite recently his remarks accompanying the presentation of Dante's Inferno at the Majestic received high commendation, as his entire text was composed of extracts from this great poem. This little lecture at the Casino has been well received, the present subject being "Yellowstone Park."

* * * *

Vanity Fair has been having a big run at the Colonial.

* * * *

Manager Moore of the Plaza is issuing a neat souvenir in the form of a pretty post card of Little Mary, who is appearing every Sunday at this theater. In her particular line this talented actress is certainly queen—at least, this is the title given her in Washington.

* * * *

The Christmas spirit is shown at many of the theaters in decorations and displays. Evergreens and bells are gracefully festooned, while the Virginia has Santa Claus himself heralding its program and the Plaza has all available space in the lobby covered with three large snow scenes suggestive of the season and a tree trimmed with colored lights. The Cosmos is quite elaborate in its display. The leader has its side columns hidden with Christmas trees surmounted with the head of Santa Claus, while the gallery over the lobby is brilliantly lighted and festooned.

J. Boyd Dexter is now managing the Mt. Vernon.

* * * *

During the recent presentation at the Empress of the reels of the War with Tripoli the officials of the Turkish legation were in attendance and greatly praised the films. So much were these clamored for that Manager Notes made a return engagement of these reels, when they were greeted with great enthusiasm.

What might have been a serious fire in the Washington Film Exchange was thoughtfully prevented by the almost heroic act of Edward Ballson, an employee of this office. It was no cigarette or carelessness (for this exchange is very careful about such things) but combustion that caused the fire. Ballson picked up the flaming films and was able to carry them to the stairway entering upon the street before they did any damage to the offices. At this point it was impossible to hold them longer, and they were dropped on the landing, causing a charring of the woodwork and side wall of the hallway. The loss to the Exchange was three reels, but every one is thanking their lucky stars and stripes that they had such a lucky escape.

MANUFACTURERS' SYNOPSES of FILMS

FATHERS AND SONS

Champion Release, January 15

Oliver Byron, a wealthy merchant, has only one son, Dowd Byron, whom he dotes upon. But the father is one of those stern, spartan-like men, who will brook no shortcomings in their offspring. Dowd is employed in his father's counting-room, and one day he succumbs to temptation and pilfers the strong box. The father detects him in the act and relentlessly hands him over to justice. This is a heart-gripping scene.

Now we come to the home of the Wilson Roberts, and here we get a glimpse of an American middle-class family at its best. The elder Roberts is a bookkeeper, but unemployed when we first meet him. Young Roberts is starting on a journey to take up with a very lucrative offer. His parting from his parents and sisters is one of the most affecting of scenes. A little later the father obtains a position as bookkeeper in the counting-house of Oliver Byron —the position made vacant by the absence of Byron's son.

Byron grows to like his bookkeeper immensely, and one Christmas day he accepts his invitation to dine with him at his home. That same day Robert's son comes into his father's office—what a joyous meeting it is—and is introduced to Byron, the employer. Byron is overcome, for he is overwhelmed by the thought of being without a son! He is alone and miserable.

At the Roberts home the table is spread with all the good things of the season. The father enters. Then into the house, surreptitiously, the son brings a companion, a poor, forlorn wretch, and hies him to his room for a change of raiment. Now Byron arrives and is seated at the place of honor. Grace is being said, the son and his new-found friend having just taken their seats, when suddenly Byron's eyes fall on the face of the stranger. Great God! It is his own son, whom he has cast off.

A frenzy takes possession of him and he heaps denunciations upon his son; but Roberts, his host, pleads with him, and just then the baby girl puts out her little hands to the obdurate parent and adds her pleadings. The heart of the father melts the tears well from his eyes, and his arms clasp around his only begotten son, who, in humble supplication, had cast himself at his feet.

A TALE OF THE SNOW

Champion Release, January 17

Alice Mason was as pretty a lass as could be found in the Northwest, and albeit her mother was sour and shrewish, she begot her attractiveness from her father, big, bluff, good-natured Jerrold Mason. Upon Alice Mason, Walter Burk, big of frame and handsome, had long cast sheepish eyes. This was to the liking of her mother, who had long wanted her married off and away, but Alice had not given it a thought. So, one day, when Walter, presuming on his good standing with the old lady, caught hold of Alice and kissed her, he wasn't prepared for the resounding smack across the mouth bestowed by Alice. He, maddened for the moment, then felt ashamed and asked her pardon, and left downhearted.

By a mischance blow, Jerrold Mason cut an ugly gash in his foot while chopping a tree, knee deep in the snow. Greatly in pain, he started for home with great difficulty, pausing ever and anon to cry, "Help! Help!" It came to the ears of his wife and daughter, and they bravely set out to find him, exhausted, and drag him to the cabin. Then Alice ran for assistance, the assistance of Walter Burk; but the poor girl sank exhausted in a deep gully, to which kind Providence directed the footsteps of Walter.

She was carried by him safely to his cabin to recuperate, when a greater calamity overtook them. A mountain of snow overwhelmed the cabin. Through this snow Walter started at once to tunnel, Alice bravely and resolutely coming to his assistance. (This is a most remarkable scene of what was a stern reality.) At last sunlight burst through upon their efforts and they went forth to continue the journey, knitted closer together by the bonds wrought in their common danger.

The father was suffering on his cot, administered to by his faithful wife, whose tongue, after all, was her only fault. But he cried in his agony for his daughter, while the mother also cast anxious glances toward the door. At last both watchers were rewarded as Alice burst in and threw her arms around the neck of her father, which brightened him up amazingly. Walter kneeled and examined the injured limb, and Alice, kneeling also, unconsciously encircled Walter's neck with her arm; the father smiling approvingly. For the picture he beheld was pretty indeed.

THE GANGFIGHTER

Reliance Release, January 10

RELIANCE.

A rough, overbearing leader of a city gang loses his prestige by rescuing a pretty little mission worker from the insults and badgering of his fellow gangsters. The rival for the gang leadership makes much of it and plays upon the feelings of the gang to the extent of causing a revolt against him. The leader tries to forget the girl, but he is gradually won over by her and becomes a regular attendant at the mission. His excuse to himself is that she needs protection, and he walks home with her most every night. The rival hears of it and takes the gang down to the mission one night to prove him a backslider. They find him there alone with the girl just starting for her home. They jeer at him and insult him, but she prevents his fighting. He finds he is deposed and goes to work on the docks, where he speedily gets to be foreman. Hearing of the chaos in his old district before the coming election, he goes back one night to get back his leadership, but the gang "get him" and the little mission worker finds him beaten up and takes him home. That breaks the last link between himself and the gang and he turns to his work —and the girl.

It's a Streak of Good Luck
"THE THUNDERBOLT"
Three Reels Coming Soon

THE QUARREL
Reliance Release, January 13

The husband, wife and best man are dining together in honor of the first anniversary of the wedding. The two men imbibe a bit too much of the champagne and the husband and wife leave the restaurant. The best man sits alone bemoaning the fact that everybody is happily married but himself. As he gets up to go he finds the wife's bracelet and decides to go to their home and return it. In the meantime the couple have arrived home and have quarreled over the husband's intoxicated condition. He goes to his room to pack up and she, thinking she can stand it no longer, is writing a note that she intends to end it all. The best man arrives unobserved and looking into the husband's room is startled at his preparations for a hurried departure. Hearing sobbing in the next room he tiptoes there and finds the wife on her knees before the couch at the far end of the room sobbing. He slips in without being heard and reads the note. Realizing the situation, he sobers up and hits upon an idea for reconciling them. He puts his handkerchief over his face and seizing a silver brush, handle before him, he shouts "hands up." The wife thinks it is a burglar and screams. The husband thinking her screams are but a ruse, goes on packing. The best man, wondering why the husband does not put in an appearance, goes through all sorts of diabolical actions to make the wife continue her screams. At last the husband rushes in and takes his wife in his arms to protect her, telling the burglar to do his worst. When the best man sees that the couple are so busy with their reconciliation that even a burglar is forgotten he takes off his mask and makes his errand known, then quickly leaves.

THE WINNING OF LA MESA
American Release, January 8

The little cow-town of La Mesa was controlled by the gambler saloonkeeper. Aided by his faithful gunman, the cowpunchers coming in off the range were fleeced of their earnings and those that voiced their objections to the methods of the house were dealt with by the notorious gunman.

To add to the attractiveness of his place, the gambler employed Peggy, the waif of La Mesa, to act as barmaid, and the boys flocked to his place to exchange greetings with the girl. Her winsome personality was a magnet that held them until, fleeced of their wages, they were kicked out by the gunman.

It's a Streak of Good Luck
"THE THUNDERBOLT"
Three Reels Coming Soon

In the course of time both Tex Garvin, the gambler, and Bill Jones, the gunman, were in love with Peggy, and jealousy bade fair to break the business relations between them.

Matters were in this state when a young minister with his mother and sister took up their abode in the town. The minister's sister was a revelation to the neglected barmaid, and she secretly resolved to become more like her, and when the minister's sister was insulted in front of the saloon, Peggy put up a fight to protect her. The gunman turned his unwelcome attentions to Peggy, amid the shouts and geers of the assembled cowboys. The minister hearing the commotion hurried to the spot, and being a believer in physical as well as moral strength promptly knocked her assailant down and took away his gun.

Later when Peggy visited his sister, he asked her if she would like to make her home with them, and the happy girl accepted the offer with eagerness. Returning to the saloon, she gathered her few belongings and made her announcement. The cowboys all cheer her and accompany her to the minister's home, where they give three cheers for him and agree to join his church.

Left in the saloon alone, the gambler sees the beginning of the end of his supremacy in La Mesa. Peggy, the magnet of his place, in the church would have the same drawing power over the men who liked the happy-go-lucky lass. When his gunman enters the saloon the old gambler announces that one of them must make away with the man who has won the girl and all the boys from the gambling hell. They cut cards to see who shall do the deed, and it falls on old Tex Garvin himself. Bill taunts him and he flies into a rage. When he attempts to draw his gun, Bill fires and kills the old man. He nerves himself with liquor and rushes to the minister's home. He finds Peggy in the yard and she hurries to warn the minister of his danger. Regardless of her pleading, the minister determines to face the drunken, dangerous man. Peggy, who knows Bill's desperate character, picks up the gun that the minister had wrested from him in the previous encounter and follows. When Bill attempts to carry out his murderous intentions, Peggy fires and saves the minister who had befriended her.

THE LOCKET
American Release, January 11

Because he loved the widow of his old classmate, George Hughes managed to give her a house. But because he was a gambler, a follower of the goddess of chance, she feared to accept his kindly advances. One day while at her cottage Hughes is attracted by a locket attached to a chain around her son's neck. He offers to buy it from the boy, knowing that the locket contained a picture of his mother, but the lad refused to part with it. When he returns to his own house he writes a proposal to the widow, and in her reply, refusing his offer, he learns that she fears his influence on her boy in regard to gambling.

She leaves the cottage and goes out of his life. Crushed by disappointment the gambler loses his grip and steadily goes downward until at the end of two years he is a derelict without home or friends.

One morning he awakens in a Western town. Pushing back the door of the freight car that had brought him into the town, he shambles up the street to beg a drink of the first friendly hand. He meets with rebuff until a manly young fellow comes along and offers him a couple of coins. In extracting the money from his pocket he drops the locket, and the derelict picks it up and recognizes the son of his old sweetheart, grown to manhood.

But the lad had fallen in with evil companions and was a frequent visitor of the saloon in the company of another ranch foreman, who as his unsuccessful rival in love wished to encompass his ruin. Knowing the lad is desirous of obtaining more money in order to wed the girl, he tells him of a system in playing poker that is sure to win. Knowing that he has the pay check for the ranch hands he waits until the lad cashes it and then steers him against a brace game. He loses the entire amount and disgrace and ruin stare him in the face. He hurries to his home and the mother realizes that the fate she feared has overtaken her boy. His sweetheart assists the mother with the house and the distracted boy rushes out into the night. The old derelict, who had watched the game, determines to try to win it back for the son of his old sweetheart. With the coins given him by the boy he enters into the game and puts skill against skill, trick against trick, bluff against bluff until he has recovered more than the boy lost. When he cashes in the evil foreman has to be restrained from assault and his own Mexican partner.

Learning from the assembled cowboys where the lad lives, he hurries with the money. But he finds him before the home is reached. Stunned by his losses the boy is about to take his own life. Slowly the gun leaves the holster and is turned toward his temple. Then the hand of the derelict grasps the weapon and the boy's hand is stayed. The old man offers the recovered gold, asking in return the locket that he begged ten years before. The joyful son returns to his mother and sweetheart and tells them the joyful news, and outside the window the old man looks once more upon the face of the woman he loves and then passes out of her life forever.

THE RELENTLESS LAW
American Release, January 15

This remarkable dramatic production depicts that in our civilization the law is supreme and those that disobey its mandates cannot escape just punishment for their crimes. It also exemplifies that higher law beyond man, old as the world, that the innocent must suffer with the guilty.

Having transgressed the law of his country, Jim Dawson is tried, convicted, and sent to the penitentiary. After a year in the prison, he manages to es-

cape and the intelligence in flashed all over the country. The relentless machinery of the law is set in motion and the man-hunt is on. He is discovered by a posse in the mountains and stalked as if he were a wild beast; a dangerous animal. Running and fighting, hiding and sneaking, he escapes their vigilance, and securing one of the horses belonging to the posse, again escapes, this time to the house of the woman whom he had married when he still retained the spark of manhood. During his absence a child has been born; born of a union that began with so much of promise and so little fulfilment. The desperate man does not realize that the child is his; that the woman suffering the torture that comes to those who realize that their love has been showered upon a worthless object is his wife. Hide me, save me, is his plea. Mechanically the dazed women sets about cleaning his wounds and feeding the famished man. Then the sound of approaching horsemen is heard and kissing the child, but repulsed by the wife, the hunted man leaps through the window and is gone. Up in the mountains he finds a cave and believes himself secure. Down in the valley the wife waits with a nameless dread in her soul. Up the mountain road the minions of the relentless law pick up the fugitive's trail.

They locate his lair and camp, knowing that without food or water he is as secure as if behind the thickest bar. At last, starving, thirsty and terror-stricken the maddened man attempts escape. The guns of the posse flash and the convict has paid the toll exacted by the law. Down in the valley a widow with her fatherless child in her arms waits with a nameless dread in her soul.

THE DESERTED SHAFT

Imp Release, January 15

A story of the West with the scenes laid in a village and the camp of surveyors.

Frank Davis is the favored suitor for the hand of Lottie Maxwell to the discomfiture of Edgar Perry. Both men are employed by a construction company. There is an opening scene of Perry proposing marriage to the girl and her refusal.

She meets Davis and they plight their troth, going to his mother for her blessing, which is given, and they are happy.

Davis is entrusted with the payroll to carry to the camp and, placing the money inside his shirt, he hastens away. Perry is piqued and bent on revenge. He meets Davis near a deserted mine shaft and the two have a war of words, terminating in a personal encounter in which Davis is worsted and hurled into the shaft.

The men wait at the camp for their regular pay, which is not forthcoming. They visit the offices and the management, in surprise, tells them the money was entrusted to the care of Davis. The delegation visits the home of the mother and she informs them her son has not been home. There can be but one solution to the problem—the young man has stolen the money and decamped.

There is a reward offered for his arrest and he is regarded as a fugitive from justice. Perry reads the placard and is astonished. He goes to the mother and confesses his crime in the presence of the sweetheart. The women lose no time in running to the abandoned shaft and find Davis still alive, although almost dead from his long exposure in the water. The assistance of the surveyors is sought and a quick rescue is made.

The scenes of Davis in the shaft are very realistic and the rescue is thrilling in the extreme.

AFTER MANY YEARS

Imp Release, January 18

An interesting child story in which brothers are reunited in a pleasing manner.

Harry Chilton is an enterprising young man, who gets on in the world and becomes wealthy and influential. His brother, George, at the opening of the story, is a ne'er do well addicted to strong drink and dissipation. Harry tries to reform George to no avail.

George has extraordinary talent as a musician, but neglects his profession as a teacher. He marries a trusting, confiding woman, but he makes her life one of misery and she dies, leaving him a little girl.

George and Harry drift apart.

Harry has a wife and daughter on whom he lavishes every attention.

George locates in the town in which Harry resides, not being aware of the proximity of his brother.

Little Grace, the daughter of Harry, is a sweet child, and she gives a party to her small companions on the grounds of her father. The little tots are the daughters of wealthy parents and are beautifully dressed; also are their large dolls, which accompany them.

The party is viewed by Ethel, the small daughter of George, through the iron gate. She has a shabby doll in her arms and her dress is extremely plain. Grace sees her looking through the bars of the gate longingly and her heart is touched. Throwing open the gate, she bids the little girl enter and seats her at the table. The petted children of the rich take umbrage at the intrusion, gather their dolls, and holding their dresses to avoid contact with Ethel, take their departure. The little hostess entertains the shabbily dressed child royally. She brings her into the house, where Ethel falls asleep, and Harry and his wife enter and find her.

Harry takes the sleeping child in his arms and carries her to her humble home, there to find his brother George, who has reformed and enjoys quite a flourishing patronage in teaching music.

The brothers are reunited through the kind heart of the daughter of the wealthy brother.

I WISH I HAD A GIRL

Imp Release, January 20

Tompkins wished he had a girl other than the homely specimen who confronted him in his boarding house day by day. So like the hero of Richard Le Gallienne's book, Tompkins went off in search of "the golden girl" of his imagination.

Very early in his adventure three or four of her turned him down, and even the maid servant in the house where he was making himself agreeable helped to pile contumacy on poor Tompkins' head.

His most promising adventure was making love to a pretty little cook. But this indignant lady not only repelled his amorous advances, but covered him with flour, so the unsuccessful wooer finally returned home and was content to accept the smiles of the homely girl in the boarding house. On the same reel is

THE FLAG OF DISTRESS

Reuben Wilson has an appointment with a couple of friends who are awaiting him outside his house. Finding it impossible to escape the sharp attentions of his wife, he signals to them with a flag. Finally making a dash for it, he is also accompanied by his suspicious but unrelenting spouse. But his two friends are loyal.

They get up a row with Reuben and run away and are, of course, pursued by Reuben, who thus obtains liberty to join his friends in a visit to a masquerade, where the three of them have a high old time.

Meanwhile Mrs. Wilson seeks detective aid in finding her husband. Sherlocko finds the flag of distress and by some mysteriously intuitive process known only to the detective mind, tracks the deceitful Reuben down to the dancing hall, where he is surprised by his wife in the character of Mephistopheles.

Sherlocko gains a reputation for acuteness and Reuben has had a good time.

The element of burlesque enters into this laughable comedy, which is cleverly acted by Mr. Cumpson, Mr. Mack and the other members of the Imp Company.

THE NEW CLERK

Nestor Release, January 8

Dave Downey, obliged to work in a grocery store, makes the best of it, and the best is not at all bad considering the youth, beauty and charms of Constance, the grocer's daughter, who is the lady behind the counter. The old man, however, is the rock against which the bark of true love almost wrecks itself.

Poor Dave is caught in the act and promptly "fired" with neatness and dispatch. James Fixer, an old friend,

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proves a friend indeed. Dave shall have the girl, father or no father. Accordingly, he goes into the grocery store, makes a few purchases and then accuses the proprietor of stealing his wallet. The police are called in and the grocer is locked up. Enter Dave. Like a true hero, he tells the captain that he, and not the old man, is the thief. Jubilantly the grocer returns to commune with butter and eggs et similia, while Dave is placed in a cell.

Mr. Fixer is delighted at his clever scheme. Now for the climax. He goes to the grocer, to whom he apologizes, saying he had made a mistake and that the wallet was in his possession. The old man is deeply touched at Dave's sacrifice, and the pair forthwith gain the young man's release. To show his appreciation, the grocer gladly consents to his daughter's marriage to Dave.

THE LOST ADDRESS

Harry Locke and Dora Davey have safely navigated to Ocean of Love and are now entering the Port of Matrimony. The guests are all assembled, the bridegroom is being congratulated on his great win and the bride looks ravishingly beautiful in her immaculate robes and the orange blossoms. They are waiting—waiting for the Rev. Sackcloth, who is to perform the ceremony.

Where can his Reverence be? Out hunting for the house wherein principals and guests are impatiently waiting for his arrival. He has lost the address and recalls neither street nor number. After a strenuous but futile hunt, the parson returns home, removes his hat, drops into a chair and industriously wipes the perspiration off his massive brow. In the depths of his hat, he discovers the lost address, and, though two hours late, he rushes to unite two loving and eager souls, who were about to call a justice of the peace to the rescue.

TRACKED THROUGH THE DESERT

Nestor Release, January 10

Jim Conway, a young and energetic prospector, rebels at what he terms Sheriff Caldwell's impertinence and persists in his associations with evil companions. Victoria, his wife, at last wins him over, and Jim cuts loose from the gangsters. After due preparation he starts for the mountains to stake his claim; Victoria is to follow shortly after.

The gangsters, stealthily and in the night, go to Miller's Ranch and make away with all his horses. Sheriff Caldwell answers the alarm and with his posse is soon on the trail of the horse-thieves. The trail leads them through the desert. The sheriff is obliged to dismount and, before he can collect his wits, the horse has vanished beyond the horizon. Alone and with his canteen empty, he staggers on and on through the desert. Meanwhile the thieves, by mere chance, come upon Jim in the mountains and threaten him to make him join them. The posse's approach gives Jim the opportunity to slip away, but, being closely pursued, he's forced to jump over a precipice. The thieves are corraled and taken to the lockup.

Victoria, on her way to meet her husband, finds the riderless horse, and after a painstaking and dangerous hunt reaches the almost exhausted and thirst-maddened sheriff. She knows just what to do and quickly does it. The sheriff returns home not much the worse for his experience.

The posse apprises Caldwell of Jim's connection with the horse thieves and of his escape. The boys insist that the sheriff drop sentiment and perform his duty. Reluctantly Caldwell leads his men in the search for Jim.

Mrs. Caldwell, however, proposes to save the young man, and cleverly manages to decoy away the sheriff and his posse. Jim and Victoria cross in safety the border line, and in another state they begin life anew.

JUST TOO LATE

Nestor Release, January 13

Stephen Weldron is awarded a large contract and is delighted at his good fortune. Cornelia, his good wife, also rejoices, for she sees visions of lovely new hats and other good things forever playing a tattoo on the portals of the feminine heart.

Stephen must catch the early morning train to Boon City, to make legal and final arrangements with the contract-givers. The matter is of utmost importance, and Cornelia wakes her hubby in time. Stephen, however, returns to dreamland while the Mrs. is preparing breakfast. A more urgent call is made—there are but twenty minutes to catch that blessed train, on which hinges the Weldrons' future. Stephen jumps out of bed, dresses, eats and departs like a streak of lightning, and then begins a series of highly humorous mishaps. He misses the train, thanks to a lot of people and things that get in his way, and boards a freight car, but luck is against him. The next night he devotes considerable attention to his alarm clock, determined that the next time opportunity knocks at his door he shall not be "just too late." On the same reel is

POWER OF INNOCENCE

Republic Release, January 14

REP Lucy Davis, of Hamilton, Ind., not contented with the lowly comforts afforded by her mother and grandmother decides to seek employment in New York City. After writing several big concerns and receiving one note with a little encouragment she prepares to leave home.

Her mother and grandmother do their very best to dissuade her, but to no avail.

Arriving at the little station in Hamilton, she attracts the attention of George Edwards, a traveling salesman and intimate friend of several notorious people in New York City. He presses his attentions upon her and insists upon helping her on the train, having previously wired Violet Bowers, an old friend of the underworld in New York, advising her as to the time of their arrival. Violet, much interested in seeing new faces, prepares to meet George and his "find" at the Pennsylvania Railroad Terminal in New York.

Lucy, on her arrival in the Metropolis, is much amazed at its magnitude and is an easy prey for the clutches of George's friend, Violet Bowers. Violet has little trouble in persuading Lucy to take quarters at her house until such time as she secures a position. Arriving at the beautiful residence sustained by Violet Bowers, Lucy tells the story of her family's early prosperity, her father's untimely death, later of their want and poverty, and that she has come to the city in order that she might provide more comforts for the folks at home. Violet is touched by the innocence and youth of Lucy and decides to save her

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from the many pitfalls of friendless girls in the big city.

George Edwards arrives, demands an interview with Lucy and when refused by Violet, decides to accomplish it by force, when he is intercepted by Jones, a friend of Violet. A short quarrel ensues and George leaves, swearing vengeance on Jones. Violet returns to Lucy, insists upon her accepting a loan and induces her to return to her mother. She accompanies her to the station, waves a fond goodbye and feels the better for having saved an innocent girl from a life of misery and shame.

A BLUE RIDGE ROMANCE

Republic Release, January 27

Jack Wilson, a young revenue officer, falls in love with Edith Murray. Edith does not love him, however, and tells him so. Their parting is a sad one for Jack, who though rejected as a suitor, promises Edith to always be her friend.

Edith later marries Dick Noble, a handsome young Virginian, whose supposed occupation is that of a lumberman. After the honeymoon, the young couple go to their home in the Blue Ridge Mountains.

Everything is happiness for Edith until by a chance she learns that instead of being a millman, her husband is a moonshiner.

Fate has decreed that Jack Wilson shall enter into the lives and happiness of the Nobles. He is detailed by his superior officer to search out and arrest Noble (whom he has never met). The very night that Edith has discovered Dick's illegal occupation Jack and a fellow officer are trailing him through the mountains and getting evidence against him. After seeing Dick at the still, Wilson and his companion watch him on his homeward journey. Not wishing to encounter him within the immediate vicinity of the still, they are careful not to get too close to him; this causes them to lose the trail. At a cross trail, Jack and his companion separate, Jack gets the right trail, and soon catches up to Dick, whom he watches to his home.

When he arrives there, Dick meets Edith, who is in tears and heartbroken over her discovery. He promises her to give up his illicit pursuits and he has hardly done so when Jack Wilson dashes into the room and places him under arrest.

The scene which follows is the big scene of the film and is absorbing in its tension; enough to say that love triumphs and Dick and Edith seek the new life in the great West, ever mindful of the man who jeopardized his reputation in a sacrifice to a tender friendship.

DR. JEKYLL AND MR. HYDE

Thanhouser Release, January 15

Dr. Jekyll, a young physician, is possessed of the idea that medicine can effect the soul as well as the body, and has many discussions with his friend Lanyon, a doctor of the old school. Jekyll continues to experiment in secret, and finally his efforts are crowned with success. He discovers a mixture that brings out all the bad in his nature, and another that will act as an antidote.

But when he stands forth in his evil guise, Jekyll is horrified. He is such a wicked, repulsive creature that even the interests of science are lost sight of; and he decides to bury his discovery from everyone, realizing that it does not pay physicians or anyone else to bring out the evil that is in one.

The doctor finds, however, that it is easy to start evil doing, but not always possible to accomplish reform. The wicked genius that he brought to the surface, simply in the interests of science, returns at intervals to plague him. And in those stages of existence the courtly, polished, tender-hearted Dr. Jekyll becomes Mr. Hyde, a monster who is feared and hated.

By the aid of his medicine, Dr. Jekyll is able to drive Mr. Hyde away, but as the change often takes place at times when he is far from his office, he is unable to mix the drug that restores him to a rational being again. At these times he lives in wretched lodgings, under the name of Mr. Hyde, and pays secret visits to the home of Dr. Jekyll. The latter's friends are surprised that the courtly doctor should have such an intimate, but he sadly disregards their remonstrances. For he alone knows that Dr. Jekyll cannot ever be rid of Mr. Hyde.

Jekyll loves the vicar's daughter, and his love is returned. While calling upon her one day the change in identities comes upon him, and he hastily excuses himself to his fiancee. But as he passes out of the grounds he becomes Mr. Hyde, the man who tortures little children, and is a hater of all mankind. He returns to the girl, not as a suitor, but intending to be her slayer.

The vicar hears his daughter's cries and gallantly runs to her aid. The feeble old man, however, is no match for the maniac Hyde, and is killed. Hyde flees, safe for the time being.

When Dr. Jekyll is restored to himself his grief is profound. His life is forfeited, his happiness ruined. And at intervals growing briefer and briefer, the demon Hyde asserts his mastery.

An accident deprives the doctor of the medicine that restores him to the Jekyll existence. He locks himself in his room, ordering his servant, through the barred doors, to bring him certain drugs. The servant, who loves Jekyll, does not recognize the voice of Hyde. He runs off and calls assistance, believing that the kindly doctor has been slain by Hyde, the man the servant hated.

The police arrive and Hyde is commanded to open the door in the name of the law. He is unable to restore himself to the Dr. Jekyll existence. As Hyde, his life is forfeited, and the wretched man ends his life with poison, just as the doors crash in, and the police enter, too late to save him for the gallows.

A NIAGARA HONEYMOON

Thanhouser Release, January 19

A well-to-do family, living in a suburban town, was annoyed on receiving word that the wife's sister-in-law intended to pay them a visit. For she was a widow, far from being well off, and, as the haughty daughter said, "Auntie is absolutely of no use to us."

When she arrived she was greeted coldly, compelled to perform menial services, and treated more like a servant than a relation. Naturally she was very unhappy.

About this time the family was thrown into excitement by the news that the father's old chum in college, who had gone to Australia to make a fortune had returned with $1,000,000, and intended to marry and settle down. The parents figured that this was an excellent chance for their only child and planned to marry her to the millionaire.

The rich man came to be their guest, but strange to say the fascinations of "daughter" had no effect upon him. Although the aunt tried to efface herself, she attracted his attention, and he soon fell in love with her, but the family did not suspect it.

The aunt went away, taking with her no regrets, leaving behind her no sorrow. The rich man, pleading an unexpected business engagement, hastily departed, too, and they met on the same train.

The man from Australia decided to waste no time. He wired ahead to the city clerk of a town along the line to meet the train with a marriage license, promising a big fee. He also directed him to bring a minister along.

The aunt was bewildered by this chain lightning courtship. Before she realized what was going on, she had signed the application, and the minister was performing the ceremony on the observation platform of the rapidly moving train. When she left the town, she was a widow; two mile posts beyond she was the bride of a wealthy man who loved her for herself alone. And the train was headed for Niagara Falls, where their honeymoon was spent.

Many couples have gone to Niagara Falls on honeymoon tours, but none of them ever took the minister and the marriage service along with them. So there was some eclat to this wedding.

The happy couple returned to greet the bride's relatives, and give them a chance to show how social training enables persons to conceal rage, envy and chagrin under the most trying of circumstances.

ECONOMICAL BROWN

Solax Release, January 10

In the Solax production of "Economical Brown" is reflected a peculiar characteristic often discernible in many American husbands. This characteristic is one of extreme extravagance outside of the home and ab-

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solute parsimony on the inside. In other words, there are men who never stint themselves when they are "out" with the "jolly bunch" having a good time, but as soon as they cross the threshold of their own homes they are seized suddenly with a wild desire for economy. Usually the wife is the sufferer. "Economical Brown" is just such a man. Good cigars, taxicabs, high-class tailors and good wines are not too good for him, but his wife he insists "must economize." Brown's wife is too clever for him, however; she soon shows him how truly wrong are his principles of economy. In fact, she has such convincing arguments for him that he finally loosens up and "comes across" with a three-figure check.

This is how it all happens: When Brown's wife asks for anything Brown's reply usually is, "Oh, we can get along without it—we must economize." Mrs. Brown gets back at Mr. Brown when they have visitors. She not only appears in her plainest attire, but serves very humble food. Brown's visitors leave hurriedly, making bum excuses while Brown is furious at his wife. She, however, shows him an itemized comparative table of the family's home expenses and Brown's outside extravagances. Brown then sees a light and realizes how wrong he has been.

BLACK SHEEP

Solax Release, January 12

An old inventor has a son who is worthless and wayward. The son promises the father that if he would give him enough money he would go to another city and try to "make good."

The son goes to another city, but he gets into difficulty and turns criminal. He serves in the penitentiary for four years. In the meantime the old inventor dies and his daughter marries her father's benefactor—a man who took an interest in his inventions.

The girl lives happily until the shadow of her brother darkens her path. He continually asks her for money and she gives it to him to keep his disgusting presence out of her sight. She is ashamed of him and does not want her husband to know of the Black Sheep in the family. Her husband, however, sees her in the presence of the Black Sheep and he grows suspicious of his wife.

The Black Sheep soon grows dissatisfied with the pittance his sister allows him periodically, so he decides to break into the home and steal as much as he can. In this he does not succeed, for detectives, who follow him for a former offence, interfere. He tries to make a get-away, but is shot dead in the attempt.

During the mixup the husband finds the Black Sheep in the embrace of his wife. When the criminal is shot and brought into the house dead a note in his pocket discloses his relationship.

This is one of the strongest Solax dramas in many months.

BY THE HAND OF A CHILD

Solax Release, January 14

An outlaw escapes from his pursuers. He roams the wilds for a time and then nears civilization. In the woods close by the home of a sheriff he finds the sheriff's little girl in a shrub. She had fallen from a cliff and had narrowly escaped being dashed to pieces.

The outlaw picks up the little girl and brings her home. The sheriff's wife receives him thankfully. The little girl is not worse off for the experience. As a reward for saving her life the child presents the outlaw with her doll. Then he departs.

The outlaw is soon caught and is about to be shot when the sheriff sees protruding from the outlaw's shirt his own little girl's doll. Explanations follow and the outlaw is given another chance. He "makes good" and becomes a better man.

THE BRAID

Comet Release, January 15

John Jackson and his wife, Sarah, are very much devoted to each other. Illness overtakes her and she dies. In order to remember her John cuts off a braid from her hair and places it in a jewel casket. For days he wanders alone, distracted and on the verge of suicide. He wanders into a public park and there sees a woman, an exact counterpart of his dead wife. He learns that she is an actress and follows her to the stage door. Then he buys a ticket for her performance, after which he seeks an interview. When he sees the woman he makes ardent declarations of his love, but keeps from her the secret of his infatuation which is the striking resemblance she bears to the departed Sarah. Out of pity she consents to visit his home and dine with him. As a joke he asks her to put on one of his dead wife's gowns, a request to which she readily complies. The actress looks for all the world like poor Sarah, and John, maddened at the sight of her, tries to clasp her to his breast. She playfully eludes him and goes to the jewel casket, and taking out the revered braid pins it on her head. John is about to choke her when he fancies he hears the voice of Sarah emanating from his wife's portrait. He stops and the actress quits the house, shaking her head in pity at the strange actions of John. A vision of Sarah then confronts him and on his knees he begs forgiveness, which is freely and quickly given.

THIRTY DAYS

Comet Release, January 19

Jack Ralston is a young millionaire, and as he says, he "never did a stitch in his life." Naturally when he visits the house of his prospective father-in-law, Jonette Wilson, asking for the hand of his daughter, Hazel, in marriage, the old man says that he is willing to give his consent provided Jack will essay to earn $30 in thirty days. So nothing daunted Jack starts out. The first day he visits a bank president, asks for a position and is coldly turned down. Then he orders his chauffeur to drive him to a place where he hears they need a janitor's assistant. When the janitor sees Jack and his machine he thinks the millionaire is insane and tells him to depart. Jack's next job is in a clothing store, where he is engaged as puller in. He gets into a row and is discharged. His last effort is as a hod carrier, but he is so clumsy and upsets a man coming down with bricks that he is forthwith sent adrift. Jack has one last resort, and that is to hire out his machine. He takes a stand at the railway station and who comes along but Mr. Wilson. He is on his way to New York on an important business engagement. He wants to use Jack's machine, but Jack says it will cost him $30, which he unwillingly but finally pays. Jack has earned his $30 in less than 30 days, and wins Hazel.

THE INEVITABLE JOHNSON

Great Northern Release, January 13

This is a story somewhat on the lines of a bad boy's diary, with Johnson as the bad boy. He is the perpetrator of joke after joke, each of which excels its predecessor as a hilarity producer. Johnson, short and podgy, it is who, in the schoolroom, brings down the anathemas of the professor by his pin-sticking proclivities. He it is who brings ruin upon the professor's headgear. And when the boys have retired, he it is who makes night hideous with ear-splitting blasts upon the trombone, and each time Johnson comes out on top, the innocent suffering for the guilty. Similarly, when Smith endeavors to hand a bouquet from out his dormitory window to that of the dainty little confection in the adjoining room, and drops the posy, Johnson secures it and covers himself with honor by presenting it to the fair damsel. Like the poor, Johnson is always with us, or at any rate, is always ousting Smith. The latter, to take his attention off the professor's daughter, engages him in conversation as to the purchase of a lottery ticket, where once more Johnson scores by securing the first prize. This and similar trials is more than Smith can bear, and he loses his reason, once more to find that Johnson has been successful and is in charge of the asylum whither Smith is conveyed. The last scene shows Johnson occupying Smith's place at home, having possessed himself of Smith's wife, his favorite chair, his pipe and worldly belongings. Moral: Beware of all Johnsons.

HIS FATE'S REHEARSAL

Majestic Release, January 14

Sometimes a "jolly good fellow" makes a very bad husband, and Hazel Nelson, three years married to James Dillon, finds herself late one night waiting in fear and terror her husband's approach. Before their marriage, and in fact, during the first two years of their wedded life, she had found him all that a girl could wish for in a man, a lover and a husband. At the end of those happy years he had inherited a large fortune and had been unable to withstand the temptations which unlimited money and leisure opened to him. He fell into

the company of a set of fast young clubmen, and while he had disdained joining them in certain dissipations, he began to drink heavily, and the most charming of men while sober became, drunk, a savage beast. As is often the case, he was quite unconscious in his sober moments of his conduct while under the influence of liquor.

The time had arrived when the young wife, only a girl in years, had come to fear actual harm to herself or her baby, and fled to her father's home for protection; but in a few days, won over by her repentant husband, returned to him, hoping for the best, but fearful of what might happen when once more her baby's father gave way to his only weakness. Her father, a celebrated physician, had raged and stormed at her husband. His daughter was an only child, and the thought that his little girl was in constant exposure to actual harm drove him at times to swear that if she ever came to any hurt, he would take the law into his own hands in dealing with her husband.

The father was summoned by a charity call to the wretched hovel of a poor creature insane from alcoholism; he administered what temporary relief he could and sent the poor woman to the hospital. Her husband had died some years before from the effects of drink, and she had been unable to provide for her baby, who had died from sheer want. The physician gazed about the wretched little home, and he wondered bitterly if his daughter would ever sink to such a level.

At this point he was interrupted by his daughter's maid, who had been searching for him, and who told him with shaking voice that her mistress, in fear of her life, needed him. He hastened to his daughter's home and found Dillon in a drunken stupor, and his daughter and her baby locked in her bedroom. His daughter's presence prevented him from wreaking summary vengeance upon her husband, but even while listening to the girl's pleadings of her husband's many virtues to shield him from her father's wrath, the physician evolved a rather desperate plan. Wife and stupified husband under the influence of an opiate were taken to the wretched hovel, which the physician had just left, and while his daughter dressed herself in some old rags which she found about the place, the father made a like change in her husband's attire. Then dating a note three years ahead addressed to his daughter, to the effect that as she had sunk to her husband's level, he, her father, would no longer help her and was done with her, he gave her instructions as to her part in the grim little comedy to be played. The physician then left the hovel and awaited results.

Dillon finally awoke from his stupor, looked about the room in amazement at his surroundings and the clothes in which he was dressed, and then started to his feet in horror, as he saw seated at a table his wife, unkempt, unclean, and drinking heavily. Bewildered, he demanded an explanation and she showed him the note from her father.

"Three years gone—three years gone." Horrified, he fell to the floor as he listened to his wife's almost insane ravings. He asked for the child, and she laughed and said, "As if he did not know," and pointed to the other room. He went in and found only a faded wreath, with the word, "Baby" upon it. He staggered back, and insane from grief fell at his wife's feet begging forgiveness for what he had evidently brought her to. She only laughed the more and told him that she knew what to do and taking from her dress a small vial, before he could stop her, drank half the contents, and fell prostrate over the table. He seized the half-empty bottle and saw that it contained a deadly poison. Racked with remorse, he gladly finished its contents and fell beside his wife.

The physician, waiting outside, entered quickly, and as the bottle had contained only a weak opiate, soon brought his daughter to consciousness. The still insensible husband was again dressed in his proper clothes, and taken to his home. He awoke to find himself alone in his usual surroundings. His joy when his wife answered his call can be readily imagined, and when she showed him the baby sleeping quietly in its crib, he took her into his arms, almost weeping with happiness and swore he had received a lesson whose effect would last until his life ended. The father, listening from another room, smiled happily, and left the house with the conviction that his child's future happiness and safety were assured.

NEXT

Majestic Release, January 19

Tony Guardio, the handsomest barber that ever stropped a razor, is bewailing his lack of trade, and there comes to him Marion Trevor, a very pretty girl, who asks to be allowed to open a manicure stand in his barber shop. As there are very few who come to be barbered, Tony cannot see where her customers are to come from, but impressed by the girl's charms, he consents and she proceeds to install herself.

One of Tony's regular customers, a young gentleman of a wealthy family named Edward Robbins, after once looking upon the fair Marion readily consents to be manicured. His efforts at conversation with her inflames the temperamental Tony to jealous rage, for Tony has looked upon the manicure girl, and having looked has been lost.

Edward goes home to his devoted father and mother, but can think of nothing but the little girl who held his hands so gently and looked up at him so demurely when he addressed an occasional word to her. His father is greatly alarmed over his condition, but the boy tells him that all he needs is occupation, and in search of said occupation, he returns the next day to the barber shop laden with roses, which he sends in by a small boy to Marion—and still the next day he returns on the same errand, and is confronted by a sign on Tony's shop indicating that the place is for sale.

An inspiration strikes the quick-thinking Edward, and he decides to become a business man. He enters the shop and Tony frowns upon him forbiddingly, but the frown turns to smiles when Edward makes him a proposition to purchase the shop. The transaction is no sooner completed than Tony tells the manicure girl that he will open another shop, and requests her to join him there, but Edward makes a stronger bid, and the girl decides to stay in her present location. Tony scowls at Edward and leaves the shop.

Edward's father and mother are left in the dark as to his whereabouts during the day, and Edward lives for some time in just a dream of happiness. He is awakened to a full sense of his feelings for his manicure lady by becoming jealous of the coy attentions of a fat traveling salesman to Marion, and asks her to marry him. She consents, but their new-found bliss is rudely interrupted by the entrance of his father, who has dropped in for a little tonsorial attention, but to his amazement finds his son and heir in full barber regalia and kissing and kissing a very pretty girl. Edward happily and proudly tells his father that she has consented to become his wife, but strange to say, the old gentleman does not receive the news in the same spirit, and even goes so far as to apply some insolent epithets—to the girl, which her fiance feels called upon to resent. His father gives him the choice of leaving the shop and the manicure girl, or being disinherited, and Edward demonstrates his decision without a word by taking the girl into his arms, and his father storms out.

The young couple are married, and are happy despite the fact that they are soon reduced to their last penny. In the meantime a silent ally has been fighting in Edward's favor with his parents—their longing for their son. There is never a meal at which his cheery presence is not missed—never a night that his mother does not silently weep at her son's empty bed. She finally prevails upon father to see if he cannot effect a reconciliation.

In the meantime temperamental Tony, the barber, has made many efforts to induce his one-time manicure girl to again work for him, and when he at last finally learns that she is married, his rage passes all reason. He secures a small nitro-glycerine bomb and determines to wreck his old barber shop and be revenged upon the ever-smiling Edward. At the very moment when he has stolen into his old barber shop and placed the bomb on the floor, Edward's father has made his way there to make peace with his son. The old man enters unexpectedly upon Tony, sees the bomb and struggles with the Italian. Marion, hearing the noise, rushes in as Tony knocks father down and escapes out the door. She bravely picks up the bomb and hurls it out the door, where it explodes, doing no harm.

Edward sets out in pursuit of Tony, bidding his father care for Marion, who has promptly fainted. She quickly comes to, however, and seats father in the barber chair. He has received a sharp cut over the eye, and is in a generally mussed-up condition from his struggle with Tony. She bathes the cut, and forgetful of her previous interview with him, tenderly administers to his needs.

She finally remembers that this is the

same man who has disinherited his son on her account, and she starts to leave. He has been watching her closely, however, and holds out his arms to her and asks her if she will not be a daughter to him. She sinks sobbing with joy at his knee. Mrs. Robbins, who has been anxiously awaiting the result of her husband's visit, enters the barber shop, and gladly learns of her husband's reconciliation with the manicure girl.

In the meantime Edward has been busily engaged in pounding Tony, to the delight of several hundred small boys, and disdaining to have the Italian arrested, drags him back to the shop, where he soon forgets his rage at Tony in his joy upon learning that his father and mother have taken Marion into the family. He gladly accepts his father's offer to return home, and to the astonishment of Tony, who begs for forgiveness, he handsomely makes him a present of his old barber shop. His father proudly takes his daughter-in-law under his arm, and the reunited family leave for home, while Tony leans back in his chair repeating in bewilderment, "What—Next."

LITTLE BOY BLUE

Powers Release, January 16, 1912

POWERS PICTURE PLAYS
TRADE MARK

The poem that tells this pathetic story is the one that made Eugene Field famous. Who does not remember the scenes:

The little toy dog is covered with dust,
But sturdy and staunch he stands;
And the little toy soldier is red with rust
And the musket moulds in his hands.
Time was when the little toy dog was new
And the soldier was passing fair;
And that was the time when our little Boy Blue
Kissed them, and put them there.
"Now, don't you go till I come," he said,
"And don't you make any noise."
So toddling off to his trundle-bed,
He dreamt of the pretty toys.
And as he was dreaming, an angel song
Awakened our little Boy Blue—
Oh, the years are many, the years are long,
But the little toy friends are true.
Aye, faithful to little Boy Blue they stand,
Each in the same old place,
Awaiting the touch of a little hand,
The smile of a little face.
And they wonder, as waiting the long years through,
In the dust of that little chair,
What has become of our little Boy Blue
Since he kissed them, and put them there!

The Duplex Studio has done these beautiful lines full justice, with a full company of child actors.

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Three centuries of contrast along the Mohawk Valley of New York makes one of the most entrancing

COMING

Mignon

OR, THE CHILD OF FATE

Adapted from Thomas' Famous French Opera

The exhibitors who are booked for "Mignon," the second in the series of the monthly features, will receive from their exchange a copy of a "Potpourie"—meaning scores of a melody of popular selections for piano and violin—from the well-known opera.

Owing to the infinite preparation which this feature production requires, it has been decided to postpone its release from Sunday, January 28th to Friday, February 2d.

By the Hand of a Child

RELEASED SUNDAY, JANUARY 14th

"There is some good left in the worst of us." A keepsake, a small doll, influences the life of a desperado—after he is "given a chance." The doll and what it represents to him, guides him in the path of righteousness.

Parson Sue

RELEASED WEDNESDAY, JANUARY 17th

This is a Western comedy that is different from other Western productions. It is an exhilarating novelty—something far above the ordinary. The story is about a girl parson who is the spiritual guide of a bunch of wild cowboys. The way they all try to "get in right" and the way Billy Quirk "puts over" the comedy is a revelation. Take it from us straight—no kiddin'—Parson Sue is a winner.

A Man's a Man

RELEASED FRIDAY, JANUARY 19th

This production shows the Jew in a different light. We see him here as a man ready and willing to make a sacrifice and to forgive and to forget. It is a pathetic story that not only grips but kindles up in us an entirely new sensation.

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BILL'S SURRENDER

Powers Release, January 20

These noble girls who go down to the settlement houses in the slums to spread light and give aid to the needy can tell strange stories. Lucille is one of them, and she holds to her work bravely; this, even though she must each day tolerate insults from the street corner gang as she goes to the car to and from the settlement building. But one day one of the gang calls an emphatic halt on the proceedings; he becomes her friend, she his. He becomes, too, the link between her and her good work. The big opportunity comes when she saves them all from a term in jail, and her reward is not only a dozen or so new recruits to her class, but also a choice collection of guns, brass knuckles and blackjacks, the use of which the owners swear off for good and all time.

THE BOARDING HOUSE MYSTERY

Rex Release, January 11

Ambition is wholesome, of course; aspirations are a stout asset in life; reaching out for the glories of the world is a commendable stunt, and even only attempting to achieve is a laudable proceeding. But when one whose sole qualification for fame and glory is a mere desire for them attempts to connect his lofty brow with the laurel bay troubles are going to bother, and bothers trouble him. Just such an uppercut from fate is landed upon the chin of Andrew Lancelot—who had too much of it.

A. Lancelot is one of the common or garden variety of Rubes, and like the rest of his gender, aspires to become the Big Something-or-other in the teeming metropolis. His particular weakness is flattering himself into the belief that he possesses ventriloquial powers, but he is just enough of a ventriloquist to have things happen to him. He saves up sufficient money to buy a dummy and a costume—never mind exactly how many years it took—and sets off for the city, and fame. His clothes make a sufficient noise to acquire a vaudeville engagement, and the future looms up roseate and radiant for A. L. In his ecstasy he goes clear off the planet, and selects a choice collection of clouds as his stamping ground.

But every silver lining has a cloud. The night when he is to (de)but (pronounce it that way as a favor, won't you?) into the limelight takes its place on the calendar, and Prof. Andrew Lancelot takes his place among the celebrities of the age. He executes a song via his dummy, and the audience is panic-stricken. Vaudevillians can stand for a whole lot, including their rights, and they commence to announce in something above a whisper that they intend to have them—and use them. They do, also employing sundry antiquated tomatoes and a few things of a less tender and clinging disposition as a means to their end, their end being Prof. Lancelot's five diminutive feet of nerve. He is discouraged on the face of it. His reception is simply stunning, and on the theory that he who sings and runs away may live to sing another day—not mentioning whether or not the others live—he makes his absence conspicuous.

He meanders back to his boarding house, very much meditative. He is very grave—in fact, he is almost tombstones. And then Fate enters to complete the bout. The landlady had painted his room that very day, and left the pail of paint in a corner. In his grief and rage he hurls his dummy into a corner, and it just happens to be the wrong corner. "Beyond the pale," so to speak. The dummy, being only a dummy, connects with the paint. A pair of lovers on the veranda outside, doing what it is not our business to know, later see him pack the paint-covered dummy into a trunk. We have neglected to state that it was red paint, and the pair at once conclude that a gruesome murder has been committed. Immediately, if not sooner, they arouse the house and advertise their conclusions. . . . When the mystery—and Prof. Lancelot—are finally cleared, what is left of him is filled with but one desire—to take the first road but the Erie back to the farm.

At last in peace, or in pieces, he boards the train, leaving a train of harrowing thoughts behind him.

ARABELLA LOVES HER MASTER

Lux Release, January 12

Jimmy Jimson is too attentive to the bright and sprightly maid, and Mrs. Jimson acts with great promptitude and forthwith removes the source of danger. Exit the maid. Madame Jimson then writes to a local employment bureau and requests them to send her a domestic of certain age and disposition. Arabella is the product of this request, and she certainly is perfection itself. Of her age there can be no doubt, and her face bespoke a most serious nature. The face itself was a very serious matter—extremely serious. However, the handsome husband attracts the attention of the slavey and finally becomes the object of her adoration. Then follows the fun. On the same reel is

BILL, EMPEROR OF THE SAHARA

Some people are born great, whilst others have greatness thrust upon them. The latter is the case with cheerful Billy, who is borne off to the Sunny South by a camel, who is anxious to exchange his stable at the Zoo for sandy plains of his native land. Bill's wife follows the ship of the desert in its wayward flight and arrives there just in time to see her obedient spouse appointed King of that wide domain. His Majesty Bill Snoo, better known to his loving subjects as Billy, thus acquires further dominions. At present he is busy governing the Kingdom of Laughter, where h's sway can never be usurped.

FROM OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood street, West.

The Middlesex County Council has decided to close down all shows on Sunday. Previously they have been allowed to open for "charity." Some of the most populous London suburbs, including Ealing, Hornsey, Crouch End, etc., are under the Middlesex Council and undoubtedly this somewhat arbitrary proceeding will cause great inconvenience to thousands of people. It is suggested that the names of the gentlemen who voted for the measure should be blacklisted at the time of the next election, with the idea of defeating them and so getting the order rescinded, but so little interest is taken in municipal elections by the average person entitled to note, that I doubt if much good will come of this proceeding, which at the best will be a lengthy one. However, it seems about the best available.

Personally, I think that if similar steps were taken by all licensing bodies, it would in the end work for the good of the trade by making possible a straight fight on the question of Sunday opening, uncomplicated by the somewhat peculiar "Charity condition, which simply means that the showman pays a commission on his takings to one of these organizations to enable him to get round the regulations. Nobody believes the shows would be open on Sunday if the charities received the whole of the takings, less expenses only, as they are supposed to do.

* * * *

I understand that Mr. W. Day, of the Tyler Apparatus Co., will shortly sever his connection with them, and rumor says he will be starting a business of his own. Mr. Day was responsible for about the biggest boom in projectors ever seen in this market—the sales of "Tyler-Ernemann" under his management reaching remarkable figures and practically every new concern installing one.

B. A.

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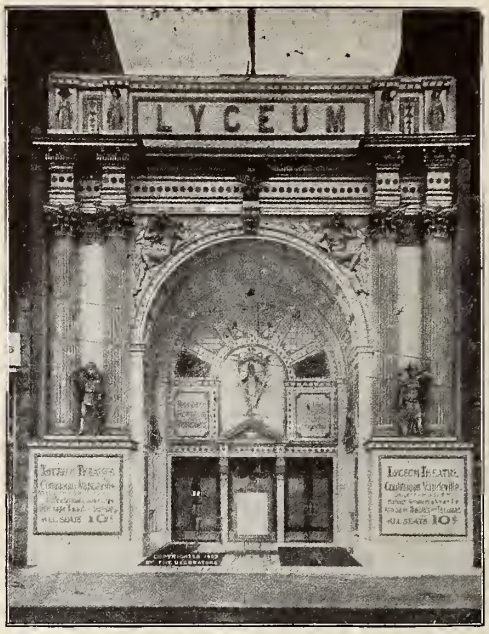

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THE ART OF Scenario Writing

Second Edition — By WILLIAM LORD WRIGHT

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ART OF SCENARIO WRITING, separately, $1.00, post free.

Read what the *Moving Picture World* of February 25th, 1911, says of this excellent aid:—

The Art of Writing Scenarios

By William Lord Wright. Author of "Twixt Loyalty and Love," "Simon Kenton," etc., etc. Published by the Scenario Instruction Publishing Co., Bellefontaine, Ohio. Price $1.00.

In a very interesting series of articles published in our pages last month, Mr. G. R. Craw told the aspiring scenario author how to write scenarios. Those articles have been favorably commented upon as being of great practical value. Now comes Mr. W. Lord Wright with a little book of about 30 pages which still further adds to our knowledge of a subject that has perplexed many would-be moving picture authors, namely: How to set about work; how to acquire its technique; how, in fact, to prepare goods suitable for the market.

Mr. Wright, who is a successful scenario writer, first of all points out what is in demand by moving picture makers. Then he indicates what is not wanted. After reviewing the function of the scenario editor, he gives some of his own experiences, his failure and his successes. Then we come to some practical advice. He tells the author how to get ideas; where to market the completed scenario; how it should be written and presented, winding up by printing a sample scenario as a guide. Finally, he points out the value of action in this branch of dramatic work, and takes the view that though unhonored, the moving picture scenario writer may some day come into his own in the way of publicity, fame and fortune. We hope he will, though we think this agreeable state of things a long way off.

Meanwhile, we welcome Mr. Wright's little book just as we welcomed Mr. Craw's articles. These things relieve us of some responsibility. We are often asked how a scenario should be written; where it should be marketed and how much money there is in it? Mr. Wright answers all these questions for us. We invite all our readers who are interested in this department of dramatic work, to get a copy of this book and study the formula that he gives. Of course, it is one thing to give a formula for a moving picture scenario, or plays, or a novel. These things may be delivered to managers technically correct in every detail; and yet lacking the one essential which no book on earth can teach: The selection of a theme which will get over; this is the divine afflatus referred to long ago by the anthor of the phrase: Poeta mascitur non fit: The poet is born, not made. So we believe is the scenario writer. Still, for the benefit of those who are not born and who think they can be made, Mr. Wright's book should be of great value. It will sell well on account of that. It may have a negative value, too, in that it may possibly act as a deterrent to many people who think they can write scenarios and cannot realize their unfitness for the work. There are two or three books extant, and they have run through numerous editions on how to write plays. It is not on record that any playwright who has succeeded during the last quarter of a century, traces any of his success to these manuals, which, perhaps, have been instrumental in diminishing the output of unsuitable plays. It is no easy thing to write a good play; it is no easy thing to write a good scenario. So we hope Mr. Wright's book will encourage the aspirant who aspires to some reasonable hope of success, will discourage those who have no fitness for this form of work. There are too many of the latter kind in the moving picture field to-day.

Ask these authorities what they think of the book. GILES R. WARREN, Author, Playwright, Editor, Lubin Mfg. Co.; C. B. HOADLEY, Editor Scenarios, Imp Company; HORACE VINTON, Author, Editor, Shamrock Company. We have endorsements on file from THE ESSANAY FILM COMPANY, THE POWERS COMPANY, CHAMPION COMPANY, THE IMP COMPANY and THE AMERICAN COMPANY. Also dozens of unsolicited testimonials from writers who have been helped by this work.

THE ART OF SCENARIO WRITING contains a sample scenario recommended as the best form, by GILES R. WARREN, who is acknowledged as one of the most successful and original scenario editors of the present day.

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Data from Manufacturers' List of Releases

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		Feet
Dec. 20	Tweedledum Marries an American Girl	
Dec. 20	The War in Tripoli	
Dec. 27	Tweedledum Loves a Singer	
Dec. 27	Tiny Tom's Exploits	
Jan. 3	Blood Vengeance	
Jan. 3	Fatty's Adventures	

AMERICAN

		Feet
Dec. 14	Santa Catalina, Magic Isle of the Pacific (Scenic and Educational)	1000
Dec. 18	The Last Notch (Dr.)	1000
Dec. 21	The Gold Lost	1000
Dec. 25	The Duel of Candles	1000
Dec. 28	Bonita of El Cajon	1000
Jan. 1	A Midwinter Trip to Los Angeles	1000
Jan. 4	The Misadventures of a Claim Agent (Com. Dr.)	1000
Jan. 8	The Winning of La Mesa	1000
Jan. 11	The Locket (Dr.)	1000
Jan. 15	The Relentless Law (Dr.)	1000

BISON

Dec. 15	The Foreman's Courage	
Dec. 19	Cowgirls' Pranks	
Dec. 22	An Indian Martyr	
Dec. 26	The Run on the Bank	
Dec. 29	Getting His Man	
Jan. 2	Chinese Smugglers	
Jan. 5	An Indian Maid's Elopement	

CHAMPION

Jan. 1	The Blood of the Poor (Dr.)	950
Jan. 3	The Kid of Roaring Camp (Dr.)	950
Jan. 8	An Aviator's Success	950
Jan. 10	Love that Never Fails	950
Jan. 15	Fathers and Sons	950
Jan. 17	A Tale of the Snow	950

COMET

Dec. 18	A Game of Bridge (Dr.)	1000
Dec. 22	The Man with the Camera (Dr.)	985
Dec. 25	The Tie that Binds (Com.)	1000
Dec. 29	The Crude Miss Prude (Com.)	1000
Jan. 1	Simple Lives (Dr.)	
Jan. 5	Temperaments (Dr.)	
Jan. 8	Mr. Whoops, the Detective (Com.)	
Jan. 12	The Widow (Com., Dr.)	

ECLAIR

Dec. 7	There Fell a Flower (Com.)	660
Dec. 12	The Musician's Daughter	
Dec. 14	Her One Day's Dream	
Dec. 19	A Tragic Joke (Dr.)	
Dec. 21	A Heart Bowed Down	
Dec. 26	The Wrong Bottle	
Dec. 28	A Silent Call	
Dec. 28	Little Willie's Cure for Uncle (Com.)	
Jan. 2	Divorcons (Com.)	
Jan. 4	Old Papers, Old Souvenirs	
Jan. 4	Charley's Holiday (Com.)	
Jan. 9	The Doctor's Duty	
Jan. 11	The Inventor	
Jan. 18	Lady Mary's Love Adventures (Dr.)	

GREAT NORTHERN

		Feet
Dec. 9	Winter in Switzerland (Scenic)	
Dec. 16	His First Monocle (Com.)	
Dec. 16	Greece	
Dec. 23	The Twins (Com.)	
Dec. 23	From Ostersund to Storlien	
Dec. 30	A Realistic Make-Up	
Dec. 30	Sea and Landscape, Denmark	
Jan. 6	The Temptress (Dr.)	

IMP

Dec. 23	Niagara Falls Celebration	400
Dec. 25	On the Stroke of Three	1000
Dec. 28	The Portrait	1000
Dec. 30	Broke	600
Dec. 30	A Lesson to Husbands	400
Jan. 1	His New Wife	1000
Jan. 4	The Trinity	700
Jan. 6	Flying the Game	600
Jan. 6	Back to His Old Town	400
Jan. 8	The Winning Miss	1000
Jan. 11	In the Northern Woods	1000
Jan. 13	How She Married	600
Jan. 13	Cotton Industry	400
Jan. 15	The Deserted Shaft	1000
Jan. 18	After Many Years	1000
Jan. 20	I Wish I Had a Girl	600
Jan. 20	The Flag of Distress	600

ITALA

Dec. 30	A New Year Gift	
Jan. 6	Foolshead's Six Duels (Com.)	
Jan. 5	Through the Agony Columns (Com.)	632
Jan. 5	Artistic Earthenware in the Making (Ind.)	347

LUX

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Dec. 8	The Man in the Auto (Dr.)	650
Dec. 8	The Adventures of an Amateur Hypnotist (Com.)	350
Dec. 15	Bill and His Chum Tire of Married Life (Com.)	521
Dec. 15	Mistaken for the Culprit (Dr.)	459
Dec. 22	A Japanese Love Story (Dr.)	977
Dec. 29	Making Pianos (Ind.)	344
Dec. 29	Caught by Cinematography (Dr.)	636

MAJESTIC

Jan. 12	Gossip (Com.)	
Jan. 14	His Fate's Rehearsal	
Jan. 19	Next (Com.)	
Jan. 21	Spare the Rod	
Jan. 26	That Expensive Ride (Com.)	
Jan. 28	A Mother's Sacrifice	

NESTOR FILM COMPANY

Dec. 16	Mutt and Jeff Make the Feathers Fly	
Dec. 18	The Love Chase (Com.)	
Dec. 27	A Western Girl's Love (Dr.)	
Dec. 30	Mutt and Jeff Break Into Society (Com.)	
Dec. 30	Their Afternoon Off (Com.)	
Jan. 1	An Unlucky Present (Com.)	1000
Jan. 3	The Tenderfoot's Sacrifice (Dr.)	
Jan. 6	Desperate Desmond Fails (Com.)	
Jan. 8	The New Clerk (Com.)	
Jan. 10	Tracked Through the Desert (Dr.)	
Jan. 13	Just Too Late (Com.)	

POWERS' PICTURE PLAYS

Dec. 12	Views of Genoa, Italy (Scenic)	
Dec. 16	When Heart Wires Cross (Com. Dr.)	
Dec. 19	Cupid's Big Sister (Com. Dr.)	
Dec. 19	Touring Brussels (Scenic)	
Dec. 23	Hearts of Italy (Dr.)	
Dec. 26	The Sign of the Helmet (Com.)	
Dec. 26	Where Steel Meets Cloud (Ind.)	
Dec. 30	A Mail Bag Romance (Dr.)	
Jan. 2	Life's Supreme Treasure (Dr.)	
Jan. 6	With the Tide (Dr.)	
Jan. 9	When Huhby Went to College (Com.)	
Jan. 9	Touring Venice (Scenic)	
Jan. 13	Her Heart's Depth (Dr.)	

RELIANCE

Dec. 16	Just Smile	
Dec. 23	The Doctor's Dilemma	
Dec. 23	A Pair of Shoes	
Dec. 30	The Birth-Mark	
Jan. 3	Resignation	
Jan. 6	The Two Old Men	
Jan. 10	The Gangfighter	
Jan. 13	The Quarrel	
Jan. 13	Panoramic View of New York City from the Metropolitan Tower	

REPUBLIC

Dec. 30	The Pride of Lexington	
Jan. 13 & 14	Life of Daniel Boone	
Jan. 20	Retribution	
Jan. 21	A Martial Mirage	
Jan. 27	A Blue Ridge Romance	

REX

Dec. 14	Logging Industry in the Northwest	
Dec. 21	The Martyr	
Dec. 28	The Unwelcome Santa Claus (Com.)	
Jan. 4	The Parting of the Ways (Dr.)	
Jan. 11	A Boarding House Mystery	
Jan. 18	Angels Unaware	

SOLAX COMPANY

Dec. 20	Love, Whiskers and Letters	
Dec. 22	The Violin Makers of Nuremberg	
Dec. 24	Christmas Presents	
Dec. 27	When Marian Was Little	
Dec. 29	The Divided Ring	
Dec. 31	Christmas Presents	
Jan. 3	His Musical Soul (Com.)	
Jan. 5	Our Poor Relations (Dr.)	
Jan. 7	Christmas Presents (Dr.)	
Jan. 10	Economical Brown (Com.)	
Jan. 12	Black Sheep (Dr.)	

THANHOUSER COMPANY.

Dec. 22	Cinderella	
Dec. 26	She (Part I)	
Dec. 29	The Expert's Report	
Jan. 2	She (Part II)	
Jan. 2	The Passing	
Jan. 5	A Columbus Day Conspiracy	
Jan. 9	Just a Bad Kid (Com.)	1000
Jan. 12	The Twelfth Juror (Dr.)	1000
Jan. 16	Dr. Jekyll and Mr. Hyde	
Jan. 19	A Niagara Honeymoon	

FEATURE AND EDUCATIONAL

Nov. 20	Love and Aviation (Dr.)	
Nov. 20	Zigomar (Dr.)	

The following films have been released by the M. P. Distributing and Sales Company for the week of January 8th, 1912.

Monday, the 8th:
- American—The Winning of La Mesa.
- Champion—An Aviator's Success.
- Comet—Whoops, the Detective.
- Imp—The Winning Miss.
- Nestor—New Clerk—Lost Address.

Tuesday, the 9th:
- Bison—The Gambler's Heart.
- Eclair—The Doctor's Duty.
- Powers—Hubby Went to College—Venice.
- Thanhouser—Just a Bad Kid.

Wednesday, the 10th:
- Ambrosio—An Autumn Sunset Dream.
- Champion—Love That Never Fails.
- Nestor—Tracked Through the Desert.
- Reliance—The Gang-fighter.
- Solax—Economical Brown.

Thursday, the 11th:
- American—The Locket.
- Eclair—The Inventor.
- Imp—In the Northern Woods.
- Rex—Boarding House Mystery.

Friday, the 12th:
- Bison—The Laugh on Dad.
- Comet—The Widow.
- Itala—Mania For Caricature—Candle.
- Solax—The Black Sheep.
- Thanhouser—The Twelfth Juror.
- Majestic—Gossip.

Saturday, the 13th:
- Great Northern—The Inevitable Johnson.
- Imp—Cotton Industry—How She Married.
- Itala—Mania For Caricature, Candle.
- Nestor—Just Too Late—Mutt and Jeff and Italian Strikers.
- Powers—Her Heart's Depth.
- Reliance—The Appointed Hour.
- Republic—Daniel Boone (Part 1).

Sunday, the 14th:
- Majestic—His Fate's Rehearsal.
- Republic—Daniel Boone (Part 2).
- Solax—By the Hand of a Child.

LICENSEES OF PATENTS CO.

BIOGRAPH

Dec. 14—Taking His Medicine (Com.)..... 673 Feet
Dec. 14—Her Pet (Com.) 323
Dec. 18—As in a Looking Glass (Dr.).....
Dec. 21—A Terrihle Discovery (Dr.).....
Dec. 25—Caught with the Goods (Com.)....
Dec. 25—A Mix-Up in Rain Coats (Com.)..
Dec. 28—The Voice of the Child (Dr.).....
Jan. 1—The Baby and the Stork (Dr.)....
Jan. 4—Who Got the Reward (Com.).....
Jan. 4—The Joke on the Joker (Com.)....
Jan. 8—A Tale of the Wilderness (Dr)....
Jan. 11—The Eternal Mother (Dr.).....

CINES
C. Kleine

Jan. 20—Brutus (Dr.).....
Jan. 23—The Brave Deserve the Fair.....
Jan. 23—Artistic Venice.....
Jan. 27—Joseph in Egypt.....
Jan. 30—Bessie Has Three Aunts.....
Jan. 30—Jenkins Stops Everything.....
Feh. 3—Lost .....
Feh. 3—Jenkins at the Circus.....
Feh. 6—Besieged .....
Feh. 6—Jenkins, a Conquering Hero.....
Feh. 10—Out of Tune.....
Feh. 10—Zoological Gardens in Rome.....
Feb. 13—The Puppet Show.....
Feb. 13—Jenkins and the Donkey.....

EDISON

Dec. 15—Brocton Fair and Horse Show..... 990
Dec. 16—Stage-Struck Lizzie (Com.)..... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek 350
Dec. 19—Santa Claus and the Cluhman (Dr.).1000
Dec. 20—The Sign of the Three Labels (Com.) 1000
Dec. 22—How Sir Andrew Lost His Vote (Com.) 1000
Dec. 23—Pat Clancy's Adventure (Com.)...1000
Dec. 26—Papa's Sweetheart (Dr.)..... 625
Dec. 26—Modern Weapons for Fighting Fire, New York City..... 375
Dec. 27—The Stuff that Dreams are Made of (Com.) 1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.) 1000
Dec. 30—Uncle Hiram's List (Com.).....1000
Jan. 2—Eleanore Cuyler (Dr.).....1000
Jan. 3—The Two Flats (Com.)..... 995
Jan. 5—Freezing Auntie (Com.)..... 660
Jan. 5—Codfish Industry, Newfoundland... 340
Jan. 6—Please Remit (Com.)..... 995
Jan. 9—Thirty Days at Hard Labor (Com.).1000
Jan. 10—Max and Maurice (Com.).....1000
Jan. 12—Lead, Kindly Light (Dr.).....1000
Jan. 13—A Question of Seconds (Dr.)..... 775
Jan. 16—Jack and the Beanstalk.....1000
Jan. 17—St. Johns, Newfoundland, and Its Surroundings 225

ESSANAY FILM CO.

Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000
Dec. 12—The First Man (Com.).....1000
Dec. 14—The Hack and Schmidt Bout (Com.)
Dec. 14—A Polished Burglar (Com.).....1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.) 1000
Dec. 16—The Cowboy Coward (Dr.).....1000
Dec. 19—The Three Bears (Juvenile).....1000
Dec. 21—Winning an Heiress (Com. Dr.)... 300
Dec. 21—The Foiling of Red Dugan (Dr.).. 700
Dec. 22—The Millionaire Barber (Com.)....1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.) 1000
Dec. 26—A Story of the West (Dr.).....1000
Dec. 28—For Memory's Sake (Dr.).....1000
Dec. 29—A Bird in the Hand (Com.).....1000

Feet
Dec. 30—Broncho Billy's Adventure (W. Dr.).1000
Jan. 2—The Mail-Order Wife (Dr.).....1000
Jan. 4—The Valley of Regrets (Dr.).....1000
Jan. 5—For the Love of Mike (Com.).....1000
Jan. 6—A Child of the West (Dr.).....1000
Jan. 9—A Hen House Hero (Com.).....1000
Jan. 11—The Tenderfoot Foreman (Dr.)....1000
Jan. 12—A Ragtime Love Affair (Com.)....1000
Jan. 13—The Sheepman's Escape (Dr.).....1000

GAUMONT
G. Kleine

Jan. 2—A Royal Romance (Dr.)..... 975
Jan. 6—Evils of Impure Literature (Dr.)...1035
Jan. 9—The Winged Messenger..... 800
Jan. 9—Gorges of the Verdon River..... 200
Jan. 13—The God of Wine Gets Stung (Com.) 806
Jan. 13—The Ardennes Forests, France (Travel) 194
Jan. 16—Uncle Ned's Diplomacy (Com.).... 956

KALEM CO.

Dec. 15—Bill's Flute (W. Dr.).....1000
Dec. 18—He Who Laughs Last (Com.).....1000
Dec. 20—The Flash in the Night (Dr.).....1000
Dec. 22—Between Father and Son (Dr.)....1000
Dec. 25—The "Revenue" and the Girl (Dr.).1000
Dec. 27—The Higher Toll (Dr.).....1000
Dec. 29—The Maid's Douhle (Dr.).....1000
Jan. 1—Driving Home the Cows (Dr.).....1000
Jan. 3—The Cowhoy Artist's Jonah Day (Com.) 1000
Jan. 5—The Dude Cowhoy (Com.).....
Jan. 5—The O'Kalems' Visit to Killarney (Scenic) .....
Jan. 8—A Southern Boy of '61 (Dr.).....1000
Jan. 10—Mrs. Sims Serves on the Jury (Com.) .....
Jan. 10—Flowers for the 400 (Edu).....
Jan. 12—The O'Neill (Dr.).....

LUBIN

Dec. 23—The Sergeant's White Peril (Dr.)..1000
Dec. 25—One Way to Win (Com.).....1000
Dec. 27—The American Girl (Com. Dr.)....1000
Dec. 28—The Soldier's Return (Dr.).....
Dec. 30—Father and the Girls (Dr.).....
Jan. 1—The Oyster Industry (Ind.).....
Jan. 1—Object, Matrimony (Com.).....
Jan. 3—A Village Romance (Com. Dr.)...1000
Jan. 4—A Noble Enemy (Dr.).....1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)
Jan. 8—The Surgeon's Heroism (Dr.).....
Jan. 10—The Kissing Pills (Com.).....
Jan. 10—General Dast.....
Jan. 11—The Blacksmith (Dr.).....
Jan. 13—Paid in His Own Coin (Dr).....

G. MELIES.

Dec. 14—The Better Man (Com. Dr.).....1000
Dec. 21—The Mission Father (Dr.).....1000
Dec. 28—The Ranchman's Deht of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.).....1000
Jan. 11—Roped In (Dr.).....1000
Jan. 18—The Outlaw and the Baby (Dr.)..1000

PATHE FRERES

Dec. 23—Actor's Hearts (Dr.).....
Dec. 25—Pathe's Weekly No. 52.....
Dec. 26—The Burglar's Hard Luck (Com.)..
Dec. 12—Youth Versus Age.....
Dec. 12—Small Trades in Malacca (Scenic)..
Dec. 13—The Flower Girl of Las Palmas (Dr.) .....
Dec. 14—An Episode of the Early Mormon Days (Dr.) .....
Dec. 26—Aboard a French Battleship (Scenic)
Dec. 26—The Kromats .....
Dec. 27—Mother-in-law Raises xx! (Com.)..
Dec. 28—His Daughter's Bracelet (Dr.).....

Feet
Dec. 28—Mushroom Culture (Edu.).....
Dec. 29—Yann, the Trouhador (Dr.).....
Dec. 30—The Idol (Dr.).....
Jan. 1—Pathe's Weekly No. 1.....
Jan. 2—Infancy of Moses.....
Jan. 2—Ice Formation at Odessa, Russia, at 31 degrees helow zero (Sc.)..
Jan. 3—The Professor's Daughters (Com.)
Jan. 4—The Rehuked Indian (Dr.).....
Jan. 5—Betrayed hy a Parasol (Com.)....
Jan. 5—Dr. Two Step Prescription (Com.).
Jan. 5—A Malay Village During the Rainy Season (Scenic) .....
Jan. 6—The Cowhoy's Sister (Dr.).....
Jan. 6—The Chillouks (Scenic).....
Jan. 8—Pathe's Weekly No. 2.....
Jan. 9—The Foster Sister (Dr.).....
Jan. 9—Muray and Kindy.....
Jan. 10—A Strike on the Ranch (Dr.).....
Jan. 11—The Horse Thief (Dr.).....
Jan. 11—A Sultan's Marriage in Malays.a....
Jan. 12—The Haunted Room.....
Jan. 12—French Army in War Manœuvres (Scenic)
Jan. 13—Bill's Bills (Com.).....

SELIG

Dec. 18—Evangeline (Dr.).....1000
Dec. 19—For His Pal's Sake (Dr.).....1000
Dec. 21—Brown of Harvard (Dr.).....1000
Dec. 22—The Little Widow (Dr.).....1000
Dec. 25—A Modern Rip (Dr.).....1000
Dec. 26—The Bully of Bingo Gulch (Com. Dr.) 1000
Dec. 28—Paid Back (Dr.).....1000
Dec. 29—Their Last Chance (Com.).....1000
Jan. 1—Cinderella (3 reels).....3000
Jan. 2—The Cowboy's Adopted Child (Dr.).1000
Jan. 2—He, She and It (Com.)..... 150
Jan. 4—The Mate of the Alden Besse (Dr.).1000
Jan. 5—The Other Fellow (Com.)..... 500
Jan. 5—Hutchinson, Kansas, Semi-Centennial Celebration (Topical)..... 500
Jan. 8—The Peacemaker (Dr.).....1000
Jan. 9—Two Men and a Girl (Dr.).....1000
Jan. 11—The Prosecuting Attorney (Dr.)...1000
Jan. 12—A Modern Ananias (Com.).....
Jan. 12—The Journey of the Western Governors to the East (Topical).....

URBAN ECLIPSE
G. Kleine

Dec. 6—The Luckless Banker (Dr.).....1002
Dec. 13—The Tragedy of Old Age (Dr.)... 798
Dec. 13—Harbor of Marseilles, France (Sc.) 215
Dec. 20—The Miracle (Dr.).....1040
Dec. 27—The Stolen Treasure (Dr.)..... 680
Dec. 27—Fair Exchange Is No Robbery (Com.) 322
Jan. 3—True to Their Trust (Dr.)..... 656
Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).. 702
Jan. 10—Pottery Making in Thoune (Ind.).. 273

VITAGRAPH

Dec. 29—A Doubly Desired Orphan.....
Dec. 30—In the Clutches of a Vapor Bath..
Jan. 1—A Romance of Wall Street (Dr.)..
Jan. 2—A Red Cross Martyr (Dr.).....
Jan. 3—The Heart of the King's Jester (Dr.) .....
Jan. 5—Destiny is Changeless (Dr.).....
Jan. 6—The Path of True Love (Dr.).....
Jan. 8—Captain Jack's Dilemma.....1000
Jan. 9—How Tommy Saved His Father....1000
Jan. 10—Alma's Champion.....1000
Jan. 12—The Meeting of the Ways.....1000
Jan. 12—A Red Cross Martyr.....1000
Jan. 13—Willie's Sister 1000
Jan. 15—Father and Son.....1000
Jan. 16—Chumps 1000

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ANOTHER

GAUMONT INDEPENDENT

THE LION RELENTS AS HE RECOGNIZES IN MARCELLUS, THE CHRISTIAN, HIS BENEFACTOR AND FORMER COMPANION OF THE FOREST WILDS.

40 ROARING LIONS 40

A GLIMPSE AT THE CATACOMBS

The Christians thrown to the Fury of the Beasts in the Amphitheatre

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An Idyll in 1,000 FOOT OF FILM

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AGENTS

Gaumont

JAN 17 1912

MOVING PICTURE NEWS

Volume V
No. 2

January 13
1912

SCENE FROM
"EAST LYNNE"
THANHOUSER RELEASE
January 26th

PRICE
TEN
CENTS

LET'S GET TOGETHER

ON THE PRONUNCIATION OF

CIN-ES

It is not "SIGNS" **It is not "KINES"**

Somewhat AMERICANIZED it is pronounced CIN-ES, with TWO (2) syllables, as if spelled "SIN-EES."

THIS isn't EXACTLY like the ORIGINAL, EITHER, which is more properly called "CHIN-ESS," but WHAT'S the USE of splitting HAIRS?

So, PLEASE refer to CIN-ES ("Sin-ess") with ACCENT on the FIRST SYLLABLE, when you call for THE film.

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will ALWAYS be found in the KOSMIK family.

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EVERY WEDNESDAY.....AN **URBAN-ECLIPSE**
EVERY SATURDAY.....A **CIN-ES**

MR. EXHIBITOR, book these:

"LOVE WILL FIND A WAY" (Eclipse Comedy) RELEASE DATE JANUARY 17th
"BRUTUS" (Cin-es Drama) RELEASE DATE JANUARY 20th
"THE BRAVE DESERVE THE FAIR (Cin-es)
"ARTISTIC VENICE" (Drama and Scenic) } RELEASE DATE JANUARY 23d
"A WOMAN'S WRATH" (Eclipse Drama) RELEASE DATE JANUARY 24th
"JOSEPH IN EGYPT" (Cin-es Drama) RELEASE DATE JANUARY 27th

IF you WISH to ADVERTISE your SHOW HOUSE with SATISFIED PATRONS, HERE'S your CHANCE. See our BULLETINS for FURTHER INFORMATION concerning CIN-ES and URBAN-ECLIPSE releases.

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"NEXT"—A light comedy love story—a real young fellow with a personality that the audience will "shine up" to—the girl has her way, too—once more the good plot—unexpected complications—a real, tender love story, full of comedy settings.

Approx. length, 960 feet

SUNDAY, JANUARY 21st

"SPARE THE ROD"—a big, vital idea—the training and bringing up of a child is set forth tenderly—the iron will of an upright but too severe father is broken by the delicate, hitherto submissive little wife—a gripping story that will command the entire attention of the audience.

Approx. length, 960 feet

EXCELLENT FEATURES TO FOLLOW

FRIDAY, JANUARY 26th, "THAT EXPENSIVE RIDE"—comedy.

SUNDAY, JANUARY 28th, "A MOTHER'S SACRIFICE—strong heart drama.

FRIDAY, FEBRUARY 2d—"AN OLD LADY OF TWENTY" AND "LUCKY MAN"—a high class split reel comedy

SUNDAY, FEBRUARY 4th—"HONOR THY FATHER"—an intense drama.

FRIDAY, FEBRUARY 9th—"A GAME FOR TWO"—a society comedy drama.

SUNDAY, FEBRUARY 11th, "ARRESTING FATHER"—a side-splitting comedy.

FRIDAY, FEBRUARY 16th—"HIS STEPMOTHER"—a powerful sex problem.

SUNDAY, FEBRUARY 18th, "PETTICOAT PERFIDY"—A prescription for the blues—comedy.

Read the night letter received from Dolly Spurr, owner of The Royal Theatre, Marion, Indiana:

"What's the matter with Majestics? They're all right. My patrons are simply going wild over them. Don't know what I'll do with my crawds if Majestics keep on gaining in popularity. Without a doubt Majestic pictures are going to be a strong rival to any other make of pictures I am running. The 'Actress' was simply magnificent, photography superb, the acting perfect, best I ever saw. Am going to get that second release even if I have to go ta my exchange myself to get it."

The above is only one of many congratulatory telegrams and letters which we have received, and it proves that we are giving the public exactly the sort of pictures it needs.

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3 and 8 Sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne"

CHECK 'EM AS YOU GET 'EM—"GREATEST JANUARY" AT A GLANCE

JAN. 16 [Tuesday]
"DR. JEKYLL AND MR. HYDE," Robert Louis Stevenson's Most Powerful Story.

JAN. 19 [Friday]
"A NIAGARA HONEYMOON," First of the Niagara Falls Scenic Gems.

JAN. 26 [Friday]
"EAST LYNNE" (2 reels), Greatest Filmization of the World's Best Known Drama.

JAN. 30 [Tuesday]
"AS IT WAS IN THE BEGINNING," Another Wonderful Make-You-Think Picture.

RELEASED FRIDAY, JAN. 26
America's Best Known Drama in 2 Reels

East Lynne

With 3 and 8 Sheet Lithos

Here is the "Jam-'Em-In" Film. Issues with the "Make-the-Town-Talk" three and eight sheets. The drama that tugs at every heart. Seen or read by practically everyone in these United States of America. Booked to day by—YOU?

"EAST LYNNE"

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A Romance of the Long Ago

Her Lady-ship's Page

was a tiny boy—but his very tinyness was the means of rescuing his Liege Lady from a perilous position. You never saw a page so cute—or so daring! Of course, he is played by "The Thanhouser Kid." This is an adventure story that your "regulars" would not miss for the world!

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Address .....
Exchange .....
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THANHOUSER COMPANY
NEW ROCHELLE, N. Y.
Sales Company Agents for U. S. and Canada
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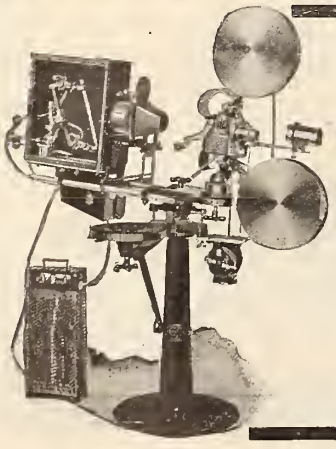

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Volume V **January 13, 1912** **Number 2**

THE FIRE QUESTION

EVERY now and again, trouble occurs with the license authorities, with the Board of Fire Underwriters, and with the various fire departments of the cities. A thought occurred to us the other day, which is due to Ex-Chief Croker of New York City, whose name and fame is world wide, as the finest fire fighter known in the realms of fire brigades; we remember when we were connected with a little fire brigade in our home town in England that Chief Croker was then an authority, and we all looked to him for pointers, but as this is not a boost for Chief Croker we will not say any more on this subject at the present time, but will get down to our muttons. In connection with the Charles Francis Press, Moving Picture News, and back of these offices the space is occupied by two of the largest Webb presses and six Miehles, below this floor in the basement is the storage for paper and the heating apparatus. On the second floor, which is the press room proper, there are seventeen cylinder presses in full work. The third floor comprises the composing room, and in addition to the large body of compositors there are now seven linotype machines in active work day and night. This floor also has four small cylinder presses and seven jobbers. The fourth floor is occupied by the photo engravers and electrotyping department. The fifth and sixth floors comprise the bindery, occupied by some of the best machinery ever invented for

Fig. 1

Fig. 2

(where we hold our office,) Chief Croker has instituted a series of fire drills, and when we tell our readers that we are allied with one of the finest printing establishments in America, and we say to them that on the first floor we have the main offices of Charles Francis Press and the folding, delivering, assembling, and stitching, gluing on the covers, etc., etc., in an up-to-date bindery. The space occupied by these floors is 50x150 feet each and the full number employed throughout the various departments approximate three hundred souls. To keep these in full

knowledge of the fire drill, held bi-monthly, Chief Croker assigned every individual in person a certain position, and we illustrate a fire drill which took place last week, and to get illustrations for this article we got our friend John C. Hemment to come and take the snap shots. Figures 1 and 2 show the front on Thirteenth street with the men from the composing room, press room, etc., and figure 3 shows the whole of the employees assembled in the street.

These illustrations, and this article are published to point a moral and adorn a tale, and the thought that germinated in our mind was this: All the theaters of the City of New York, and not only New York, but every large city in the country, might adopt such a means to allay the fears of their patrons. Why not get a prominent fire chief to come in and give a theater drill? It might be very simple, even for the lecturer, or the song slide singer, (if he has got brains enough,) to explain to the audience wherein he is employed that a certain number of chairs, or rows of chairs should go to their right, and a certain number of others should take the exit to the left, while others should go forward to the stage entrances, and if the theaters are, as some of them in New York City are, four and five tiers up, they should be instructed to take certain rear, side or front exits to the fire escapes leading to the ground. By adopting these means we feel sure that nine-tenths of the fear of any fire would be entirely eliminated from the minds of the theater-goers wherever they may be situated.

As an example we might take the way the children of our public schools are being trained. They are taught to form themselves in certain positions as soon as the fire bell rings, and at the command of their teachers, they go in such and such a way, and in two minutes, oftentimes two and three thousand children are out into the street. Take an audience of any theater of say 299. They could be emptied into the street in less than two minutes. If we take as a criterion this five-story building of the Charles Francis Press, where the three hundred employees were on the street in less than two minutes, we think it is exceedingly simple to empty a ground floor building in less than two minutes. If we go to those holding 2,000 or more, the exits are ample and fully equipped for all that may be needed, and can be emptied in a very short space of time. Will the various authorities put these practices in operation, or is it too much trouble? Would it not be as well for every exhibitor in the country to adopt this principle even though the larger theaters will not? By so doing the whole of the risk and fear that some of the city authorities have will be eliminated from their minds and full free safety from the moving picture show assured.

FIG. 3

A Suggestion

In addition to the above opinions we have expressed, the following suggestion by John L. Clower might be worth trying:

"If all the moving picture places were compelled to show on the screen, at the commencement of every exhibition, a film showing the actual results of the burning of a film in the booth in a show there would be no excitement in the audience when such an accident occurred. It would educate the people to such things. When we first had electric light a fuse would burn out and all would flee, expecting a fire, but who would run from such a thing to-day? The same is true of the pictures. No fire can extend beyond the booth, hence why be frightened?"

TEACH MORALS BY MOVING PICTURES

From Boston a correspondent writes that they are beginning to teach morality in the public schools by means of photographs and cinematography from actual life, showing the pupils what is right and what is wrong. Our correspondent says that the first test was given in the public schools of Fitchburg, a suburb of Boston. He says the pictures were taken in proper series and will impress the children's minds to the rights and wrongs of certain questions arising in everyday school life such as fights between the boys, squabbles among the girls, playing of games fairly and unfairly, finding some of them in baseball or such like games making illegal touches and whose proving to the boys where they are wrong, the teacher gives a few words of explanation which may frequently broaden out into quite an elaborate lecture. A number of these lectures have been prepared by Milton Fairchild, the originator of the product. Some of the lectures and pictures were given last week.

We want to give credit where credit is due and will say that the work is strictly under the direct supervision of Professor H. C. Barbour, of the Fitchburg High School. In addition to this we learn that Professors George F. Moore and James H. Ropes of Harvard have served in the capacity of advisers for the plan. We will look with a great deal of interest to the extension of this scheme both far and near. It is well known that other schools are awakening to the value of moving pictures as an aid to education and the NEWS has done its quota in awakening this interest. We have letters from New York educationalists and various centers of the industry even from Saskatchewan, who are extremely interested in educational matters. We note with interest the large and growing demand for something along educational lines which will ultimately tend to elevate the industry to the position it ought to occupy.

MARION LEONARD SHANGHAIED!

Ocean Liner Tries to Steal Gem Leading Lady! But the Captain Finally Surrenders the Prize Captive and She Is Safe Again In Our Midst. Marion Leonard Cried—Well, Even Captains Are Not Granite

Talk about popularity! Say, everything else is a whisper when it comes to the Big Shout in film circles that goes by the name of Marion Leonard. The rest of them are only echoes, she's the original Noise. She's the Desirable Citizeness, the favorite of two hemispheres, because there are only two. Shortly prior to her engagement to the Gem Motion Picture Company Miss Leonard rambled all over Europe on an all-summer tour. Her personality, her irresistible charm, her sweet loveliness and lovely sweetness, got working on the denizens of the Old World, and when she left to return to this country and make great pictures for Gem, Europe was cast in gloom. The continent went into the wholesale devastation business. That's why the wars broke out. They had to give vent to their feelings in some way, so Italy, Russia, Turkey, Persia and Brooklyn went on a rampage to sooth their nerves. Even distant China heard the rumble, and opened the battle field for business.

But Miss Leonard lingered on in the great and glorious country. And Europe, yearning for her blithe self, was forced at last to take drastic measures to effect her return to the vast and dreary void that the continent was without her. So it commissioned the Kronprinzessin Cecilie to abduct and transport her thither.

This is how the near-calamity occurred:

The Gem Motion Picture Company had arranged with the captain of the steamer to take a few scenes for some local color for a forthcoming Gem release, "He Would a Sailor Be." Fifteen members of the Gem Company were to figure in the scene, and the party was lost in the surging throngs that were bidding good-bye to friends and dear ones. The camera man had a little trouble in getting his apparatus by the customs officer on his return to shore, and he didn't have time to see that every one left the ship. Some of the officers had volunteered earlier in the morning to show Miss Leonard over the vessel, and her work over, awaiting the call of the camera man to round up the company, with seven others she accepted the kindness of the officers, and started on her tour around the vessel. Of course, the apparent kindness on the part of the officers of the vessel was the ruse whereby they were to effect Miss Leonard's abduction. But the sweet little lady, with that trust in her fellow-men that only enhances her charm, assigned no other motive to the offer than a kind interest in herself and the other members of the company. The first they knew of the foul plot was when they observed the vessel sailing down the bay. That's when the hysterics started. Miss Leonard was panic-stricken more or less, but she tried to keep up the nerve of the party. Two women insisted on fainting, and were rather consistent about it. Miss Leonard had a busy few minutes convincing them that that wasn't a very effective means of bettering the situation. But it was a predicament. Here they were sailing for Europe with nothing but despair, with not even a toothbrush in the crowd.

The women wept, the men railed and stormed at the storm rail. The camera man, in the meantime, had telephoned Stanner E. V. Taylor, the producer of the company, who was rushing down to the Battery in an automobile. For once, the self-composed, cool, calculating Mr. Taylor was excited. Arriving at the Battery, he at once got a tug, the Dalzelline, Captain Keene commanding, reputed to be one of the fastest tugs in the harbor. Mr. Taylor urged the captain to go full speed in pursuit of the ocean liner.

On board the ship, Babel reigned. Above the hysterical shrieks of the women, Miss Leonard's frantic efforts to calm them and the men's yells, the captain's stentorian voice was heard. He demanded to know why they had not taken leave at the "all-ashore" signal, and the reply of the unhappy actors that they had been too absorbed in their work to hear it, and that the invitation of his sub-officers was directly responsible for their plight, didn't exactly assauge the injured feelings of the captain. Captains are not very tender or sentimental creatures, and for a while it looked as though Bremen was to be the first stop.

Miss Leonard exerted all her wiles—remember her personality—on the captain. She pleaded, she begged, she—yes she did—she cried. The sorry little figure of woe at last penetrated the adamantine of the captain's heart. He decided to stop the ship at Quarantine, where the tugboat already was waiting for them.

That's the story of the thrilling rescue. We newspapermen, we are frank to state, first thought it was a "plant," but we are convinced now that it was a bona fide accident. In an interview with Miss Leonard after her thrilling experience, she said:

"I can't say very much just now. I'm glad it's over. I feel as though I have just awakened from a distressing nightmare. The predicament in which we so suddenly found ourselves was upsetting, to speak mildly. When it looked as though the captain didn't care less than a hang whether we went to Germany or not, we got a definition of despair that was stronger than any you can find in Websters. And when he finally decided to stop the ship at Quarantine, we knew what happiness was, I'll tell you.

"I'm glad it's over. The others in the party don't know it's over yet."

Here we interrupted her to tell her that we had heard she had cried real tears. She frowned a little, and said:

"Well, I did it just to be sociable. All the other women in the company were manufacturing the salt pearls, and I thought it was my duty to my sex to do likewise. We felt better after it, too—but you men won't understand that."

From the appearance of those who had gone through the gruelling strain, it looked as though the only part of the occurrence that was a plant was the intention of the captain to really abduct them.

Among those who "also ran" down the ship's ladder into the tug-boat besides Miss Leonard, were W. A. Howe, W. Graham Velsey, George V. Frothingham, Josephine Crowell, Claire Whitney and Lillian Coffin.

"He Would a Sailor Be" got a little too much local color, from the standpoint of the Gem bunch.

GAUMONT DURBAR FILMS

One of the most remarkable feats ever known in the way of quick transportation of moving picture films has been "put over" by the Gaumont Company. The first of the series of pictures of the Delhi Durbar will be ready for the market on Monday, January 15th. The first of the Durbar celebrations occurred and was filmed by the Gaumont photographer on December 12th, 1911; the first shipment of films arrived here on Tuesday, January 9th. To use an American expression that was "going some." It seems almost impossible to realize that in less than a month's time these films traveled here from the extreme opposite side of the earth, some 16,000 miles. Nevertheless this is a fact, and this beautiful film was shown to one of our staff the day following its arrival here.

This film shows a number of interesting scenes which happened on that memorable day for all those present, the 12th of December, when King George V. of England was crowned Emperor of India, with all the pomp and display that an Oriental country affords.

One of the most impressive scenes in the picture, with all due respect to their majesties, is the review of the veterans of the Indian wars. To the writer it was very touching indeed to see the remainder of those who weathered it through the terrible Indian wars in safety —or rather succeeding in holding on to the thread of life, for as is to be expected many show signs of the hardships which they underwent.

The coronation ceremonies which took place beneath a magnificent triumphal arch, were, as would be expected, a dignified happening amid most gorgeous surroundings. Beneath the arch in a space approached from every side by wide marble steps were situated the throne chairs, which during the ceremony were occupied by their majesties. As the king and queen mounted the steps, the trains of their gorgeous robes borne by the train bearers, by the side of each walked with solemn deferential air Hindoos bearing large and richly decorated sun shades, which were lowered only when the shade of the canopy was reached. Following the coronation came the proclamation when all heads were bared and cries of allegiance and royalty rent the air. Then came the pledging of allegiance to their newly crowned emperor by the Indian princes. This was a very impressive scene, each in his turn bowing low to his sovereign, and laying at his feet his sword—raising the sword again after recognition from the sovereigns, and backing out of the royal presence.

It was indeed a treat to be allowed to view this film, and a like pleasure is in store for all patrons of Independent, for we feel sure that no Independent exhibitor will allow his program to be completed without this film. Other celebrations of the Durbar will follow this one as rapidly as they can be gotten out. Among those to follow will be the great elephant parade which was delayed on account of the king's hunting expedition.

Another beautiful film which by the way is hand colored, is entitled, "Heaven's Messenger," and is one of the prettiest little romances we have ever seen. The locations for the settings of this picture are of course in France. The picturesqueness of the story is much added to by the insertion of the old-fashioned water wheel. It is a peasant story and very beautifully and simply told in the picture. The heroine of the story is a beautiful young peasant girl in love with a plain peasant boy, to whom her father takes a dislike, forbidding his daughter to have anything to do with him. As she is persistent in her intention of marrying him the father forbids her his house and the girl is turned out on the street, carrying all her belongings in a bundle. She comes to the home of her sweetheart's mother, who takes her in. The young pair are married, and a child is born, the mother of the young woman comes to see the baby, and among them they devise a plan by which her father can be won over. The baby is put in a wicker basket and floated down the stream to the mill where the old man works. He takes the child out of the basket wondering. By the time the others arrive he is so much taken up with the baby that he immediately forgives his daughter, the little child proving a messenger from Heaven indeed.

The first of the Gaumont regular releases from the American Branch of the firm, the American Company being under the control of the Parisian firm, will be "Christian Martyrs," January 27th. The fact of the Durbar films not being released before is on account of all the films not being received, and all Exchanges requiring to be supplied at the same time, it was therefore necessary to withhold them until a little later date.

The Gaumonts will release two a week. The Saturday release will be dramatic and hand colored, the Tuesday, will be comedy.

A few weeks later the Gaumont Company will put out a Gaumont weekly which will consist half of European incidents and half American.

With reference to the "Christian Martyrs," there will be one-sheet and three-sheet posters supplied.

MIGNON ADVERTISING TIPS

From the Solax Offices

The following is a statement issued by Madame Alice Blache, the president of the Solax Company, in regard to the Solax production of "Mignon" which is to be released Friday, February 2d.

"Before we decided to furnish exhibitors with music for our feature photopera, 'Mignon,' we consulted with an authority on musical programs. We were advised that our feature production may be accompanied in three different styles. We could get an orchestration and a number of selections covering different parts of the opera and a potpourri or a medley of the most popular airs, with scores for both violin and piano.

"After some discussion we decided that it would be impracticable to furnish orchestration of 'Mignon,' as the majority of picture theaters employ only a pianist. Some exhibitors, of course, employ both a pianist and violinist. Hence for practical purposes an orchestration would be out of the question. However, those prosperous exhibitors who use full orchestras will be supplied with orchestrations on request.

"We finally decided on the 'Potpourri' or the medley of the tunes from the opera, because its scores are for both piano and violin and because it can be played in about sixteen or eighteen minutes, which about covers the full length of the reel. The medley will give the proper atmosphere, and if the musicians exercise a degree of discernment, they will suit the action of the picture to the musical spirit of the opera. Thus an intelligent interpretation of the picture will eventuate.

"Very often an exhibitor may have a feature subject on his program and still do substantially nothing to swell his box-office receipts. Whether he overlooks his opportunities because he lacks enterprise or because he has a negative knowledge of advertising, we are not in a position to determine. Suffice to say that he is negligent. This negligence costs him heavily.

"In advertising our production of 'Mignon,' we are endeavoring to pave the way of the exhibitor as much as a manufacturer is able to. We are not only putting out a drawing attraction of exceptional merit, but we are going to furnish the exhibitor with the ammunition with which to draw.

"We have in preparation a three-sheet poster, a special lobby display and special music, besides the regular material we are furnishing through the trade papers and our own weekly house organ. Cuts and "still pictures" will also be furnished on application. With all this material on hand from which to get thunder, the exhibitor can make a corking campaign.

"The exhibitor is in a position to appeal to the music-loving element as well as the artistic and pleasure-loving wings of his constituents. At any rate, do something, Mr. Exhibitor. We are giving you something good. Go out and get it, and then make a noise about it. Don't wait until your competitor gets you up against a solid wall. Don't be a deadhead. Make that a New Year's resolution!"

Olathe, Kan.—C. H. Hyer, F. R. Ogg and several other business men have formed a company capitalized at $15,000 and will build a new opera house.

THE LEGEND OF THE BALANCED ROCK

(Solax)

The country surrounding Colorado Springs has often been called the "Garden of the Gods." Poets and prosaic business men have sung the praises of that section. One of the most fascinating places near the Springs is the

Balanced Rock, a huge stone projection from the earth, with a small base as round as a ball.

The rock stands as if suspended in the air like a house without a foundation. One is often cowered by its menacing aspect. The imaginative people living in the neighborhood tell many interesting stories about the rock. It is not only the subject of myths and legends, but is threateningly employed by mothers to subdue fractious children.

The Solax production, which is beautifully tinted and toned—thus showing to advantage the beauties of surrounding scenery—deals with a compelling legend which runs something like this:

Little Rosalie has a stepmother who is very cruel. One of those men who eat children for their breakfast thinks Rosalie will make a good meal, and so offers to buy her. Rosalie, not relishing the idea of a home in a cannibal's stomach, runs away.

She runs on and on until she finds herself in the Garden of the Gods. Here she falls asleep. Pollywaggs, a dwarf, happens along and sees her. In haste he goes off and brings his cohorts. They awaken the frightened Rosalie, but their kindness and reassuring manner instills her with trust. She tells them her story and they weep. They ceremoniously crown her their queen and pay her great deference.

But her happiness is soon ended when along comes the cannibal and takes her off to his cave and locks her up. Pollywags discovers the cave. The whole dwarf nation sets out to rescue their queen. They enlist the aid of Prince Sunshine, a bold knight. The knight and the cannibal meet in combat and the cannibal is worsted. He runs off and by magic ascends and takes refuge in an inascendable mountain of rock.

The cannibal comes to terms when the dwarfs begin to undermine and dig away the foundations of his refuge. The rock stands out with only a few feet of base. When the rock almost begins to topple, the cannibal throws down the key of his cave and the queen is rescued.

Prince Sunshine takes her in his arms and they are happy ever after, while the balanced rock stands a monument to her rescue and a cannibal's disappointment.

Marquette, Mich.—D. E. Rice, who has operated the moving picture theater in the Quale Building, on Main street, has sold it to Fred Zema and Arthur Herron.

LIFE IS A PLAY

the gifted bard once put into immortal words. But whether it is a comedy, drama or tragedy he neglected to state. Sometimes it is all three, with a suffragette ballet thrown in. Often, too, its humor and its tragedy are only divided by a hair-line, and in most cases it's a woman's hair. We humans are the only animals that make fools of themselves; and if sometimes our errors are redeemed, it is not because of our wisdom, but in spite of our folly. We prove these few facts in

"Angels Unaware"

RELEASED THURSDAY, JANUARY 18th.

It's the kind of a story the angels would tell of the wor'd's eternal triangle, only here it's a quadrangle—and another kind of a wrangle. How a dead desert of hope blossoms forth as a Sweet Realization, how a battle-ground becomes a Sanctuary and conflict contentment are told by

ANGELS UNAWARE in

"ANGELS UNAWARE"

It's a grain of dust and the glint of a sunbeam—which is life!

AND THE RELEASE DATE IS THURSDAY, JANUARY 18th.

REX

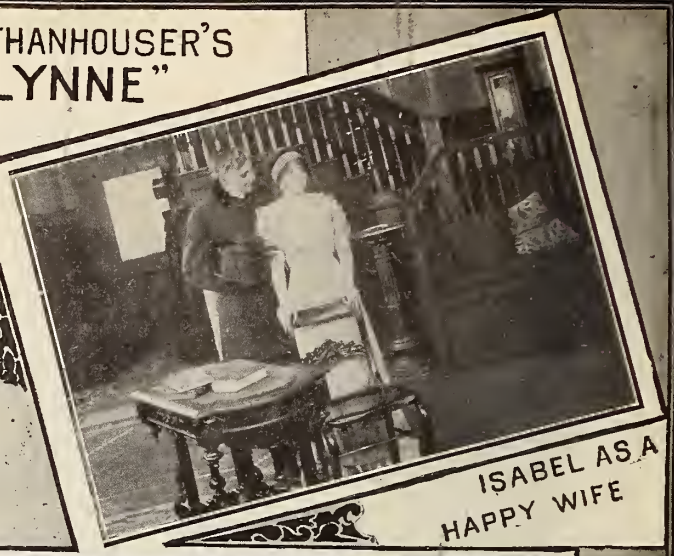
Rex Motion Picture Mfg. Company

573 ELEVENTH AVENUE
NEW YORK CITY

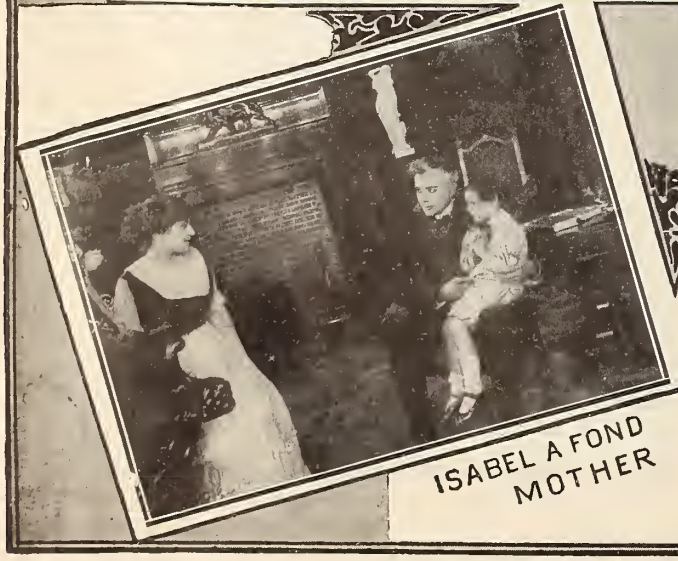
Sales Co. says Exhibitors of "Angels Unaware" will be Angels Unaware!

SCENES FROM THANHOUSER'S
EAST LYNNE"

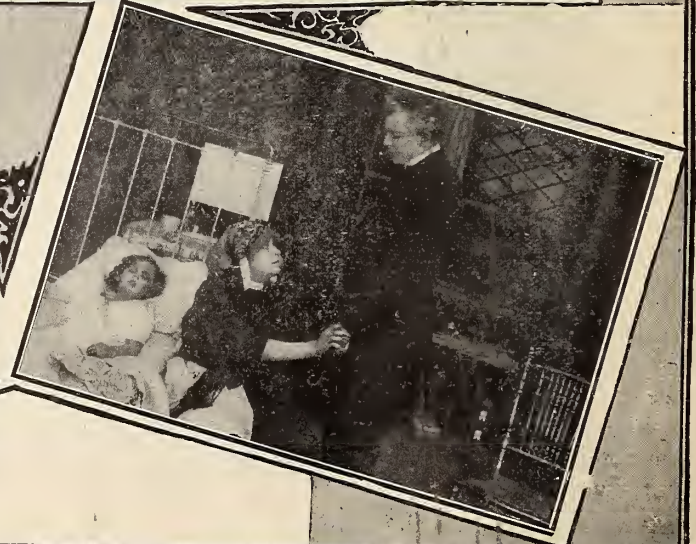
ISABEL AS
A MAIDEN



ISABEL AS A
HAPPY WIFE



ISABEL A FOND
MOTHER



An Explanation

September 21st, 1911, a franchise was voted unanimously by the Board of Directors, of the Motion Picture Distributing and Sales Company, to the GEM MOTION PICTURE COMPANY. Later, the makers of product whose quality could not stand competition, realizing that Marion Leonard, as a star in our productions meant cancellations, succeeded in working up a scare among themselves to such an extent that they succeeded in influencing enough votes among the Sales Co. Directors, to have the franchise rescinded arbitrarily the same day the franchise was granted. The matter was then laid over for the next Directors meeting, and the Sales Company would not then consider marketing our films, (which we claim to be the best on the market, whether Independent or Licensed), unless we paid a commission of two cents (2c) per foot to the Sales Co.

This would add an immense loss weekly in addition to the $40,000.00 we have already invested.

At the Sales Co. Directors meeting, January 10th, we tried to avoid litigation and trouble by offering to pay TWICE the amount in dues and assessments as any other Sales Co. manufacturer on a one release basis, and a bonus of $5,000.00, about $15,000.00, all told, for the privilege of marketing one reel a week. This they also voted down.

WHAT CHANCE for QUALITY HAS AN INDEPENDENT EXHIBITOR, IF CAPABLE MANUFACTURERS ARE SUPPRESSED?

To the many exchanges who have shown their appreciation of our product by ordering it, and also to the many, many hundreds of exhibitors who have written, commending us for our efforts, we sincerely thank you all, and regret to announce, that for the above reasons, the GEM will not release on the advertised date.

The REX Motion Picture Manufacturing Co., who intend making two releases weekly, commencing January 28, 1912, have purchased all our "Marion Leonard Gem Negatives."

Respectfully,

GEM MOTION PICTURE CO.

PRACTICAL POINTED PARAGRAPHS OF INTEREST TO CAPITAL AND LABOR OF THE MOVING PICTURE AND STEREOPTICON TRADE

By Mary Lawton Metcalfe

YESTERDAY I happened in at the office of the Southern Railroad, Fifth avenue, New York, and was fortunate to find the eastern manager at his desk. Mr. Thwaite is a Southern man and so affable that I drew a sigh of satisfaction that he did not seem in such a beastly hurry as some of the elevated folk that they cannot give you the name of the station in American.

I talked with this gentleman on the amazing development of moving pictures to tell the story of that great, wonderful, beautiful Southland, where millions of fertile acres grow only weeds, because industry and capital have no imagination of what is waiting development.

Mr. Thwaite informs me that a splendid collection of land development films have been prepared by the Southern Railway and extraordinary interest is centered on moving pictures to attract attention to the possibilities already opened up.

Mr. M. V. Richards is manager of the land department with offices at Washington, D. C. I wrote at once at Mr. Thwaite's suggestion for an interview with Mr. Richards. As a writer for such homely topics as pure food, I want these railroad people to let me take up this matter of rice—the pearl of the Orient. It feeds two-thirds of the human race, and frantic housekeepers should be shown moving pictures of the South, where we grow this weed that has no dope. It must be introduced among the pure food pictures as a valuable substitute for meat.

* * *

It is most valuable to pass on the news of the good remarks heard of films to show the culture and treatment of cotton. I am told that the manufacturers of these educational, economic films can have them used in all the progressive schools if they are properly submitted by intelligent and educated representatives.

Mr. John R. Kendrick, a capitalist and publisher of trade journals, is in New York this week. This gentleman is one of the most successful Georgia men who crossed the Mason and Dixon line to build up a splendid national reputation in the carpet trade interests. A copy of The Moving Picture News was sent him yesterday and by return mail I have a letter of assurance that it is just in line with his latest enterprise.

The Chris. Hand Ocean Pier Company, of Camden, N. J., have responded to the demand of the inland towns and cities of New Jersey and Pennsylvania for a high-class amusement center and aggregation of seaside amusements.

It has secured one hundred and sixty feet frontage on the ocean side of Ocean City, extending to the surf. Superb site for a mammoth auditorium and moving picture theater. The first work of the company is to print its gold-edge prospectus, which shows an artistic and spacious theater and pier to be ready for next summer.

Mr. Kendrick is the treasurer of the wealthy and representative corporation that believes that the people must have healthy entertainment, and there is nothing more popular than moving pictures.

Philadelphia is not slow to take up Penns and pictures for good.

* * *

Last week I was introduced by our mutual friend, Mr. Spanuth, to a most interesting man and one to whom I suppose every man and woman of the trade—if they can pull out hatpins—make obeisance. Mr. Charles Efros was presented, he who stands shoulder to shoulder with Edison as the most prolific inventor. It seems to me the greater a man is, the easier he is to interview. When Mr. Spanuth told me how this tall, dark man has delved into the mysteries of mechanics, electricity, lights, shadows, wheels and things, I thought he would be so puffed up that only the writer, Miss Sparks, would be snuffed out without notes.

But Efros, the inventor, is genial, courtly, affable and merry. Just to think of it, with so many ideas buzzing and jigsaws and wheels running in his brains all the time.

The hour was late, but great Monsieur Efros promised to send brand new ideas to The News from off the reel, to tell the ladies and gents that the picture machines are only in the beginning of excellence. Improvements are being made every day.

* * *

There are certain lurid and inviting advertisements in the daily press of New York by certain men who advertise the most fabulous bargains in picture theaters. I sent an ambitious young gentleman who wanted to go from an airship factory to get a picture house. The advertisements were perfect fakes. Several personal letters I have written to get the truth of this matter, but those who advertise "Come quick and get onto the job" do not even answer for interview.

I wish The Moving Picture News would focus on this department and encourage capital to be invested, and theaters to be rented from advs. in their columns. We should then be sure that they were not delusive shadow forms and ignus fatui to chase after without ever reaching.

* * *

A friend of mine was telling me a few days ago what a brilliant success a little widow—not at all merry, or grassy—is making of her enterprise of running a picture house in New York. Her husband died suddenly and left her a barrel of unpaid bills. Out of the sale of her fads and fancies she scraped together a little money and hired a theater. She employs a capable man to project and manage, but she selects the best films in the market herself and is doing a land office business.

Enterprise and pluck will win out every time. Women have to hustle these days that storage eggs are five cents and "emphasized" butter forty-five.

Brave is the woman who can step out of society's ranks and take the initiative to pay a man's debts and earn grits for the family.

* * *

Turkey and China have been very much in the public eye recently.

The world's greatest need, we insist, is the distribution of knowledge. It is because pictures teach instantly that which the human tongue cannot impart that I am aroused to center all my enthusiasm on this department of education.

The person who comes from a section where modern history is being made is much more valuable as a moving picture of truth than that stuff which is read from the yellow press, or church papers.

Mr. John Abdel-Nour, a silk merchant, who has lived for years in New York, has recently returned from Hong Kong, China. This gentleman of Damascus is a Syrian and went abroad to the Orient, where he spent fifteen months in Hong Kong.

His story of the misery, crime, disease, dirt and shocking conditions of the Chinese, even in the English city, Hong Kong, makes one shiver with disgust.

"It would be well if moving pictures could be taken of the places and sights where this mass of humanity labor to make silks for the world. Leprosy is rampant everywhere. People with faces and hands covered with sores walk abroad. The Christian missionaries are murderers; all the American people should know.

"Yes, because the poor Chinese whom they convert are so few compared to the millions of heathens that love their gods and idols, when a street riot or dog fight starts, the few Christian Chinese are butchered first for spite.

"The missionaries are, in many cases, from the New York Bowery and enjoy life in good homes provided by American missionary societies.

"It is all awful for our churches to send money to foreign missions," said Mr. Abdel-Nour. "There are heathen enough in New York who have already come here to need all that missionary societies can spend."

Mr. Abdel-Nour has sailed for France for the winter, but his testimony deserves consideration.

* * *

Capital, lying around in banks at four per cent, might just as well walk out and go into new idea moving picture theaters. It is particularly so now in the thickly settled counties of the warm regions of the Gulf and South Atlantic, where, I am told, the greatest good is to be done and the most money made. The weather is warm down there, so that no fuel bill is needed in a theater.

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There is a golden harvest of shekels for polite persons to turn over their money in good investment.

For further points address, The Moving Picture News—the guide to knowledge and independent success.

Tarpon Springs, Fla.—Silica Mining & Mfg. Co. will erect a new theater on Tarpon avenue.

Denton, Tex.—Lee Holder, of San Antonio, Tex., will erect building at Fifth avenue and Elm street into opera house.

Indianola, Ia.—The Majestic Amusement Company, of Des Moines, has purchased the Crystal Theater in this city, formerly operated by Roscoe West.

MOVING PICTURE NEWS

Make your resolutions now
Of what you're going to do.
Victory will be on your side,
Immense receipts there, too.
No one loves a man behind the time,
Get to work, and fall right into line.
Put your best foot foremost,
Immediately, is the word.
Can't you see the urgent need
To do what you just heard.
Unless this matter is at once
Regarded with attention,
Exhibitors, your fate is doomed.

No more you'll need redemption,
Enlist now, you cannot lose.
Wife, sure, will like your views,
Simply answered, M. P. News.

Dec. 30, 1911. CHRYSE O. CALLAHAN

HAS VAUDEVILLE REACHED THE LIMIT OF ITS SPEED

By Robert Grau

THE theatrical manager and producer in recent years has had to contend with an almost constant competition from sources of a scientific and progressive character and it is a moot question as to how long the regular amusement providers can survive the constant encroachment on their no longer exclusive realm.

The motion picture, the phonograph, the player piano, and their kind have gradually been calling theatergoers patronage away from the establishments they have been wont to attend, and these with the increased interest in the automobile and aeroplane have created a condition so serious that the men who cater to the public entertainment in the older fashion are less inclined to assume great risks than at any time in the last twenty-five years, and now comes what may mean the most serious problem that this element has as yet had to cope with. We know that the scientific inventions have encouraged public entertainment on an enormous scale in the homes of a class identical with that which the amusement provider has depended on to make up his audiences. Therefore, the advent of "the theater in the home" though still in the primitive stage, may well cause alarm on the part of the theatrical manager.

The home theater and the intimate theater are the gradual evolution of the heretofore exclusive custom in vogue abroad—Madame Patti has in her castle at Craig y Nos, Wales, the most beautiful and concrete little playhouse to be found anywhere in the world. Although the seating capacity is but two hundred, the stage and technical investiture is equal to any playhouse in London or New York. The Camera Theater in Berlin undoubtedly started the intimate theater movement now spreading all over the world. This bijou temple of Thespis has a subsidy from the government and is also greatly aided by private parties, so that the policy of presenting not less than twenty new plays each season can be indulged in. "The little theater" in London has been successful also, in fact it was this little gem of a playhouse that provided the incentive for the erection of similar theaters in the mansions of London's ultra swell set, and it is the practical certainty of the custom finding great vogue in America that creates the managerial problem previously mentioned. The Edson Bradleys are the first in this country to erect a palatial home theater in their beautiful residence at Dupont Circle, Washington, D. C., and this announcement received so much publicity, when their plans became known, that several other wealthy members of the social set in different cities have already emulated them. The advent of these bijou theaters constitutes a new era. How much this may be due to the custom of late dining now-a-days may never be known, but if we go to the restaurants of the better class at eight o'clock in the evening we find every table taken and in some of these an exodus is not in order before nine o'clock, hence the public of high grade, such as one sees enter playhouses after nine and even after nine-thirty, may welcome these home and intimate theaters for a reason that the theatrical manager has not reckoned with.

It is this very condition that has caused the larger restaurants located in the theater zone to greatly improve and enlarge their entertainments. This to some extent was also due to the vogue characterizing the Folies Bergeres at the outset. At any rate that institution started a plethora of Cabaret shows while the class of performers engaged to participate in these were not much inferior to those seen in our best vaudeville theaters; in fact, the entertainments given in such establishments as Louis Martin's, Reisenwebers, the Hotel Knickerbocker, "The Garden," Shanleys and other hotels in the Long Acre district, were of such a character that the organization often referred to as the "vaudeville trust" has made a vigorous protest, with the result that an embargo has been placed on all the artists doing business with this association, which means that the vaudeville concern will refuse bookings to those appearing in these "food" resorts. Nevertheless, there are thousands of competent performers who are unable to find engagements in the theater, but whose talents are such that they become popular in the restaurants—then these change their names, go out of town for a period where reports of their "making good" are sent out, and in due course they are seen in New York's high-class theaters of varieties. The layman would be amazed were he to learn the facts about their stage idols in this respect.

The "food theater" found great vogue in California long before its advent in the East. "The Portola" in San Francisco was the pioneer institution and here the policy of presenting well-known vaudeville stars and even grand opera celebrities met with a vigorous public response, with a result that is now shown in the Golden Gate City in that the ever popular thoroughfare is dotted with similar resorts.

As a rule population increase provides a public to absorb all the additional sources for public entertainment, but the legitimate theaters and the producers who provide the attractions for them have had to face more competition and encroachments than any of their colleagues in other fields and yet these same producers of plays, operas and spectacles have to expend vastly more money to-day than when they had the public almost entirely to themselves. Salaries for stage talent to-day are at the highest rate they have ever been, and the cost of conducting a playhouse is about double what it was before the advent of motion pictures, automobiles, phonographs and the like.

At least one important group of managers has called a halt. The men who compose what is called the vaudeville trust, but in reality just a number of sensible business men, properly organized, have finally decided that the player is getting not only the majority of the profit but they now believe he is getting altogether more than is fair, so these gentlemen, noted for their conservatism and discernment, have announced that from now on no salary in excess of $2,500 a week shall be paid by any of their number.

The spectacle of these managers proclaiming their unwillingness to pay an individual more than $2,500 a week is indeed a unique one. One must presume then that there are many to whom this extraordinary sum is unsatisfactory. It means that Eva Tanguay, who recently demanded and received $3,000 weekly, will have to be satisfied with the smaller figure or else give her services to such few competitors as the so-called trust has, and in these days such competitors are not visible on the horizon.

The decision, however, to limit the inducement to great celebrities in vaudeville is suggestive of perhaps the first retrograde movement in that propitious field since the commencement of the present era, and the effect will be to end the ambitions, to induce the Bernhardts and the Lauders, and the Gaby Deslys to enter the variety theater ranks, and this is a decision that many will question the wisdom of, for who can say that Lauder has not been worth his price? Even $4,500 a week is not too much for a player who can draw $25,000 to $30,000 a week without exceptional support, and by the same mode of reasoning Eva Tanguay never has an idle week save from choice, hence the managers must regard her as cheaper at $2,500 a week than any other artist they can feature in her place, willing to accept smaller compensation.

Bernhardt received $4,000 weekly in a London Music Hall. It must have profited Messrs. Moss and Stoll else they would not re-engage the divine Sarah for four extra weeks. There is just one manager among the vaudeville magnates whose previous attitude in this respect leads

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me to doubt that he is in sympathy with any restrictive method as to the programs he shall present and that manager is Mr. Percy Williams. The writer will have to be shown where this gentleman has ever been associated with any retrograde movement in the field wherein he has labored so upliftingly, and it is extremely unlikely that he believes that the compensation to the star is the problem vaudeville managers have to solve. As a matter of fact the day will never come when a manager will not be found available to pay the price demanded by a real celebrity with a compelling draught at the box office.

AFTER MANY YEARS

Imp Release

Although the Christmas season is passed the spirit of it still lingers, and to some extent it is manifest in this film. The story of which has to do with the influence of good on some little children.

Two brothers part and take different paths. One of them makes a success in life; the other is, if not a failure, at any rate, not conspicuously flourishing.

It chances that both brothers are residents of the same city unknown to each other. The little daughter of the wealthy brother gives a children's party. This attracts the attention of a poorly dressed child, who is invited into the party out of pity. The child is taken sick and is carried home to her parents by the rich father of the party giving child. When the two fathers meet it is discovered that they are brothers. So they are brought together again by the always powerful influence of children.

The settings of this story are particularly attractive—the producer having gone to great pains to select locations that have not been worked to death.

A very pretty study of child life is shown in the children's party—this is so good, we think it would make the fortune of any film.

This drama comes as a relief to many recent Imp dramas, which have been highly dramatic in theme. "After Many Years" is of the lighter sentimental kind and will be appreciated on that account.

Cedar Rapids, Ia.—Wm. King will build an extension to one of his buildings at First street and Third avenues, for a moving picture theater.

Philadelphia, Pa.—James B. Flounders is estimating on plans for a one-story theater in Media for H. C. Snowden.

Chicago, Ill.—C. H. Zuttermeister will erect a one-story theater at 1415 Fullerton avenue at a cost of $10,000.

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JAN. 21st—"MARITAL MIRAGE"
JAN. 27th—"BLUE RIDGE ROMANCE"
JAN. 28th—"POWER OF INNOCENCE"

Republic Film Co.

145 W. 45th Street :: New York City

THE FLAG OF DISTRESS

Imp Release, January 20, 1912

The Saturday Imp comedies have acquired widespread popularity for their humorous subjects and acting. J. W. Cumpson, whose fame as a moving picture comedian is so widespread, appears in them and has already made millions of friends for himself.

In "The Flag of Distress" Cumpson gets a chance of which he takes the fullest advantage. "The Flag" is an emblem by which he conveys to his friends the desired

information that his wife has him under such strict surveillance that he cannot accompany them to a masked ball. However, he contrives by a clever stratagem to elude the lady's vigilance, and he and his friends make their way to the masquerade, where they have a specially good time.

Meanwhile, the poor lady, in distress over the mysterious disappearance of her husband, consults the great detective, Mr. Sherlocko, who, picking up the "Flag of Distress" on the sidewalk is enabled to trace hubby to his destination, a dance hall, and not to, as the poor lady supposed, a place where his life was in danger.

A feature of the picture is the droll acting of H. S. Mack as the detective and the fun-making antics of J. W. Cumpson in the role of the erring hubby.

"The Flag of Distress" will no doubt be popular with the Saturday Imp audiences.

WARREN KERRIGAN IS MATINEE IDOL HERO

Warren Kerrigan, the leading man of the American Film Manufacturing Company and often termed "the handsomest man in the moving picture business," came in for a full-page writeup in the Chicago Tribune on Sunday, December 31st.

Mr. Kerrigan was shown in the center of a large heart, surrounded by zinc reproductions of love letters that he has received during his years as a motion picture actor. The article was headed, "How It Feels To Be a Motion Picture Matinee Idol," and there followed a dissertation on the annoyance of receiving a hundred love letters each week from young ladies he had never before seen. The body of the article was taken up with extracts from many letters from among "Handsome Jack's" conquests.

It was excellent enterprise on the part of the American and has been the cause of much speculative comment as to how Mr. Kerrigan may be expected to feel when some of the young women whose heart throbs have been laid bare apprise him of their sentiments. The article did not publish the writers' names, of course, but the fact may not alter the situation materially.

THE NIAGARA SLIDE COMPANY

The Niagara Slide Company, of Lockport, N. Y., has issued a new supplement to their catalog. This contains many new slides with illustrations, and should be in the hands of every theater manager who is interested in slides. Write them.

TURNING MOVING PICTURE THEATERS INTO CHURCHES

The moving picture industry is finding its way into every field of human endeavor and one of its latest entrances is in the religious sphere. The present aim of both manufacturer and manager is moral up-lift and education; but the turning of moving picture theaters into churches is something out of the ordinary. This is what is being done in Washington, D. C., by Rev. Zed. H. Copp in the establishing of Sunshine City Temple. The movement has been accomplished by the efforts of Mr. Copp, the hearty co-operation of the Miller Brothers, managers

REV. ZED. H. COPP

of the Leader, and of other theater managers, the generosity of the Exchanges, and the interest of the public. Such a unique enterprise in a line of modern progress has caught the attention of others connected with this industry, resulting in the offering of theaters in various sections of the city for religious services. Already Sunshine City Temple has become a fixture in the National Capital.

An interview with Mr. Copp revealed many interesting points. "I ought to state at the off-set," he began, "that I am a convert to the very moving pictures which I am now using to convert others to an even higher enlightenment. Yes, six years ago I will be remembered as appearing in the District courts against the immoral tendency of the moving pictures then shown in Washington. I succeeded in making these officials watchful, but the cinematograph was not hushed. I became more watchful myself, and I have seen this industry drag itself out of the mire and rise triumphant to its present high standing. So strong has been my conversion that I am preaching the Word of God in those very houses with the very machine I tried to banish.

"I am aware that my work is in a pioneer stage, but so exceptional has been the reward of my labors that this epoch will be comparatively short. I began with morning services in the Leader, but within a short month, I was able to secure the co-operation of other theaters. Among these are the Royal, the Princess and the Scenic. In this manner has 'extension' work started at once and later a missionary movement will be possible in the outlying districts. It is a great work, incalculable in its results and limitless in its extent.

"In my past religious endeavors, I have most enjoyed working among the poorer districts of the city. It is this element I will reach in the turning of moving picture theaters into churches. In a canvass of a large section of Washington, I found that lack of money, either for proper clothing or the demands of the church, was the chief cause of the people not attending religious services. Of course, there was mingled with this a pride to dress as well as and give as much as their neighbors. Therefore, in establishing the Sunshine City Temple, I offer everything free and finances are only mentioned in the negative.

"At the same time I realized," went on Mr. Copp, "that these people must be approached in religion through some common avenue. Many were ignorant, unused to anything that savored of culture. They must be amused as well as instructed. So I hit upon the moving picture with its universal language of action.

"And why not?" questioned my speaker with added enthusiasm. "Do not the masses enjoy these exhibitions—from the street urchin to the college professor? Why should religion bar that which best impresses and instructs? Seek that means which invites the crowd and you will get the crowd. Accentuate its best side and your audience will be compelled to see it. Ministers may fight against the moving picture, but they must yield in the end; just as they once fought the stereopticon and failed.

"In establishing Sunshine City Temple in the Leader Theater, I scarcely expected the hearty co-operation I have received. As yet I am doing the work alone, but shortly I will need others to assist me. The services last one hour, including one Biblical film with a text and a short address while it is in progress, one photoplay with a good moral, hymns, vocal or instrumental solos, short

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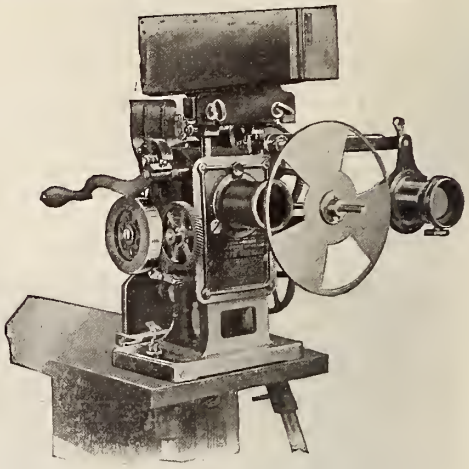

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"I find a dearth of Biblical subjects in the motion picture form and I have some difficulty in finding text for the photoplay, or in securing a photoplay with a simple moral. Oh, I did not expect to have it easy in selecting my program for these services; but I believe with a demand for such subjects the manufacturers will be ready to make such reels. It is my intention to interest sufficient churches in using the moving picture for the Sunday School lesson that some company will furnish these films weekly. I would not expect reels to be made for which there is no market, but a market will be created at no distant date. I wish some company would illustrate the Lord's Prayer; I could make immediate use of this.

"The object of Sunshine City Temple is full salvation: for the body, recreation; for the mind, education; for the spirit, faith. You would be surprised at the motley congregation—the well-dressed and the ragged; the erect and the bent. I have created order and attention out of what threatened to be chaos. Some have entered in order to see a free moving picture show; others, for curiosity. The cause is naught to me, just so they come. It is my part to make them continue to come.

"The future of Sunshine City Temple, so humbly begun, is limitless. I hope to build a big temple one of these days in the Capital of our nation, which will comprise not only the church with its moving pictures, but offices for all kinds of business, reading rooms, gymnasium, and an information bureau for everything, everybody, everywhere. I advertise 'social services for Washington' but it is my desire to offer 'social services for the United States' in the near future. The edifice I have in mind will be an adornment as well as a service to the City of Washington. I expect to get members of Congress interested in my plan and make a National movement out of it.

"Now that the door is opened, others will enter. The moving picture has simplified science and education; let it simplify religion by accentuating the good qualities of mankind and the sweetness of human nature, so that evil tendencies will be thrust into the background and forgotten."

AMERICAN FACTORY READY FOR OCCUPANCY

Despite the pessimistic beliefs to the contrary, the new $50,000 factory of the American Film Manufacturing Company, Chicago, is now ready for occupancy. The structure was promised by architect and builder for January 15th, and the former managed to precede the cold weather by a few days.

It is a thoroughly modern property, no expense being spared in providing all those facilities which make for more efficiency and better work.

The first actual work will be started in a few days, when the present factory quarters will be vacated.

The property is located at Evanston and Devon avenues, Chicago, close to Lake Michigan, where clear air and a maximum of sunshine are assured.

The realty secured was purchased from Edward Hines, the famous lumber magnate, at an extraordinary high price for factory property. This is due to the fact that the neighborhood adjacent to the plant is one of the best in Chicago for residence purposes and has advanced in value more rapidly than any other. It is believed by President Hutchinson that the realty itself is an excellent investment.

Chicago, Ill.—J. Kohlmann will erect a new theater at 5419 South Ashland avenue at a cost of $6,000.

Pomona, Cal.—Architect Myron Hunt, of Los Angeles, has completed plans for the open air Greek Theater to be erected by Pomona College.

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NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

IN THE construction of palatial homes for the display of motion pictures the West maintains its supremacy. Denver is now to the front, with two theaters, one of them being actually under way, on the same block. The cost of the two structures will approximate $200,000. The Paris, to be owned by the Paris Amusement Company, will be a four-story, marble-front building, with a seating capacity of 2,500. The second theater is to be built by S. L. Baxter, proprietor of the Isis Theater, and will seat 2,200. With the completion of these two houses Denver will possess seven picture theaters with a combined seating capacity of over 10,000.

* * *

Innocent looking suitcase leaning against pillar on platform of Union Station at Albany. More or less innocent newspaper, moving hither and yon at the whim of a half gale, snuggles around suitcase. Less innocent smoker, after lighting cigar, throws away match. Match lands in newspaper; blaze results. Man who has been quizzing station master makes what is reported as a wild dive for suitcase and separates it from fire. Station agent gets real wide awake; wants to know if there's dynamite in the bag. Custodian of last-named article replies rather testily: "No; but there's a thousand dollars' worth of moving picture films in it, and, if those films had got going, besides my loss there would have been some real excitement around here."

The films so narrowly saved from destruction by the "wild dive" of Arthur H. Sawyer, of the Kinemacolor Company, were later shown in Harmanus Bleecker Hall for the benefit of the Homeopathic Hospital, netting for that institution about $1,500.

* * *

For two years O. T. Crawford, of St. Louis, has each week furnished without expense to the city a set of films for the entertainment of the inmates of the infirmary. At times 300 are gathered at the exhibitions, some so feeble as to almost crawl. The only money appropriated by the city has been a small amount to pay a musician and a manager. The failure of the city authorities to provide for the meager sum heretofore given has aroused resentment among those interested in the institution, and as a result the City Council will give a hearing to all who may be concerned.

* * *

Staid Methodists of Morristown, N. J., are reported as having been shocked, when at a Sunday School's Christmas entertainment, held on a Wednesday evening, children applauded pictures of the repulse of "bad Indians" by presumably good white men. Well, what would they? Should the children have cried?

* * *

The Chicago Record-Herald says that a Michigan iron mine has paid $15,000 to a Chicago motion picture manufacturer for taking a series of films in its mine.

The dramatic field seems to be about as well developed as the present market will warrant. May the same be said of the commercial field?

* * *

For the holiday pleasures of the troops in and around Tripoli, the Italian Government caused to be made motion pictures of village groups in the sections from which the soliders were recruited. The Pittsburgh Gazette-Times, in commenting on the foregoing, expresses the thought which must arise in the mind of every one who has ever been an "exile from home:"

"The kindly motive of the Italian authorities compels admiration, but is its philanthropic device likely to work out in the manner expected? To the lonesome wanderer far from his own fireside there is no song more distressing than 'Home, Sweet Home.' Reminders of intimate associations 'once loved and lost a while' are apt to depress rather than cheer the temporarily homeless. It will be interesting to learn later the effect produced by the moving pictures on the soldiers. Should it be beneficial, the military authorities of other nations will doubtless be quick to take a lesson from Italy's altruistic ingenuity."

* * *

H. H. Buckwalter, manager of the General Film Company, and some of his associates, recently decided to reduce worn-out films into merchantable wares, after extracting the silver, of which there is said to be about two dollars' worth in a hundred pounds of film. Denver was selected as the site of the proposed factory, owing to its central position as regards Western territory, but the excessive freight rates caused the abandonment of the city in the hills and the business will be located in New York City.

* * *

New Jersey is sometimes accorded the honor of ranking first as the home—perhaps it would be harsh to say inventor—of strange or of freak stories. Connecticut seems to be at least a close second. The Messenger of New Canaan perpetrates the following (just note the fact that the libeled are "foreigners"):

The story is told that at a recent moving picture show at the New Canaan Opera House two foreigners were present who sat in back seats. At the close of the show one asked the other:

"How did you like the show?"

"It was all right," responded the other, "but the next time I am going to get a front seat. From where we sat I couldn't hear a word the actors said."

* * *

Captain Hagemann, of the North German Lloyd liner Kronprinzessin Cecilie, was pretty warm on the occasion of his last departure from New York. Before he sailed fourteen actor folk and a camera man had been doing business on his decks. Up to this point the stories tally. It is said all went ashore but four women. Also it is said all departed but four men and four women. It is agreed that the camera man remained aboard also.

Both are good stories. The films will show which is right.

Taking the Sun's version, the story was the familiar one of too-long lingering friends. Four tearful, or apparently

tearful, women appealed to the captain to put them ashore. The skipper, while endeavoring to induce the women to modify their lamentations and promising to see what could be done, heard the whirring click of a camera. Turning, he saw it bearing directly on himself. Language—the husky stuff that only sea captains can use and escape with their lives—resulted. Tug appears alongside (with another camera man), with request for rope ladder over the side of the Cecilie. The captain, however, has had experiences with women and with rope ladders. The two non-affinities are bracketed; distinctly not separated. He spoiled a spectular film and lost a valuable half-hour by unaccommodatingly lowering an accommodation ladder—which, of course, was exactly what the scenario did not call for. The Sun's story concludes:

"The picture man who had worked his machine aboard went down last and was not included in the film of the expert on the rescuing boat. Captain Hagemann's farewell was not cordial. The young women kept up the agony until they stepped into the tug. The picture men said they had a bully show, especially of Captain Hagemann's muttering 'Donnerwetter!'"

* * *

Because he finds he cannot reach all of the 2,500 Italians in Fitchburg, Mass., the Rev. Father Carpinella, of St. Anthony's, has instituted a moving picture show for Sunday afternoons and evenings. The pastor has organized an orchestra from among the young men of his parish, and music will supplement the alluring features of the program. The afternoon pictures will follow the session of the Sunday School and the evening entertainment follows the regular evening service, which closes at eight o'clock. The afternoon show is intended for children, although adults may attend. Children will pay a nickel and grown folks a dime.

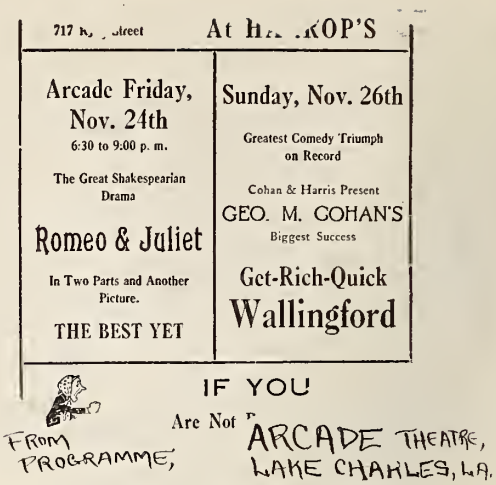
* * *

Richard Kearton has returned to Bangor, Me., after a trip to India, where he has been taking pictures of wild animals. He reports some difficulty on the part of the natives in understanding why he kept on turning a handle instead of shooting the beasts.

PRESENTATION TO FRED. J. BALSHOFER

Mr. Fred. J. Balshofer, Vice President of the New York Motion Picture, and General Manager of the Bison Company, its Western branch, was recently given the surprise of his life, in the shape of the presentation of a beautiful solid silver loving cup, presented to him by the members of the Bison Company, as expression of their appreciation for the many past courtesies extended to them by the manager and directors and officers of the company. The cup was a very large one, measuring 24 inches in height, and with a width of 13 inches from handle to handle. The cup bore the following engraved inscription and names:

"Presented to Fred. J. Balshofer, General Manager, by the members of the Bison Moving Picture Company, on the occasion of his birthday, November 2nd, 1911. J. B. Sherry, Warren Ellsworth, Raymond B. West, Charles Avery, Richard V. Spencer, Alfred Brandt, Robert Newhard, Anna Little, Phyllis Griffin, Evelyn Grahan, Anita Gantmanoff, Laura Merrill, Corinne Haverly, Pearl Shepard, Henrietta Chittenden, Howard Davies, George Gebhart, Stephen Barton, William A. Carroll, Maurel Bernardo, William Clifford, Jas. T. Brady, E. H. Allen, Roy Purdon, Elmer L. Morrow, Arthur Ortego, L. L. Hoff, Edward Willis, William Morgan, Seth Parish, Wm. J. Young, Jesse McGaugh, Bud Powers, Harry Davis.



FILM FEATURES ALONGSIDE STAGE FEATURES

The above was torn from the program of one of the largest of Southern theaters, and serves as a sign of the great advance of the motion picture. The "Romeo and Juliet" presentation mentioned is the Thanhouser film of that name.

CHICAGO LETTER

A very practical and economical idea for the changing of the singers in five-cent theaters has been thought out by Mr. C. A. Anderson, vice-president of The Exhibitors' Association of Illinois, Branch No. 2, which idea has been successfully carried out by Mr. Anderson in forming a theater circuit including eight theaters, the majority of which are on the northwest side, within the district of Forty-eighth avenue on the west, Halsted street on the east, Twenty-second street on the south and Belmont avenue on the north. Ten theaters are as many as it is cared for in this combination, which is purely for changing of singers each week and does away with the commission of theatrical agencies. No singer is paid higher than $15 a week, and Mr. Anderson stated that it is not hard to obtain a good singer at this salary, as they are usually glad to go where they can get a steady booking. In this manner there is no expense at all incurred in this venture except the salary of the singer, who usually proves to be very good. The theaters at the present in this combination are: The Hermosa, Magnolia, Winchester, Grand Avon, Cornina, Roslyn, Bismarck and the Cupid.

A fireless film has been invented which it is thought will be very successful and if used to a great extent will be the means of reducing moving picture theater panics. A demonstration of the incombustible film was recently given before the Berlin Chemical Society, Berlin, Germany, and was pronounced a decided success.

The following film men have recently been elected to represent the ways and means committee on the Chicago Association of Commerce: Mr. Hutchison, of the American Film Manufacturing Company; Mr. O. Davidson, of the Selig Polyscope Company, and Mr. Watterson Rothacker, of the Industrial Moving Picture Company.

It is said that the moving picture men of South Bend, Indiana, have organized a company to manufacture advertising pictures, which will be sold independent of the Sales Company and Patents Company.

The big engineers who are responsible for the construction of the huge dam at Keokuk, Iowa, which will harness the Mississippi, recently were entertained at the Laemmle Film Service here where moving pictures of the

SENSATIONAL STARTLING STUPENDOUS
"The Ninth Commandment, or Thou Shalt Not"
Three Great Reels Now Ready THE F. & E. FILM CO., Cleveland, O.

work of construction were shown to them. They all spoke highly of the exhibition and left Laemmle's more pleased and interested in the moving pictures than before.

Industrial pictures were recently taken showing fishing through the ice on Lake Superior. They are to be used in advertising a certain brand of canned fish.

There is sure style to the manner of taking flashlight pictures by Local No. 2 of the I. A. T. S. E. here. Recently a picture was taken where celluloid film was used for a flashlight, although I did not find out if this was the excellent work of Frank Murphy—still it might not have been. I asked the boys if there was any special news this week and one of them told me to take a chance and put in the following daffydils:

"If a big show couldn't see a quarter, would a nickel show?"

"If your booth becomes too warm, freeze your carbon."

Jack Miller, the business agent of the Union, to help the comedy came along and told about a new theater, which was just built, where no switches were used in cutting off the current for the machine, as the electrician told the manager all that was necessary to put out the light in machine was to open the carbon and the light would go out; if it didn't, he should blow it out. The manager thought better of this idea and has now a regular switch to cut off the power, which he is well pleased with.

The Devon Theater at 6417 North Clark street, was damaged by fire a short time ago, loss amounting to $800, which ruined the former screen and also a great amount of scenery. It is the intention of the manager to install a Sunlight Metallic Cloth Curtain.

The manager of the Parkway Theater, at 2736 North Clark street, just south of Diversey boulevard is contemplating a change in the vaudeville program of the theater, eliminating some of the vaudeville acts and increasing the number of pictures shown, which will show the tendency of the patrons toward a picture program and if satisfactory will make another large vaudeville house into an excellent picture house.

Mr. Jerome Abrams, manager of the Chicago office of the Feature & Educational Film Company, left Chicago last week for a trip in the extreme West, and will probably return about the first of next week. During Mr. Abrams' absence the Chicago office will be in charge of Mr. C. R. Lungren. Mr. Abrams wishes to notify all State right buyers that if they see a "Z" in town to get in touch with him at once, as both "Zigomar" and "Love and Aviation" are features for which State rights are being rapidly disposed of.

Our smiling friend, Mr. E. Mandelbaum, President of the Feature & Educational Film Company, Cleveland, Ohio, was in town last week. He left for Indianapolis Saturday, where he will open the fourth branch office of the Feature & Educational Film Company. By the looks of Mr. Mandelbaum he must have had a prosperous New Year and from conversation with him, his only wish is that there were ninety states in the Union, as the State rights for "Zigomar" and "Love and Aviation" are selling so fast that unless he gets another large feature soon his office force will be sitting idle, which they fully deserve as they are now working almost day and night in getting out this work.

During my visitation of the exhibits in the past month, a great amount of comment has been made about the new yellowish tint appearing in the Imp films, and as several of the exhibitors are interested about same, I asked Mr. Norman the object of the Imp Company in using this tint. He informed me that it has improved the quality of the films and also the photography, as the picture has a tendency to show a much lighter effect than with an ordinary dark background, thereby showing a bright picture with less current than usual.

Miss Minnie Dienstag and Mrs. Maurice Fleckles are again back in Chicago, after a pleasant visit in New York City, where they have been since the holidays visiting friends. Mrs. Fleckles made the trip especially to visit her sister, Mrs. Carl Laemmle.

Selig's "Cinderella" was shown at the Oak Theater, Milwaukee and Western avenues, last week. The evening's program consisted of three "Cinderella" reels, one spot and one illustrated song. The seating capacity of the Oak is about 800, making it profitable to put on this production in the proper manner, which excellence was added to with a lecture delivered by Mr. Luman Mann, who is different than most lecturers by not making a short comment on each particular incident, but made a continuous story throughout the showing of the pictures, which aids one greatly in grasping each detail.

WARNER KENNEDY.

Albert Greenland, who this week left the management of the New York office of The Billboard to assume his

new duties with the Gaumont Co., now that this concern has gone Independent.

Canton, Ohio.—The management of the Orpheum is behind a project to establish a new high-class vaudeville theater.

Hartford, Conn.—The S. C. Taylor Amusement Company, of New York, will erect a new theater here.

THE CARL BARCKHOFF CO.

BUILDERS OF PIPE ORGANS

With or Without Self Playing Attachment

POMEROY, OHIO, U. S. A.

Established 1819

Over 3000 Barckhoff Organs in use, which testify to their superiority and durability in construction, workmanship and sweetness of tone.

We make a specialty of Organ Chimes, made by no other builder.

You are dealing with the Manufacturer, no commission.

A VISIT TO THE STUDIO OF THE RELIANCE FILM COMPANY

By Our "Roving Commissioner"

ONLY a few days ago I decided to steal a march on the Reliance Film Company, which has been modestly silent as far as publicity is concerned, other than as regards the excellent quality of the work they have been sending out.

The Reliance has most spacious and comfortable quarters at 540 West Twenty-first street, in the building formerly famous as the studio of Stanford White. As I entered off the street the reception room was cosey and

J. Y. RITCHEY
Manager of Production

inviting; passing from the rear to the reception room I was met at the entry to one of the largest and finest equipped scene and property rooms in the country, by Mr. Anthony Sullivan, assistant stage director, and conducted by him to the second floor to the business offices, where I was treated to a very pleasant chat with Mr. J. V. Ritchey, manager of production. Mr. Ritchey, as is known to most of our readers, hails from Chicago, and has but recently connected himself with the Reliance Film Company.

After picking the brains of Mr. Ritchey to a finish I found my way to the lower floor, where I was again met by the smiling good-naturedness of Mr. Sullivan, who, however, glided a second time easily out of reach of my foils by afflicting me upon the polite patience of Mr. Geo. Terwilliger, scenario editor for the company. In Mr. Terwilliger I found a genial companion of the pen, and I fear I encroached much upon the precious time of a busy man. Mr. Terwilliger in his turn escorted me to the able stage director of the Reliance Company, Mr. James Kirkwood. Mr. Kirkwood who, though made up past recognition as one of the principal characters on the picture, one of the scenes of which he was about to rehearse, nevertheless kindly gave me a few moments in which to acquaint myself with him and with his work and a few of his ideas. Mr. Kirkwood was with the original production of "The Girl of the Golden West," and though he has had large experience as an actor is unwilling to speak freely of his own accomplishments. Mr. Kirkwood states that it is much harder work to pose for moving pictures than to act upon the stage, because there are more limited facilities of "getting over" the intention of the piece—the action of the piece must tell the story without the aid of the voice. Also he makes the statement that the best

J. C. GRAHAM
Manager of Studio

actor is often a failure in moving pictures. As I bid him adieu he said jokingly, "You needn't say anything about me except that I am tall and slight, with red hair, and a beard which is in a state of incipiency." However, I will venture no information as to the color of Mr. Kirkwood's hair on my own authority, or on the authority of his joke—I would not for worlds vouch for the fact that he was not without a wig. While in the property room I ran across Mr. Edward Shulter, technical director, hard at work at a table in the midst of the confusion of setting of scenes. In the projection room two excellent films were shown me, "Rosana's Dream," for release January 27th, and "Solomon's Son," for release January 31st. The latter was a Jewish story told in the picture with dignity, minus the burlesque atmosphere usually attending the Gentile's version of a Jewish story. The former was one of the first of a series of pictures in natural history which are being gotten out by the Reliance Film Company, and was original and unique in

H. J. STREYCKMANS
Publicity Manager

EDWARD SHULTER
Technical Director

JAMES KIRKWOOD
Director

ANTHONY SULLIVAN
Assistant Director

GERTRUDE ROBINSON

I. W. JOHNSTON

HENRY WALTHALL

SCENES FROM RELIANCE RELEASE, "SOLOMON'S SON"

JULIA R. HURLEY

ROSANA LOGAN

JAMES COOLEY

CHARLES D. HERMAN

SUE BALFOUR

JANE FEARNLEY

conception. The story is of a little girl, who after putting a number of toy animals away in a miniature Noah's ark, falls asleep, dreaming that on taking them out again they have all come to life. The little girl in the picture does actually take from the little ark one after another, all kinds of small animals, even to the snake, laying upon the table with her baby hands two or three venomous snakes four and five feet long. It was marvelous how this child of only five years played, apparently untouched by fear, with the different animals. The name of this brave little girl is Rosana Logan.

The factory of the Reliance Film Company, which covers 10,000 square feet, is at Neptune avenue and West Twentieth street, Coney Island. The company has installed thousands of dollars worth of new machinery there. The factory force numbers about 65 people. All departments at the factory are under the careful supervision of Mr. J. C. Graham, manager, another new member of the firm. In addition to this the office force, stock company under regular contract, and studio force vary from 45 to 75 people. Two releases a week are turned out by the Reliance Film Company, comedy and drama; release days Wednesday and Saturday. The Saturday release now on is a split-reel comedy. Their natural history series promises to be very interesting. "The Usefulness of the Snake," "Extracting the Poison From the Snake," and other equally interesting subjects are encompassed in the series.

The sales of the Reliance films abroad are very large, and an increased demand is reported on the foreign market, as well as an exceptionally prosperous business in the United States.

The Reliance Film Company employ three camera men, one of which is kept busy on the topical and industrial end, while the remaining two do duty at the studio. Since the installation of the new management a marked improvement in production and photography has taken place.

The foreign representative of the company is Mr. Roy Aitken, whose offices are at 7 Rupert Court, Rupert street, London, W., England.

The Reliance is one of the most elaborate propositions in the business, and has one of the finest studio equipments in the East, no money being spared to make the business a success.

Among the stock company of the Reliance, whose pictures appear with this article, are to be found some of the cleverest and most popular people in the profession, who under the management of Mr. Kirkwood, are turning out remarkably fine work.

Mr. H. J. Streyckmans, well known and popular in the trade, is the advertising manager for the Reliance Film Company.

AT 35 BELOW ZERO AT LAKE SARANAC

Taking moving pictures out of doors with the thermometer at 30 and 35 below zero is no cinch. Nevertheless this is what the Republic Film Co. are doing. The accompanying illustration shows the open air studio, the barrel stove at the side for heating the interior, plenty of icicles, and Caribou Bill's sled and dog team without.

Although this company of brave actors and actresses have suffered much with the cold weather in the Adirondacks, Miss Charleston, one of the leading actresses of the company being on one occasion completely overcome by the low temperature, still they continue to apply themselves to the work with quite as much vim as one would expect under more agreeable circumstances. However, the problem of getting a steaming hot meal when on a

OPEN AIR STUDIO AT LAKE SARANAC

long cold tramp has been solved by taking along a fireless cooker, and on top of Mount Baker and at other points where they were at work afar from the camp, steaming hot meals have been served to as many as twenty-eight people.

In this studio the following subjects have been worked out and photographed: "When Men Love," "Invasion of the Wilderness," "The Reckoning," "The Girl Who Waited" and others.

Just recently work had to be suspended for a day owing to trouble between Caribou Bill's wolf dogs and the trained wolves both of which are being used in the pictures, and which resulted in one of the men getting his hand badly chewed up.

COLD FACTS

VS.

BLUSTER

The Motion Picture Distributing and Sales Company will defend any of its Exchanges or Exhibitors exclusively using its films against any injunctions or lawsuits for alleged infringing of patents.

READ THE COLD FACTS

THEN READ THE TRUST BLUSTER

AND JUDGE FOR YOURSELF

MOTION PICTURE D

111 EAST

THE INDEPENDENTS STILL ON TOP

HERE ARE THE COLD FACTS

On January 8th, 1912, the United States District Court for the Southern District of New York dismissed the suit of the Motion Picture Patents Co. vs. the Yankee Film Company, and also dismissed the suit of the Motion Picture Patents Company vs. Steiner, Miles, and others. The Court awarded costs to Yankee Film Company, Steiner, Miles, and others, and $150 additional in each case, because of the unreasonable and vexatious conduct of the Motion Picture Patents Company. These suits were begun in November, 1910, and motions for preliminary injunction were made in them and granted by the U. S. Circuit Court for the Southern District of New York, but on appeal to the Circuit Court of Appeals for the Southern District of New York, the decisions were reversed and the injunctions were vacated. The surrender by the Motion Picture Patents Co. of Edison Reissue patent 12037 caused these suits to abate and was the ground of the dismissal.

In the matter of the recent decision in Washington, D. C., against the Chicago Film Exchange, for infringement of the Edison Film patent 12192, the facts are as follows:

The case was argued in May, 1911, and was not decided until December 21, 1911. No opinion was written by the Court. A decree was entered on December 23rd, 1911, for an injunction and an accounting under one of the claims of the patent; but on the same day an order was entered suspending the issue of the injunction and accounting pending an appeal, which has been already taken.

On March 10, 1902, the Circuit Court of Appeals for the Second Circuit, in considering the original Edison patent for this film, held that the claim for the film was invalid, saying:

> "The film was not new, and if the other characteristics of the product are not new, or are new only in the sense that they add to the article merely a superiority of finish or a greater accuracy of detail, the claim is destitute of patentable novelty."

Edison then reissued the patent claiming this same film in a narrower way. As no opinion was written by the Court in Washington, it is impossible to tell why this same reasoning did not lead it to hold the reissue invalid. Our counsel advise us that in their opinion it is invalid and that they are confident that this decision will be reversed on appeal. This appeal will probably be argued some time during the spring of 1912. We are advised by our counsel that a further appeal can be taken to the United States Supreme Court, and that such an appeal would probably be reached for argument about the fall of 1914

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A WONDERFUL SPLIT REEL
(See Next Issue for Release Date)

Greater Than Spoken Words **"THE BRUTE"**

RELEASED JANUARY 22nd

A home is wrecked by the horrible debauches of a drink-crazed sot. The picture preaches a powerful lesson.

A FILIAL LOVE STORY

"HER BROTHER'S PARDNER"

RELEASED JANUARY 24th

Will enlist your sympathies from the start and hold them until the happy conclusion.

THE WELL KNOWN AVIATOR

LEE HAMMOND

and

BLANCHE SCOTT

SPECIALLY ENGAGED

In our second sensational Aero and Auto Release of

JANUARY 29th, 1912

Entitled

"AVIATOR & AUTOIST'S RACE FOR A BRIDE"

CHAMPS ARE SO VARIED THAT THEY CONSTITUTE A PROGRAM FOR ANY AND ALL.

CHAMPION FILM CO.

MARK M. DINTENFASS, Mgr.

145 W. 45th St. New York City

Sold through Motion Picture Dist. & Sales Co.

THE OPERATOR

After all is said and done, the operator has the power to make or mar the best show the manager can procure. It doesn't matter what it is, unless he understands his business and performs his duties as he should, the finest film ever released will be utterly spoiled. This is so much of an axiom that practically everyone understands it. Moreover, operators are conscientious and try to do their work as well as possible under all circumstances.

The principal difficulties do not arise through ignorance. Probably most of them are due to carelessness or lack of just what may be required in the particular instance under consideration. Sometimes machinery goes wrong. Again the film may have been run a good many times and is broken and worn. The best of operators will have trouble with a film of that character. Further, often the current is bad and there is difficulty in getting the proper light, or what they do get is uneven. All these things may happen, and when they do there will be all kinds of trouble. And for none of them is the operator really to blame.

The manager can assist the operator by providing the best possible apparatus with which to work. He can see that it is in proper repair and he can encourage a good operator by paying him well. Perhaps this last has as much influence as anything. Good machinery in the hands of a discouraged or indifferent operator will not do good work, and the lack of proper pay will often discourage the best of men. Probably all are alike in this respect. Nearly everyone needs to be paid what is a fair wage for the work they do. Good men will not expect more, but they feel that they have a right to that.

Hold the operator up to his best. That is the only way to secure such shows as you believe you are entitled to. When he does well say so. If anything happens point ont the difficulty, if you know, and see that it is corrected before another picture is run. In this way you continuously improve your shows. Your operator will help.

There is a great difference in the way a film is run. For instance, they are made to go a certain speed. Anything below or above that speed tends to distortion, either in movement or appearance. If too fast the figures appear rushed and often jump about like puppets set on springs. If too slow the movement is spoiled. The whole effect is ruined and the best film ever made would appear poor. Proper operation in such instances is absolutely necessary. There should be no hurrying, neither should there be any slowing up. It is all a matter of practice and each operator should understand his work well enough to keep the pictures at the proper speed.

Of course there are very many other ways in which an operator can make or mar a picture. But these occur to the writer as the principal faults. They are easily corrected, yet, unfortunately, there are far too many cases where they seem to be the principal feature about the place. A little care exercised here and there will overcome everything of this character and make the pictures all the quality of the film permits, which is, after all, the real limit of excellence in production.

AS AN EXPERIENCED TRAVELER and identified with the schools, clubs and churches of the South, I am prepared to accept an immediate offer of a sixty-day exclusive TALKING TOUR to place the MOVING PICTURE INTERESTS in their true light, as the most valued accessory in every town. New territory developed. Address

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Writer-Lecturer
Special Representative MOVING PICTURE NEWS
30 West Thirteenth Street
Manhattan, New York

Great Northern

THE "KING PIN" of QUALITY FILMS

RELEASE FOR SATURDAY, JANUARY 13th

THE INEVITABLE JOHNSON

A highly amusing comedy film. A real rib-tickling laugh producer. Length 765 feet.

On the same reel:

WATERFALLS IN SWEDEN

A fascinating travel subject. Length 232 feet.

RELEASE FOR SATURDAY, JANUARY 20th

A SUMMER FLIRTATION

A comedy headliner. 986 feet of delightfully humorous fun. Don't fail to book this comedy of comedies.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

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The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

ANOTHER LETTER FROM "CANUCK IN THE CATSKILLS"

Port Jervis, N. Y., December 29th, 1911.

Mr. A. H. Saunders,

Dear Friend: Am taking advantage of a few minutes rest to give you a little of the news from Port Jervis. In looking over last week's "News" I noticed a letter from the Odeon Theater, Coldwater, Kan. Now Mr. Crowley, I believe, has a much better chance than we have here in the East, when it comes to getting film in half decent shape. I think that New York has about the poorest lot of Exchanges that could be found anywhere. I am not saying this out of spite. Just to show you a little example: I have been working in my present position four months and have spent from one to four hours every day examining film, putting spring catches on reels, patching up cores, and straightening the sides. What do I get for it? The Film Exchange tells my employer that I am scratching the film. Now to-day was a particularly bad day, I had about twenty stops on account of film parting in upper magazine. Title of pictures that caused this trouble were, "Rip Van Winkle" (Thanhouser) and "Where Sea and Sky Doth Meet" (Reliance). God only knows what kind of machines these films are run through; you can just imagine what condition they were in, when I tell you that I had to cut out parts from four to eighteen inches long, where the sprocket holes had been torn, some one said, some both sides. This is the junk that they call commercial, and the only ones that get the worst of it in a case like this are the operators and the audience. I put operators first because they get it first, and last, from Exchange exhibitor, and audience. Oh! it's awful to be the "Man Behind." I would like to say to Mr. Crowley that he guessed right when he thought I was heart and soul in the business when I am not at work. I am trying to think of something to improve the picture. Of course I ask lots of foolish questions, but let me tell you that it's a pretty wise man that never makes a blunder. Now that I have relieved my thought dome of a little extra pressure I will try to write a little better. Now Brother Crowley, I believe you can help us to get what we want and that is a "Chat Column" for operators in the "News," by sending in a few questions regarding projection; take anything to start with, burners, condensers, mounts, lenses, the head, or the sheet. You start next week and I will follow later. Once more I ask you to help us to get this column in the "News" to make it the paper for everybody. Glad to hear from other operators any time. Don't be bashful, you don't need to have a pull to get questions answered, you'll be treated just as good as I and I have had no kick ever since the first "Moving Picture News" was printed. Here's hoping the New Year will bring in a big batch of questions from operators that are really interested and want to know how to improve their projection.

With best wishes for a prosperous and happy New Year to "Our Editor" and brother operators, I am as ever, sincerely yours for good projection.

CANUCK IN THE CATSKILLS.

KINEMACOLOR THEATER

Continuing at the Kinemacolor Theater, Fortieth street near Broadway, New York, are the natural color motion pictures of the Coronation of King George and Queen Mary of England, and the great Royal Horse Show at Richmond, England. After a run of 300 times in the city these pictures are the senior of all the attractions on the boards, and yet they are as popular as ever, full capacity houses being the rule.

On Christmas night Kinemacolor parties were given by Mrs. Abram Hewitt and Mrs. J. P. Morgan, to entertain their guests, for these films have become the vogue in the houses of the "Four Hundred," who throng to the theater in such nnmbers that no other theater in town except the Metropolitan Opera House has such distinguished audiences.

In addition to the representations thrown upon the screen, the Southwark Glee Singers are sure to delight, while an excellent speaker accompanies the pitcures with an explanatory chat.

Performances are given every evening, including Sundays, at 8:30, lasting two hours, and daily matinees at 2:30 accommodate the suburbanites. The prices range from twenty-five cents to one dollar.

St. Joseph, Mo.—The K. C. Amusement Company, capital $2,000, I. Meyer and Willie Blotz, of Kansas City.

Milwaukee, Wis.—M. Guttenberg has been granted a permit to erect a $7,000 moving picture theater at 1173 Holton street.

DER KINEMATOGRAPH, DUSSELDORF

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Special Jobber of

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Moving Picture Machines

The "Hallberg Economizer"

Used in connection with any of the above moving picture machines, produces the finest results on your screen that money can buy.

I Equip Theatres Completely

And carry in stock only the highest grade goods required for your theater.

Free catalogues, circulars and pamphlets furnished of individual items you require.

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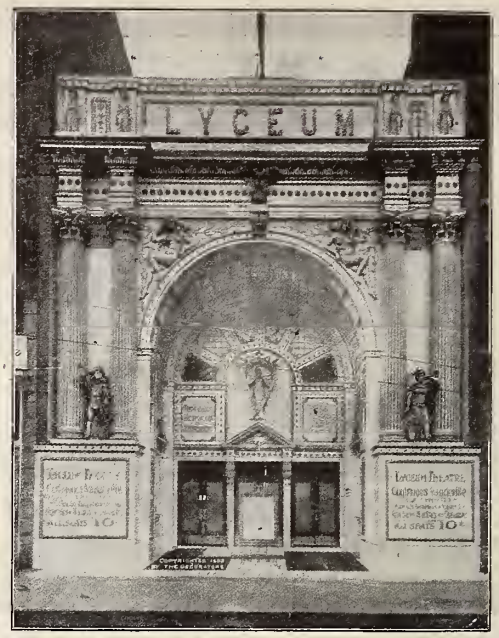

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A great drama of college life that must be repeated—and will.

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THE NURSE
See Juliet Shelby, the child star of "The Littlest Rebel." She's a wonder.

POWERS MOTION PICTURE COMPANY
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EAST LYNNE

The filming of "East Lynne" by the Thanhouser Company, of New Rochelle, N. Y., has proved to be a very remarkable success. The story, as is well known, is one of intense dramatic and heart interest, requiring a wealth of dramatic talent, a keen insight into the emotional characteristics of each individual part, and an intense concentration on subject-matter and detail by the director, are essentials which have been supplied to the top notch by the Thanhouser Stock Company and their able director, Mr. O. Nicholls. The work of Miss Marguerite Snow, Miss Florence LaBadie and Mr. James Cruze, stands out well in this production. The camera man, too, must be remembered in the criticizing of this production of "East Lynne," for the photography certainly reflects great credit upon his skill as a motion picture photographer. The dramatization of the story and its working out in the picture is something to be remembered in the history of the motion picture; for is not every single step toward the advancement of the industry, whether in a technical or an artistic sense, of invaluable use in the building up of a reputation for the trade. The scenes are all artistically and appropriately arranged, each scene being a masterpiece in itself.

WILLIAM LORD WRIGHT'S PAGE

MANY thanks, fellows—and girls, too—for your kindly words of commendation ament our observances concerning giving credit to the scenario writer. When we stated recently that the time was coming when author's names would appear on the film, we really didn't appreciate the fact that that halycon period was so near at hand. It is, tra, la. The Edison concern, with characteristic enterprise, proposes to start the ball rolling, in a modest way, and probably other manufacturers will soon follow suit. Such action, we repeat, is only just. Without the picture play plot, all else is trash. The plot, idea, or story—as you will—is the foundation of all else. The originator of the plot should be given full credit. Before many moons the scenario writer's name will blossom forth under the film title, in all its pristine glory. We predict that it will stimulate better work, and more careful workmanship upon the part of the author. Let the humble writer have his share of the glory that is so freely being passed around.

* * *

Oh, to go to the picture show,
Happy, jolly, and free!
There's no such fun, as a reel good run
At the picture show, for me!

* * *

Comment concerning that "War in Tripoli" release will not down. The Cincinnati Times-Star, in a leading editorial has the latest comment, which is rather pertinent. Says the Times-Star:

"There is one side of war that can be depicted on the moving picture screen without doing any particular harm; there is another side of kinetoscopic reproductions which should not be tolerated. No exception need be taken to those moving pictures which show the movement of troops and the preparations for battle. But the brutal side of war should not be advertised through the medium of the pictures.

"One of the large companies now in the moving picture field announces that it has withdrawn all motion pictures entitled 'War' and purporting to represent a phase of the present Italian war in Tripoli. The pictures in question assumed to reproduce with photographic fidelity some of the alleged 'Italian atrocities.' Some of them showed Italian soldiers in the act of maltreating non-combatants.

"There is a double reason why such representations should not be allowed. In the first place, it is highly desirable to keep brutality and bloodshed off the screens. In the second place, the authenticity of the pictures is by no means unquestioned. So many motion pictures are known to be 'faked' that the suspicion that something of the kind was done in this instance seems to be well justified. It is only natural in the circumstances that Italians and Italian sympathizers should feel and display resentment, and it is this resentment that has probably induced the withdrawal of the films."

* * *

"She's disappeared with another man," cries
The hero with visage pale;
"Yes, the female of the species is more
Deadly than the male."

* * *

Many of the scenario editors in commenting upon the scarcity of good comedy assert that a large number of the manuscripts submitted for comedy purposes consist more of a series of incidents rather than convincing plot which, of course, does not meet with requirements. The series of incident style of picture is rapidly disappearing and is very rarely put on by first-class concerns. Authors whose manuscripts display considerable originality and who should be encouraged, persist in depicting a chain of ludicrous happenings to one or more characters to the complete elimination of convincing plot. A well-known editor has brought this matter to our attention and requests that we pass on the information to the great army of beginners in the scenario writing profession.

* * *

"Jenkins is quite an author, isn't he?"

"Yes. Why, the other day he drew up the plot about a comic hen so naturally that when the editor threw it into the waste basket it laid there."

* * *

The "two lovers'" story is rapidly becoming taboo. In fact, it threatens to run neck and neck with the "Wild West" scenarios which are received by the bale in almost every editorial office. Protests are being made against the "elopement" and "second marriage" epidemics which is being done to death by certain ambitious authors. Says one critic: "The frequency with which a young woman has two lovers, one of whom she marries and then becomes a widow only within a too short space of time, leaving the way open for the return of the other sweetheart, is becoming painful. 'None wed the second but who kill the first.' was a harsh denunciation from Bill Shakespeare upon the second marriage problem, and while it is easy to conceive an occasion when circumstances may bring about a second marriage problem, the pictures now before the public are often so loose in tone as to suggest, mentally at least, that none wed the second love without killing off the first love. The 'second marriage' plot promises to be worked out in as many ways as the 'first mortgage problem.' Let there be surcease!"

* * *

Let Johnny go to the picture show
At sixteen years or under.
'Twill keep him from heeding and also reading
Those books of blood and thunder.

* * *

Imbued with a spirit of charity, moving picture show proprietors of Columbus, Ohio, have contributed quite a sum of money to the Ohio Newsboys' Association. Over a dozen theater proprietors gave a certain per cent. of one night's receipts to the charitable enterprise. The movement emanated from the moving picture men themselves and what they did to help swell the charitable fund was purely voluntary. They recognize in the association work a movement that smacks of worth and one that warrants aid at the hands of all interested in helping the other fellow. There was no effort to outdo each other in giving. Smaller moving picture shows were not expected to contribute as much as those centrally located and reaping the logically larger harvest incident to a heavy transient trade. The donations of the picture men was much appreciated by the promoters of the association. The picture show proprietors of Columbus, as elsewhere in Ohio, are among the big-hearted public-spirited citizens of the Buckeye State.

* * *

The North American Indian had just spied Christopher Columbus.

"Wait a minute," he cried to his squaw, "maybe there's a camera man in the party!"

* * *

Scenario editors are taking no chances since the decision of the Supreme Court against the Kalem Company, charged with reproducing the copyrighted work of "Ben Hur." Any manuscript that bears ear-marks of being filched from the columns of some readily accessible magazine or book is handled gingerly. The majority of scenario writers do not have the cheerful habit of referring to back numbers of the Popular Magazine for their plots. However, there are exceptions. These writers should understand that there is a severe penalty imposed by law for the action of appropriating plots from

back files of copyrighted magazines. They should also appreciate the fact that once under suspicion, they cannot sell their work no matter how original it may be. There are several writers already "blacklisted" in certain editorial offices and others will have "their names written there" unless there is a quick change in procedure. It is not an easy matter to "put one over" on an editorial staff of a moving picture concern. The editors and their assistants read the books and magazines as generally as the contributor. There is nothing to be proud of, if such a plot is sold to an unsuspecting editor. The action may possibly cause the manufacturer much trouble and expense and it will close the profession of scenario writing to that particular contributor. Happily such methods are followed only by the very few. The majority of writers now in the scenario field are striving to succeed by their own originality and labor and not by the thoughts and talents of others.

PACIFIC FILM EXCHANGE

During the past week one of the most successful Exchange men in the business, and incidentally the youngest, called at our office., Mr. Ray A. Grombacher, President and Manager of the Pacific Film Exchange, at Seattle, Wash., has been in the East for the past six weeks, spending the Christmas holidays at his home in Cleveland, Ohio.

Mr. Grombacher had many interesting things to say with regard to the industry, and it was a real treat to hear him tell of the manner in which things are going ahead in the moving picture business in the West. The Pacific Film Exchange is the oldest in the West, and is the pioneer of Independent film Exchanges there. Five years ago young Mr. Grombacher landed in Seattle with six reels of pictures in his suitcase; in the afternoon of the day he landed he had one customer. This was the commencement of the very successful career of Mr. Grombacher as an Exchange man. The Pacific Film Exchange is owned and controlled by the Progressive Investment Company, which corporation also owns and controls the Pacific Film Exchange, Butte, Mont., a buying Exchange which is under the management of Mr. J. M. Mullen; the Independent Film Exchange, Portland, Ore., manager, Mr. A. H. McDonald; Independent Western Film Exchange, Spokane, Mr. Hill, manager; Independent Film Exchange, Boise, Idaho, Mr. M. Hasbrook, manager, and the Western Film Company, Vancouver, B. C., Mr. Wm. Brown, manager. During Mr. Grombacher's absence the Pacific Film Exchange is in charge of Mr. Geo. Endert. This exchange is one of the largest buying Exchanges in the United States, and only the very best class of films is handled by it. Mr. Grombacher reports that two-reel subjects give best satisfaction.

For the benefit of readers not familiar with the inner workings of the trade, we will take the opportunity at this time to explain something about the Exchange end of it. The Exchange buys the films outright from the manufacturer. The exhibitor rents from the Exchange man, who prepares the program for each of his customers according to the character of subjects that they make application for, and which is balanced up as carefully as the Exchange man knows how.

Mr. Grombacher tells us that in the getting out of the three reels three times a week to each customer they are kept busy from early morning to sometimes midnight, taxis coming and going from the doors conveying the films to the different trains for shipment. Says Mr. Grombacher: "The exhibitor finds that the change of picture only three times a week pays better than giving the patrons too much for their money."

"How does the work of the manufacturer as to quantity and quality suit you?" he was asked.

"We are glad always to see quantities of pictures coming out, but it would please us better if the manufacturer would pay more attention to quality than quantity," was his answer.

Continuing he said, "We are running now at about an even break with the Trust, and if we are ever to come out on top the Sales Company must back up the Exchange man by encompassing among its members all the best Independent film makers who come into the market."

A number of interesting facts concerning Western theaters was gathered from Mr. Grombacher. He tells us that the largest moving picture theater in Seattle, the Lyceum, on Second avenue, left the Trust for the Independent ranks the beginning of the present year. Just recently there have been erected in Seattle no less than ten moving picture houses with seating capacity of from 350 to 800 people. James Q. Clemmer, owner of the Dream Theater, Seattle, is putting up a moving picture theater on Second avenue at a cost of $100,000. Mr. Clemmer does things on an elaborate scale; the Dream Theater is one of the best equipped theaters in the country—elegant curtains, Persian rugs, etc., form a part of the decorative and useful furnishings. The Montana Amusement Company, the heads of which are Mr. Geo. H. Grombacher (brother of Mr. Ray A. Grombacher) and Mr. F. T. Bailey, and which controls a large chain of theaters in Montana, has in view the erecting of a number of theaters throughout the country. They have now under construction a theater for moving pictures only, in Butte, Mont., at a cost of $50,000. Another enterprising man has spent on a small moving picture house in Butte, Mont., called, because of its elegant electric display in lighting the exterior and interior of the house, "The House of a Thousand Lights," $15,000. The remarkable point about this is that the house has a seating capacity of only 299 presons.

On being asked with regard to the prospects for the educational film Mr. Grombacher said, "The prospects look good to me. We find that the exhibitor is always anxious to get hold of an educational film—he finds that his audiences like them. The Savoy Theater, in Seattle, which seats some 225 people, was packed for four successive days when 'Hands Across the Sea' was showing there; and the same with the submarine picture, 'From the Bottom of the Sea.' This latter should be very gratifying to know to those who have been in the lead in the manufacture of educational films."

Mr. Grombacher will return to the West very shortly, where he will again resume his duties as manager of the Pacific Film Exchange.

EXTRA KINEMACOLOR FEATURES

In addition to the regular pictures of the famous Coronation of King George and Queen Mary of England which have been running so long at the Kinemacolor Theater on Fortieth street, near Broadway, New York, the "Investiture of the Prince of Wales at Carnarvon Castle," with the appropriate Welch national anthem, "Men of Harlech," rendered by the Southwark Glee Singers, is now being shown. Young "Prince Eddie" is the first heir to the throne of England since the Black Prince to be invested into his principality with all the ancient ceremonies, and the required presentation to the people of Wales from the towers of Carnarvon. The event is one of the most picturesque ever reproduced in the natural color motion pictures, which were all taken by royal command. They have before been omitted solely because there were so many other subjects in the Coronation series, which seemed of relatively greater importance. The performances are twice daily, at 2:30 and 8:30, the prices ranging up to one dollar in the evening, while the best seats are but fifty cents at the matinees.

EAST LYNNE BY THANHOUSER, WITH FEATURE BILLING

When the Thanhouser Company put out their "Romeo and Juliet" last summer, they issued three-sheet lithos with the picture, making it the first regular-release-day film to ever carry that size "paper." That the innovation met with success became apparent when "She" came out last month with three-sheet billing matter. Finally "Dr. Jekyll and Mr. Hyde" was announced, with eight sheets in addition to the three sheets. So substantial was the demand for both varieties of billing that the latest Thanhouser feature, "East Lynne," is now also stated to carry three and eight sheets. Certainly, the motion picture has attained high standing in the community when it is considered important enough to bill as big as the largest of legitimate attractions.

WESTERN CORRESPONDENCE

Hot Springs, Ark., Jan. 10.—An authority on correspondence once stated that it was bad form to begin any communication by propounding a question, but as there are exceptions to almost every rule, possibly this is the proverbial one. Anyhow, I cannot refrain from asking in the opening paragraph of my letter this week if you ever noticed how quickly a good thing was immediately appreciated?

Nine times out of every ten, when a long-felt want has been gratified, when something that was badly needed became a reality, especially where the public is concerned, appreciation will manifest itself. All of which is a prelude to the statement that Hot Springs' leading motion picture house, the New Central Theater, is doing the business that its promoters hoped it would.

When this house threw open its doors on the first day of the week and admitted the ladies and children free of charge, it practically lost, by this generous method of introducing to the public a real theater for motion photography, several hundred dollars, and I am informed that there was a corresponding howl of protest from the other amusement enterprises, the management of which realized that if there was one day in the year when ready money would be forthcoming it was on the holiday of the opening of the New Year. The New Central people, however, seemed to know what they were doing and I guess they considered that if they cared to let the free admissions go in and lose that amount of cash, that it was their proceeds they were passing up. It hasn't worked out wrong, either, for it served to get every one in the city who cared for motion pictures into the place, and the result is that a majority of them have been coming ever since.

The new theater has made a wonderful hit. I have noticed during the week parties of from five to fifteen from the larger hotels who visited the new house and who enjoyed the pictures. Furthermore, the house has won a host of friends by the courteous treatment they are receiving. Also, they believe in advertising. They are carrying in the local papers an "ad." for which they are paying a higher rate than any other amusement place in the town. Now, then, what are the papers doing in return? Why, gentlemen, they are boosting the place. Every evening there is a notice in the amusement column of the local dailies of the program at the New Central Theater. The house installed a rectifier, which, they claim, makes the pictures brighter, so that facility was described in detail. They are not overlooking a bet where this house is concerned, for the reason that the management realizes that "out of print, out of mind" would soon become a reality. Their advertising is bringing results and everyone appears to be satisfied.

Also, here's something else they did that won the house a first-page story. Fire destroyed the interior of the First Presbyterian Church, which is conceded to have one of the wealthiest congregations in the city. The members had no other place in which to worship, so the management of the new house concluded that it might be well to tender to the congregation the use of the theater on Sunday. Did the church accept? Say, will a kid make snowballs if "the beautiful" is on the ground? They jumped at it. Really, you know, there's nothing like being progressive, boosting a good thing when you have it and the public has responded, too, and the prettiest motion picture theater in the Southwest, the New Central, of Hot Springs, Ark., is getting the business.

It won't be long before Mr. Rothaker and his corps of moving picture men are in Hot Springs to take a series of views of this resort, and the town is really becoming interested in this event. The date of this visitation has not as yet been set, but plans are already pretty well formulated as to what views he will take. Central avenue on that day promises to contain more resident and visiting population than at any time in its history, because the local press will issue a clarion call to "come out and get in the picture."

The Lyric Theater was well filled last Sunday night by the followers of spiritualism. At present there is a celebrated medium in this city who is attracting attention by her work and the manner in which she receives messages by wireless from the departed has given those present a rather uncanny feeling. No one complained, however, even when she informed a certain lady who had been in doubt as to the cause of the demise of a very dear friend that the man in question had taken his life. The Lyric is doing a good business and a rather clever drummer has taken the place made vacant by Carl Hanson, who joined the new theater forces.

Business at the Lyceum is also up to the standard, and the Photo Play, with its fine line of Independent pictures, featuring the "Flying A," is also doing nicely. Two great massive frames of artistic design have been added to the lobby of this theater and are attracting much favorable comment.

There is just one thing, however, that I am afraid the local picture houses are going to get into a "jam" with the city administration over unless they rectify matters, and that is placing their picture frames out on the sidewalk. The new theater started this and their pretty frames hadn't been outside but a few hours when the Lyceum followed suit. By and by one of the stores and then another saw what was being done, and they too, slipped something on the outside, until at present Central avenue looks like a lane for a bargain counter sale. One would think that the "Midway" at the State Fair had been revived and transplanted on the city's principal thoroughfare to see how the old avenue was changed.

An old New York favorite came to town the past week. He is "Charlie" Bowser, who is starring in vaudeville in his latest successful sketch, "Superstition," a humorous treatise on politics and journalism. "Charlie" got a great reception when he stepped on the Princess stage, and his act was a winner. Coming as it did in the heart of a busy political contest, local politicians "ate it up." Another excellent act seen at the Princess was the Bradley Martin Company's offering, "A Quaint Proposal," which proved a treat. The Princess has had some difficulty in booking its acts, owing to the fact that theaters in Texas were not quite ready to take the big show that this house and the one in Little Rock handled, but the matter, I understand, has all been straightened out and things are moving along nicely now.

Every one had a great laugh at Lubin's comedy, "Mr. and Mrs. Suspicious" and "Quick! a Plumber," which came to the New Central. Selig also sent, "Brown of Harvard," which was much enjoyed, as was the Biograph reel, "As In a Looking Glass" and "Caught With the Goods" and "A Mix-up In Raincoats." The new house is making a feature of the Biograph product.

Bison sent the Photo Play a thriller in, "The Foreman's Courage" and some of the worthy "Flying A" pictures seen in the same house were, "The Last Notch" and "Bonita of El Cajon."

One of the greatest horse shows that the South has ever seen will be given in this city March 5th to 9th. Already there are over 200 of the best and bluest-blooded steeds in the country entered. Prominent exhibitors of as far East as New York will participate. There will be one matinee given and I understand that during the day some arrangement will be made to take moving pictures of the various events. It will be the great feature of a busy winter season and promises to attract more notable men and women to Hot Springs than any other feature.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

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Power's and Motiograph Machines

Every train is bringing great crowds to the resort and if you happen to meet anyone who wants to know whether or not this city is busy, just tell them for me that the winter rush is started; that business is booming and that Hot Springs is the greatest health and pleasure resort in the world.

THE MAN IN THE BATHS.

THE WORTH OF A MAN

Imp Release—January 25th, 1912

A young surgeon, who is a hunchback, has a series of unpleasant experiences at his university. He is despised for his deformity, and even the girl of his heart is kept from him on that account. The mental anguish he endures does not, however, abate his ardor in his profes-

sion. He secures a hospital appointment and devotes himself with all his earnestness to his work.

Chance brings the girl he loves to the hospital as a patient to undergo an operation which it is his duty to perform. He is almost through his doubly delicate task when the hospital takes fire. His assistants take to flight, but Arthur Severn sticks to his post, completing the operation in the almost suffocating smoke and menacing flames.

Cheating death, he escapes with his insensible patient to a place of safety, but is himself badly burned as a reward for his heroism.

By proving his worth as a man he also proves his worth as a lover, and in the end is rewarded with the hand of the girl whose life he had twice saved.

Graphic scenes of university and hospital life are shown in this fine human picture. Harry Pollard enacts the part of the young surgeon with singular ability, and Margarita Fischer, as the heroine, has a very congenial role.

Photograhpically and dramatically this picture takes high rank amongst "Imp" dramas.

Galveston, Tex.—The Majestic Picture Theater was damaged by fire to the amount of $500.

Chicago, Ill.—Central Theater Company, capital $1,000, F. D. Silber, A. P. Holleb and M. J. Isaacs.

CAPABLE PRODUCER AT LIBERTY ABOUT JANUARY 25th

Experienced in all kinds of pictures.

Don't Answer unless you are ready to pay a first class man a first class salary.

Address PRODUCER, care of Moving Picture News, 30 West 13th Street, New York City.

A Breezy Westerner Fresh From Range and Cattle Corral

With the STING and BLOOM of the West in his cheeks, blew into the AMERICAN'S office one day last week. "Came," he said, "to find out just where AMERICAN FILMS were made."

"ABSOLUTELY TRUE TO LIFE—THOSE COWBOYS WERE REAL COWBOYS—COULDN'T FOOL HIM—WHY SOME OF THOSE BOYS WERE BOW-LEGGED FROM HORSE-BACK RIDING."

Contagious, wasn't it—and highly gratifying! "Gallery-God Applause is the Sincerest Form of Flattery," is an old Theatrical Wag and We Must have felt like the Star Heavy Lead on a first night when the Gallery Burst into Howls of Delight!

AMERICAN FILMS depict the West as it is today—the Great Rolling Prairies, Mighty Mountain Ranges and Sylvan Dales with its rough, almost primitive life, its Healthy, Wealthy, Quick-Witted Emotiona Inhabitants!

AMERICAN photography is Stereoscopic, clean-cut, and flawless, with backgrounds of surpassing beauty obtainable only in Beautiful, Historic, Dreamy El Cajon Valley, Southern California.

AMERICAN PANTOMINE is founded on a stock company especially selected, drilled and equipped to produce the HIGHEST POSSIBLE GRADE OF WESTERN PICTURES.

WHEN YOU BUY "AMERICANS" YOU BUY THE BEST.

"The Mormon"

(Release January 25th. Approx. Length 1000 feet. Western Drama.) A tale of the early days when wagon-trains were held up by Mormons in the hope of forcing white women to join their polygamous faith. Stirring, historically true, charged with quick action, this film will pack houses. It's an epoch-making picture well worth your particular attention.

"Love and Lemons"

(Release Jan. 29th. Approx. Length 1000 feet. Comedy-Educational.) Combining the educational with the story-interest. Will teach much concerning the lemon industry of So. California. Throughout runs a love story, absorbing, dainty, delightful, centering about the purchase of a lemon grove by a charming Eastern Miss.

"The Best Policy"

(Release Feb. 1. Approx. Length 1000 feet. Western Comedy.) A tale of three train-robbers retiring into the bush to divide the swag. It's "double-cross" upon "double cross." Screamingly funny. A hully good story with a laugh in every picture.

"The Real Estate Fraud"

(Release Feb. 5th. Approx. Length 1000 feet. Western Social Drama.) A charming, delightful story centering about the efforts of two real estate sharks to swindle an inexperienced but pugilistic young man, and how that attempt was frustrated by the "Boss's" own stenographer.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

LITTLEST REBEL A POWER STAR

Theater-goers of New York are still flocking to the Liberty Theater, where William and Dustin Farnum are enjoying a long run. But there is no question among those who have seen their play, "The Littlest Rebel," as to who the real star is; for a little girl, whose title furnishes the name of the play, does all the real emotional work.

Little Juliet Shelby, ten years old, is the star. For four long acts this little wonder plays on the heartstrings of

staid metropolitan audiences, rendering everything from emotional symphony to high-comedy libretto, so to speak. You weep, you laugh—you are thrilled with patriotic fervor, you mourn with the sad voice of the little heroine. And there's hardly a minute, from the first scene to the final drop of the curtain, when she is not holding the center of the stage in that vivid war play.

This same little wonder will be seen by picture lovers in a stirring domestic Powers picture play entitled "The Nurse." It will be released on Saturday, January 27th.

Jamestown, N. Y.—Mozart Amusement Company, capital $40,000, M. W. Peterson, M. L. Woods and C. Woods.

Chicago, Ill.—Harry Moir will erect a one-story theater addition to the building at 21-25 North Clark street, at a cost of $18,000.

Ft. Wayne, Ind.—Wayne Amusement Company, capital $7,500, T. C. Young, G. F. Underhill and others.

AN AERO AND AUTO RACE

Champion's release of January 29, 1912, entitled "Aviator and Autoist's Race for a Bride," furnishes some thrilling moments in its portrayal. William Crane, a reckless autoist, has many admirers, among whom in particular is one who is chiefest. Crane asks her out for a spin in his machine and the finish finds them at the Aviation Field, where a flying meet is in progress.

Conspicuous among the airmen is Lee Hammond, a daredevil aviator, who is a suitor for the hand of Crane's companion. Upon Lee's invitation she enters his machine and both whisk away into the air. Crane pursues them in his auto but his mechanism fails aud he has to alight.

Lee Hammond, seeing his rival's plight, also alights and presses his suit. At this moment Crane dashes up in a heat. The girl cleverly averts trouble by inviting both to a supreme test in a race between aeroplane and auto.

From the Aviation Field, with the girl as judge, Wil-

liam Crane in his auto, and Lee Hammond in his aeroplane, start off at top speed. The contestants exert their greatest efforts and the rate at which they madly race is startling. The flying machine at last, with a mighty spurt, darts forward, leaving Crane lagging way behind.

Encircling the field, Lee Hammond, the victor, alights at the side of the fair judge, assists her into the aeroplane, and again soars aloft with his rightful prize.

Miss Blanche Scott, the woman aviator, plays the role of the sought-for bride and flies with Lee Hammond.

MOTION PICTURE THEATERS IN PANAMA

Mr. N. R. Johnson, of Cristobal, Canal Zone, who recently paid a visit to New York, is doing a flourishing business and may open another theater shortly. He purchased a Motiograph moving picture machine from J. H. Hallberg, the "Economizer Man," with many other supplies. Mr. Hallberg also reports the sale of Powers No. 6 moving picture machine with Hallberg Economizer to Criterion Theater, Rutherford, N. J., and the same equipment to American Amusement Co., Minneapolis, Minn. Also an Edison moving picture machine to John Dyer, Prairie City, Ore.

New York, N. Y.—F. F. Proctor will build a new theater at Albany on the site of his Bijou Park in that city. It will cost $250.000.

POWERS SCOOPS $15,000,000 FIRE

The regular release of the Powers Motion Picture Company for Saturday, January 20th, will be the pictures of the great fire which destroyed the big Equitable Life Building a few days ago. This was the biggest fire that the New York Fire Department was ever called upon to battle with.

Captain Walsh lost his life, as did five others, and there were any number of daring rescues. The Powers Company received the news of the blaze an hour after the engines arrived (about 5 a.m.) and their camera man got there before daylight. Two shifts worked the job all day Tuesday, and got every bit of the spectacular events.

The extreme cold froze the water over the ruins into the most fanciful and grotesque icicles, and the reflections of the sun's rays added to the splendor.

About the scene the water froze into a foot of ice on the street, and the Powers camera caught the men chopping out the wheels of the fire-wagons to shift their positions. The exhausted men, thinking only of duty, utterly neglected their stomachs, but a number of stock brokers formed a relief corps and bought up all the coffee and sandwiches in the vicinity.

The steel vault from which President Gilpin was rescued, Fire Chief Kenlon directing his men, Police Commissioner Waldo, the fall of the roof—all were caught by the Powers cameras. It was elegant work, and the picture goes out as a regular release. The Powers Company had already advertised "Billy's Surrender" for that day, but the fire picture is released in its stead.

The Powers Company announces its release of the pictures of the Durbar at Delhi, on January 20th. It will be on the same reel with the pictures of the Equitable fire, which goes out in place of "Billy's Surrender," and as there will be posters for each of the subjects, this is one of the greatest feature reels ever released regularly. The Durbar views include excellent pictures of King George and Queen Mary on their throne at the ceremonies, their reception by the viceroy and then the great pageant of Indian princes, and an array of barbaric potentates that only the Durbar can show. Huge elephants in gorgeous trappings of gold bear precious burdens of royal passengers who come to pay their respects to the new Emperor and Empress of India. Turbaned Hindus mingle with white Europeans who come from all parts of the world to witness the dazzling display of Oriental splendor.

This is the first view that America will get of the glorious event, and to Mr. Powers belongs great credit for his skill in bringing it here first. It is big enough for a feature, but Mr. Powers makes a big hit in releasing it with the fire picture in the regular way. The exhibitors gain by it.

GEM PROVING IT

Joe Gem Engel is making a marathon tour of the country, convincing Exchange men that all the nice things that have been said about Gem have after all been only an underestimate of superlative Gem quality. In the evidence he is offering the Exchange men, he has drifted away from the convenient custom of new manufacturers who exhibit the first release only, and is showing the first four releases of the new brand. He has two comedies and two dramas which prove the infant manufacturer to be a mighty sturdy youngster. We have already reviewed these films, and repeat again, what in our judgment is an accurate and self-convincing fact: They are a tribute to the motion picture industry, and the ingenuity and genius of the producer and his company. "The Defender of the Name," "Readin', 'Ritin' and 'Rithmetic," "Under Her Wing," and "Through Twisting Lanes," are going to substantiate all the claims the Gem Company have made, and will be considered by the trade and the public as a harbinger of the future in picturedom, when perfection will be the keynote and the general standard.

We expect alert, aggressive Joe Engel to return with a standing order from all the Exchanges that have not already joined the prosperity brigade. A smile like the Joe Engel smile and film like the Gem brand can't be denied.

CHAMPION FILM COMPANY REINFORCE STOCK COMPANY WITH NEW AND SPLENDID TALENT

The Champion Film Company have recently secured the services of two very clever artists. Miss Evelyn Francis is a young woman of remarkable beauty and fine ability in ingenue work. Miss Francis has spent the greater part of her life on the stage—it is like home to her. Her first venture was with Walter Perkins in "Who Goes There?" Afterward she was a season in the Keith Stock Company of Philadelphia. She was in musical comedy with Geo. Cohan's "Forty-five Minutes From Broadway."

Champion has long been on the lookout for someone of Miss Francis' stamp and ability, and from the very first scene in which she appeared for the Champion Company her work had the true artistic ring to it, and she was at once secured as a permanent member of their stock company.

Mr. Irving Cummings who has accepted the position of leading man with the Champion is also a great acquisition to the company. He was formerly in theatricals with Lillian Russell, Beulah Poynter, Sherman Brown's Stock Company, in Milwaukee, and the Arvine Denton Stock, in Indianapolis. Mr. Cummings has a most attractive and pleasing personality and is bound to become one of the most popular moving picture actors.

REPUBLIC FILM COMPANY APPEAR FOR CHARITY

The members of the Republic Film Company were the luncheon guests Thursday, January 4th, of Dr. Garvin, superintendent of the State sanatarium for tuberculosis at Ray Brook, near Lake Saranac in the Adirondacks. The physicians of the institution, the nurses and patients were most interested in following the camera man and the company about as the great scenes were taken for "A New Lease on Life."

Every process of the cure was investigated, and during the course of Dr. Garvin's explanations he stated that he wished the patients were not so isolated from the entertainments of the city. Although the sanatarium does not admit advanced cases of tuberculosis, the several hundred patients there are having a daily battle for life, and naturally they do not care to have too much time to think about their condition. They have a few entertainments when talent is found in the neighborhood, but not enough of these are given to please the physicians who have the happiness of their patients in mind. The patients as a whole are extremely cheerful and jolly, and have a good deal of sport among themselves, but in time a regular walk each day at a certain hour, a sun bath on the porch at a regular hour, the morning luncheon of eggs and milk at eleven, the bed hour at nine, and so on, grow rather monotonous to men and women used to entertainment of some sort or another from time to time.

The Republic Company have offered their services for a series of entertainments to be given the patients while they are in the region with the picture work. The first of these, arranged by Mr. Bernstein (Get a Rep, Bernie) will be given the early part of next week and will consist of the following numbers:

Grace Cunard—Solo.
Marie Charleston—Irish ditties.
Mrs. Arnold—Solo.
Mr. McGlinn—Scenes from famous plays.
Mr. Wainright—Rope spinning.
Mrs. Cooper—Western songs.
Mr. Brady—Monologues.
Mr. Harvey—Gun manipulations.
Mr. Morrison—Scenes from famous plays.
William Cooper and his trained wolf dogs.
Sarah Helen Starr—Accompanist.

Marshalltown, Ia.—Thompson Bros. & Case have sold the Gem Theater to Hulbert, Benson & Hulbert.

New York, N. Y.—The Johnson Amusement Company will erect a new theater at 138th street and Lenox avenue, at a cost of $55,000.

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

January 10th, 1912.

NOTICE

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned, there appears with this notice a copy of the order and decree entered in that Court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

MOTION PICTURE PATENTS COMPANY

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

In The Supreme Court of the District of Columbia.

MOTION PICTURE PATENTS COMPANY, Plaintiff,
vs.
CHICAGO FILM EXCHANGE, Defendant.
} In Equity No. 28,605

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq. of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows:

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12,192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD, Justice.

Decree entered December 23, 1911.

Data from Manufacturers' List of Releases

INDEPENDENT

AMBROSIO

		Feet
Dec. 20	Tweedledum Marries an American Girl	
Dec. 20	The War in Tripoli	
Dec. 27	Tweedledum Loves a Singer	
Dec. 27	Tiny Tom's Exploits	
Jan. 3	Blood Vengeance	
Jan. 3	Fatty's Adventures	
Jan. 10	An Autumn Sunset Dream	

AMERICAN

Dec. 18	The Last Notch (Dr.)	1000
Dec. 21	The Gold Lost	1000
Dec. 25	The Duel of Candles	1000
Dec. 28	Bonita of El Cajon	1000
Jan. 1	A Midwinter Trip to Los Angeles	1000
Jan. 4	The Misadventures of a Claim Agent (Com. Dr.)	1000
Jan. 8	The Winning of La Mesa	1000
Jan. 11	The Locket (Dr.)	1000
Jan. 15	The Relentless Law (Dr.)	1000
Jan. 18	Justice of the Sage (W. Dr.)	1000
Jan. 22	Objections Overruled (W. Com.)	1000
Jan. 25	The Mormons (W. Dr.)	1000
Jan. 29	Love and Lemons (W. Com.)	1000
Feb. 1	The Best Policy (W. Com.)	1000
Feb. 5	The Real Estate Fraud (Dr.)	1000

BISON

Dec. 22	An Indian Martyr	
Dec. 26	The Run on the Bank	
Dec. 29	Getting His Man	
Jan. 2	Chinese Smugglers	
Jan. 5	An Indian Maid's Elopement	
Jan. 9	The Gamhler's Heart	
Jan. 12	The Laugh on Dad	

CHAMPION

Jan. 1	The Blood of the Poor (Dr.)	950
Jan. 3	The Kid of Roaring Camp (Dr.)	950
Jan. 8	An Aviator's Success	950
Jan. 10	Love that Never Fails	950
Jan. 15	Fathers and Sons	950
Jan. 17	A Tale of the Snow	950
Jan. 22	The Brute (Dr.)	950
Jan. 24	Her Brother's Pardner (Dr.)	950

COMET

Dec. 18	A Game of Bridge (Dr.)	1000
Dec. 22	The Man with the Camera (Dr.)	985
Dec. 25	The Tie that Binds (Com.)	1000
Dec. 29	The Crude Miss Prude (Com.)	1000
Jan. 1	Simple Lives (Dr.)	
Jan. 5	Temperaments (Dr.)	
Jan. 8	Mr. Whoops, the Detective (Com.).	
Jan. 12	The Widow (Com., Dr.)	
Jan. 15	The Braid (Dr.)	
Jan. 19	Thirty Days (Com.)	

ECLAIR

Dec. 21	A Heart Bowed Down	
Dec. 26	The Wrong Bottle	
Dec. 28	A Silent Call	
Dec. 28	Little Willie's Cure for Uncle (Com.)	
Jan. 2	Divorcons (Com.)	
Jan. 4	Old Papers, Old Souvenirs	
Jan. 4	Charley's Holiday (Com.)	
Jan. 9	The Doctor's Duty	
Jan. 11	The Inventor	
Jan. 18	Lady Mary's Love Adventures (Dr.)	

GREAT NORTHERN

		Feet
Dec. 23	The Twins (Com.)	
Dec. 23	From Ostersund to Storlien	
Dec. 30	A Realistic Make-Up	
Dec. 30	Sea and Landscape, Denmark	
Jan. 6	The Temptress (Dr.)	
Jan. 13	The Inevitable Johnson (Com.)	765
Jan. 13	Waterfalls in Sweden	232

IMP

Dec. 28	The Portrait	1000
Dec. 30	Broke	600
Dec. 30	A Lesson to Husbands	400
Jan. 1	His New Wife	1000
Jan. 4	The Trinity	700
Jan. 6	Flying the Game	600
Jan. 6	Back to His Old Town	400
Jan. 8	The Winning Miss	1000
Jan. 11	In the Northern Woods	1000
Jan. 13	How She Married	600
Jan. 13	Cotton Industry	400
Jan. 15	The Deserted Shaft	1000
Jan. 18	After Many Years	1000
Jan. 20	I Wish I Had a Girl	600
Jan. 20	The Flag of Distress	600
Jan. 22	Building the Greatest Dam in the World	1000
Jan. 27	All a Mistake	600
Jan. 27	A Day on a Buffalo Ranch	400
Jan. 25	The Worth of the Man	1000

ITALA

Dec. 30	A New Year Gift	
Jan. 6	Foolshead's Six Duels (Com.)	

LUX
By Prieur.

Dec. 15	Mistaken for the Culprit (Dr.)	459
Dec. 22	A Japanese Love Story (Dr.)	977
Dec. 29	Making Pianos (Ind.)	344
Dec. 29	Caught by Cinematography (Dr.)	636
Jan. 5	Through the Agony Columns (Com.)	632
Jan. 5	Artistic Earthenware in the Making (Ind.)	347
Jan. 12	Arabella Loves Her Master (Com.)	445
Jan. 12	Bill, Emperor of the Sahara (Com.)	482

MAJESTIC

Jan. 12	Gossip (Com.)	
Jan. 14	His Fate's Rehearsal	
Jan. 19	Next (Com.)	
Jan. 21	Spare the Rod	
Jan. 26	That Expensive Ride (Com.)	
Jan. 28	A Mother's Sacrifice	

NESTOR FILM COMPANY

Dec. 16	Mutt and Jeff Make the Feathers Fly	
Dec. 18	The Love Chase (Com.)	
Dec. 27	A Western Girl's Love (Dr.)	
Dec. 30	Mutt and Jeff Break Into Society (Com.)	
Dec. 30	Their Afternoon Off (Com.)	
Jan. 1	An Unlucky Present (Com.)	1000
Jan. 3	The Tenderfoot's Sacrifice (Dr.)	
Jan. 6	Desperate Desmond Fails (Com.)	
Jan. 8	The New Clerk (Com.)	
Jan. 10	Tracked Through the Desert (Dr.)	
Jan. 13	Just Too Late (Com.)	
Jan. 15	A Brave Little Woman (Com. Dr.)	
Jan. 17	The Fugitive (Dr.)	
Jan. 20	Desperate Desmond on the Trail Again (Com. Dr.)	

POWERS' PICTURE PLAYS

		Feet
Dec. 30	A Mail Bag Romance (Dr.)	
Jan. 2	Life's Supreme Treasure (Dr.)	
Jan. 6	With the Tide (Dr.)	
Jan. 9	When Hubby Went to College (Com.)	
Jan. 9	Touring Venice (Scenic)	
Jan. 13	Her Heart's Depth (Dr.)	
Jan. 16	Little Boy Blue (Dr.)	
Jan. 16	Historical Mohawk Valley (Scenic)	
Jan. 20	Bill's Surrender (Dr.)	

RELIANCE

Jan. 3	Resignation	
Jan. 6	The Two Old Men	
Jan. 10	The Gangfighter	
Jan. 13	The Quarrel	
Jan. 13	Panoramic View of New York City from the Metropolitan Tower	
Jan. 17	The Appointed Hour	
Jan. 20	A Mountain Tragedy	
Jan. 20	Hubby Minds the Baby	

REPUBLIC

Dec. 23	Before Yorktown (Part I)	
Dec. 24	Before Yorktown (Part II)	
Dec. 30	Pride of Lexington (Part I)	
Dec. 31	Pride of Lexington (Part II)	
Jan. 6	In the Days of the Six Nations Part I)	
Jan. 7	In the Days of the Six Nations (Part II)	
Jan. 13	Life and Battles of Daniel Boone (Part I)	
Jan. 14	Life and Battles of Daniel Boone (Part II)	
Jan. 20	Retribution	
Jan. 21	Marital Mirage	
Jan. 27	A Blue Ridge Romance	
Jan. 28	The Power of Innocence	
Feh. 4	When Men Love (Part I)	
Feh. 5	When Men Love (Part II)	

REX

Dec. 21	The Martyr	
Dec. 28	The Unwelcome Santa Claus (Com.)	
Jan. 4	The Parting of the Ways (Dr.)	
Jan. 11	A Boarding House Mystery	
Jan. 18	Angels Unaware	
Jan. 25	A Sane Asylum (Com.)	

SOLAX COMPANY

Jan. 3	His Musical Soul (Com.)	
Jan. 5	Our Poor Relations (Dr.)	
Jan. 7	Christmas Presents (Dr.)	
Jan. 10	Economical Brown (Com.)	
Jan. 12	Black Sheep (Dr.)	
Jan. 14	By the Hand of a Child	
Jan. 17	Parson Sue	
Jan. 19	A Man's a Man	

THANHOUSER COMPANY.

Jan. 2	The Passing	
Jan. 5	A Columbus Day Conspiracy	
Jan. 9	Just a Bad Kid (Com.)	1000
Jan. 12	The Twelfth Juror (Dr.)	1000
Jan. 16	Dr. Jekyll and Mr. Hyde	
Jan. 19	A Niagara Honeymoon	
Jan. 23	Her Ladyship's Page (Dr.)	
Jan. 26	East Lynne (2 reels) (Dr.)	
Jan. 30	As It Was in the Beginning	

FEATURE AND EDUCATIONAL

Nov. 20	Love and Aviation (Dr.)	
Nov. 20	Zigomar (Dr.)	

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LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Dec.	25—Caught with the Goods (Com.)	
Dec.	25—A Mix-Up in Rain Coats (Com.)	
Dec.	28—The Voice of the Child (Dr.)	
Jan.	1—The Baby and the Stork (Dr.)	
Jan.	4—Who Got the Reward (Com.)	
Jan.	4—The Joke on the Joker (Com.)	
Jan.	8—A Tale of the Wilderness (Dr)	
Jan.	11—The Eternal Mother (Dr.)	
Jan.	15—Brave and Bold (Com.)	
Jan.	15—Did Mother Get Her Wish? (Com.)	
Jan.	18—The Old Bookkeeper (Dr.)	

CINES

C. Kleine

Jan.	20—Brutus (Dr.)	
Jan.	23—The Brave Deserve the Fair	
Jan.	23—Artistic Vendetta	
Jan.	27—Joseph in Egypt	
Jan.	30—Bessie Has Three Aunts	
Jan.	30—Jenkins Stops Everything	
Feb.	3—Lost	
Feb.	3—Jenkins at the Circus	
Feb.	6—Besieged	
Feb.	6—Jenkins, a Conquering Hero	
Feb.	10—Out of Tune	
Feb.	10—Zoological Gardens in Rome	
Feb.	13—The Puppet Show	
Feb.	13—Jenkins and the Donkey	

EDISON

		Feet
Dec.	26—Modern Weapons for Fighting Fire, New York City	375
Dec.	27—The Stuff that Dreams are Made of (Com.)	1000
Dec.	29—A Romance of the Cliff Dwellers (Dr.)	1000
Dec.	30—Uncle Hiram's List (Com.)	1000
Jan.	2—Eleanore Cuyler (Dr.)	1000
Jan.	3—The Two Flats (Com.)	995
Jan.	5—Freezing Auntie (Com.)	660
Jan.	5—Codfish Industry, Newfoundland	340
Jan.	6—Please Remit (Com.)	995
Jan.	9—Thirty Days at Hard Labor (Com.)	1000
Jan.	10—Max and Maurice (Com.)	1000
Jan.	12—Lead, Kindly Light (Dr.)	1000
Jan.	13—A Question of Seconds (Dr.)	775
Jan.	16—Jack and the Beanstalk	1000
Jan.	17—St. Johns, Newfoundland, and Its Surroundings	225
Jan.	19—The Little Organist (Dr.)	1000
Jan.	20—To Save Her Brotber (Dr.)	1000
Jan.	23—The Stolen Nickel (Com. Dr.)	1000
Jan.	24—Father's Bluff (Com.)	1000
Jan.	26—For the Cause of the South (Dr.)	1000
Jan.	27—The New Editor (Com.)	570
Jan.	27—U. S. Volunteer Life-Saving Corps, New York City	430
Jan.	30—The Jewels (Dr.)	1000
Jan.	31—Mother and Daughters (Com. Dr.)	1000

ESSANAY FILM CO.

Dec.	15—A Goodfellow's Christmas Eve (Dr.)	1000
Dec.	16—The Cowboy Coward (Dr.)	1000
Dec.	19—The Three Bears (Juvenile)	1000
Dec.	21—Winning an Heiress (Com. Dr.)	300
Dec.	21—The Foiling of Red Dugan (Dr.)	700
Dec.	22—The Millionaire Barber (Com.)	1000
Dec.	23—Broncho Billy's Christmas Dinner (Dr.)	1000
Dec.	26—A Story of the West (Dr.)	1000
Dec.	28—For Memory's Sake (Dr.)	1000
Dec.	29—A Bird in the Hand (Com.)	1000
Dec.	30—Broncho Billy's Adventure (W. Dr.)	1000
Jan.	2—The Mail-Order Wife (Dr.)	1000
Jan.	4—The Valley of Regrets (Dr.)	1000
Jan.	5—For the Love of Mike (Com.)	1000
Jan.	6—A Child of the West (Dr.)	1000
Jan.	9—A Hen House Hero (Com.)	1000
Jan.	11—The Tenderfoot Foreman (Dr.)	1000
Jan.	12—A Ragtime Love Affair (Com.)	1000
Jan.	13—The Sheepman's Escape (Dr.)	1000
Jan.	16—The Old Florist (Dr.)	1000
Jan.	18—Dad's Watch (Com.)	1000
Jan.	19—The Little Poet (Com.)	1000
Jan.	20—The Loafer (W. Dr.)	1000

GAUMONT

G. Kleine

Jan.	2—A Royal Romance (Dr.)	975
Jan.	6—Evils of Impure Literature (Dr.)	1035
Jan.	9—The Winged Messenger	800
Jan.	9—Gorges of the Verdon River	200
Jan.	13—The God of Wine Gets Stung (Com.)	806
Jan.	13—The Ardennes Forests, France (Travel)	194
Jan.	16—Uncle Ned's Diplomacy (Com.)	956

KALEM CO.

Dec.	29—The Maid's Double (Dr.)	1000
Jan.	1—Driving Home the Cows (Dr.)	1000
Jan.	3—The Cowboy Artist's Jonah Day (Com.)	1000
Jan.	5—The Dude Cowboy (Com.)	
Jan.	5—The O'Kalems' Visit to Killarney (Scenic)	
Jan.	8—A Southern Boy of '61 (Dr.)	1000
Jan.	10—Mrs. Sims Serves on the Jury (Com.)	
Jan.	10—Flowers for the 400 (Edu.)	
Jan.	12—The O'Neill (Dr.)	
Jan.	15—The Desert Trail (W. Dr.)	1000
Jan.	17—The Russian Peasant (Dr.)	1000
Jan.	19—The Two Spies (War Dr.)	1000

LUBIN

Jan.	1—Object, Matrimony (Com.)	
Jan.	3—A Village Romance (Com. Dr.)	1000
Jan.	4—A Noble Enemy (Dr.)	1000
Jan.	6—A Poor Excuse That Worked (Com.)	
Jan.	6—The Tramp and the Bear (Com.)	
Jan.	8—The Surgeon's Heroism (Dr.)	
Jan.	10—The Kissing Pills (Com.)	
Jan.	10—General Dast	
Jan.	11—The Blacksmith (Dr.)	
Jan.	13—Paid in His Own Coin (Dr.)	
Jan.	15—Her Uncle's Consent (Com.)	1000
Jan.	17—The Peanut Industry (Ind.)	
Jan.	17—A Dark Deception (Com.)	
Jan.	18—A Just Verdict (Dr.)	1000
Jan.	20—A Compromise (Com.)	
Jan.	20—A Boarding House Romance (Com.)	

G. MELIES.

Dec.	21—The Mission Father (Dr.)	1000
Dec.	28—The Ranchman's Debt of Honor (Com. Dr.)	1000
Jan.	4—A Woman's Gratitude (Dr.)	1000
Jan.	11—Roped In (Dr.)	1000
Jan.	18—The Outlaw and the Baby (Dr.)	1000
Jan.	25—The Mortgage (Dr.)	1000

PATHE FRERES

Jan.	2—Infancy of Moses	
Jan.	2—Ice Formation at Odessa, Russia, at 31 degrees below zero (Sc.)	
Jan.	3—The Professor's Daughters (Com.)	
Jan.	4—The Rebuked Indian (Dr.)	
Jan.	5—Betrayed by a Parasol (Com.)	
Jan.	5—Dr. Two Step Prescription (Com.)	
Jan.	5—A Malay Village During the Rainy Season (Scenic)	
Jan.	6—The Cowboy's Sister (Dr.)	
Jan.	6—The Chillouks (Scenic)	
Jan.	8—Pathe's Weekly No. 2	
Jan.	9—The Foster Sister (Dr.)	
Jan.	9—Muray and Kindy	
Jan.	10—A Strike on the Ranch (Dr.)	
Jan.	11—The Horse Thief (Dr.)	
Jan.	11—A Sultan's Marriage in Malaysia	
Jan.	12—The Haunted Room	
Jan.	12—French Army in War Manœuvres (Scenic)	
Jan.	13—Bill's Bills (Com.)	
Jan.	15—Pathe's Weekly No. 3—1912	
Jan.	16—Bonaparte and Pichegru (Dr.)	
Jan.	16—Here and There in China (Scenic)	
Jan.	17—The Squaw-Man's Revenge (Dr.)	
Jan.	18—Is It Your Hat? (Com.)	
Jan.	18—Sulphur Industry in Sicily (Ind.)	
Jan.	19—Mrs. Pussy Loves Animals (Com.)	
Jan.	19—Manners and Customs in Malaysia (Scenic)	
Jan.	20—Unmerited Sbame (Dr.)	
Jan.	22—Pathe's Weekly No. 4—1912	
Jan.	23—Love's Terrible Sacrifice (Dr.)	
Jan.	24—The Sioux's Cave of Death (Dr.)	
Jan.	25—A Windy Dream (Com.)	
Jan.	25—Life in Our Ponds (Edu.)	
Jan.	26—The Countess de Cballant (Dr.)	
Jan.	27—Swiftwind's Heroism (Dr.)	

SELIG

Dec.	29—Their Last Chance (Com.)	1000
Jan.	1—Cinderella (3 reels)	3000
Jan.	2—The Cowboy's Adopted Child (Dr.)	1000
Jan.	2—He, She and It (Com.)	150
Jan.	4—The Mate of the Alden Besse (Dr.)	1000
Jan.	5—The Other Fellow (Com.)	500
Jan.	5—Hutchinson, Kansas, Semi-Centennial Celebration (Topical)	500
Jan.	8—The Peacemaker (Dr.)	1000
Jan.	9—Two Men and a Girl (Dr.)	1000
Jan.	11—The Prosecuting Attorney (Dr.)	1000
Jan.	12—A Modern Ananias (Com.)	
Jan.	12—The Journey of the Western Governors to the East (Topical)	
Jan.	15—The Secret Wedding (Dr.)	1000
Jan.	16—The Cowboy's Best Girl (Dr.)	1000
Jan.	18—Merely a Millionaire (Com. Dr.)	1000
Jan.	19—A Night Out (Com.)	
Jan.	19—Seeing Buffalo (Sc.)	

URBAN ECLIPSE

G. Kleine

Dec.	20—The Miracle (Dr.)	1040
Dec.	27—The Stolen Treasure (Dr.)	680
Dec.	27—Fair Exchange Is No Robbery (Com.)	322
Jan.	3—True to Their Trust (Dr.)	656
Jan.	3—A Cotton Goods Factory in France (Ind.)	325
Jan.	10—Lazy Bill and the Strikers (Com.)	702
Jan.	10—Pottery Making in Thoune (Ind.)	273
Jan.	17—Love Will Find a Way (Dr.)	1020
Jan.	24—A Woman's Wrath (Dr.)	980

VITAGRAPH

Jan.	1—A Romance of Wall Street (Dr.)	
Jan.	2—A Red Cross Martyr (Dr.)	
Jan.	3—The Heart of the King's Jester (Dr.)	
Jan.	5—Destiny is Changeless (Dr.)	
Jan.	6—The Path of True Love (Dr.)	
Jan.	8—Captain Jack's Dilemma	1000
Jan.	9—How Tommy Saved His Father	1000
Jan.	10—Alma's Champion	1000
Jan.	12—The Meeting of the Ways	1000
Jan.	12—A Red Cross Martyr	1000
Jan.	13—Willie's Sister	1000
Jan.	15—Father and Son	1000
Jan.	16—Chumps	1000
Jan.	17—Caught in the Rain (Dr.)	1000
Jan.	19—Tom Tilling's Baby (Com.)	1000
Jan.	20—A Girl of the West (Dr.)	1000

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE AIMATE D PICTUE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
1a, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

Watch for announcement of the Moving Picture Operators' Grand Entertainment and Ball, to be given by Union Auxiliary to Local 35, I. A. T. S. E., at Tammany Hall, Fourteenth street near Third avenue, Friday, January 26th. Particulars in next week's News.

The Moving Picture News

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Your choice of "THE ART OF SCENARIO WRITING," by W. Lord Wright, or "HAVILAND'S MOVING PICTURE PIANIST'S ALBUM," as a premium, at $2.00 per year.

MANUFACTURERS' SYNOPSES of FILMS

AN EVENING STORY

Eclair Release, January 18

A young soldier comes home after a long time. To surprise his mother and sister, he does not advise of his coming. Seated around the huge fireplace are the game keeper and a number of his neighbors telling stories. Grandmother tells a dramatic one which leaves a strong impression on all, which lingers even after they leave.

Some one has just warned the game keeper that a thief has been seen about the place and he goes out to investigate, leaving the soldier's mother and sister at home, alone.

Happy at the thought of the surprise in store for his mother and sister, the young soldier comes to his home. He sees a light through the shutters. The idea of playing a joke comes to his mind. He knocks gently. The two women are frightened. Still thinking of the stories heard that evening, they believe a bandit is coming to harm them. The mother takes her husband's fowling piece and shoots through the window. Everything becomes silent again.

When the husband returns, he finds the two women quite excited. They tell him what has happened. At first he smiles and tells them they are foolish but then decides to investigate. A soldier is lying on the ground. He rushes forward and recognizes his son.

On the same reel:

LOVE FINDS A WAY

Eclair Release, January 23

Unfortunate circumstances compel mother and daughter to give up their home and take lodgings in the poorer quarter.

In order to keep them from absolute penury, Helen answers an advertisement for a maid, inserted by Mrs. Gray and secures a position.

Her beauty and refinement attracts Fred who falls desperately in love. Helen returns the affection and they succeed in keeping their secret from Fred's parents for a short time.

They are discovered, however, and Helen is discharged, while another advertisement proclaims the need of a new maid, this time it specifies that a "middle-aged woman" is wanted. Fred finds a way to arrange matters and finally persuades Helen to assist him in his novel plan.

Just how well they succeeded is too good to tell here.

There is a surprise for those who see this production.

ANGELS UNAWARE

Rex Release, January 18

We humans are the only animals who make fools of themselves. We make a sight of ourselves pursuing fleeting, ephemeral visions of happiness, when the substantial, unalloyed quality is within our reach, tempting our unseeing eyes to observe and possess it. We seek joy where there is misery, mirth where there is but murk and mockery, smiles where there are sighs and tears; we search for the green in the desert; for the mountain peaks on the plains; for honor in contamination; for peace on the battle ground; for contentment in conflict, and we find—heartache and dreary despair. Within ourselves is sanctity; within ourselves is sin, peace and persecution, nobility and nefariousness; it is for us alone to choose and select.

They are drifting, drifting apart. Cupid is just about to bury his dead, another young love slaughtered and sacrificed on the altar of misunderstanding and misjudgment. The wife is becoming tired of the hypocrisy of their relationship, and suggests to the husband that they separate and subsequently obtain a divorce; when he receives a letter from his parents informing him that they intend to pay a visit to his home. He pleads with his wife to stay until the old folks depart, and entreats her to give his parents the impression that they are still as happy together as they were when he first left his father's roof to mate the women he loved. She consents, and the next act of the little life drama is on.

One night during his parent's visit, while they are chatting and discussing little nothings, his father turns the topic of conversation to the romance of the younger people's younger days; out of the past he summons little pictures of a man and a maid knowing of nothing but each other's love and its happiness, little meaningless words significant of things no language can fully interpret—pictures and words forgotten in the oblivion of marital dissension. Husband and wife, in silent embarrassment, look into the mirror to conceal their chagrin, and there, as in a mirror of their souls, they see a vision. Fair skies and a rippling brook, green things and fragrant flowers and two looking into the eyes of each other, translating the mystic meaning of life and the years—a vivid vision of the happy days of their courting and the tender truth of their troth.

The old folks depart, and with them departs the shadow. Hollow happiness they had substituted for monotonous peace; the glint of a sunbeam they had bartered for a grain of dust—and they see the folly of it all and the mockery. He takes the woman in his arms, and their lips—and their lives—meet again.

LOVE AND LEMONS

American Release, January 29

Having purchased a lemon grove in California, Clara Merton arrives to take possession. She meets the employees of the grove, who are impressed with the new owner and show her every courtesy. The young foreman shows her about the grove explaining the business of marketing lemons as they go along. He explains how lemons are picked green and in order to keep them up to a standard size after

It Will Shake Your Box Office
"THE THUNDERBOLT"
Three Reels Coming Soon

shrinkage in the packing house only lemons that will not pass through a standard measuring ring are used. He shows her the care exercised by the employees to preserve the trees, always cutting, never pulling or plucking the lemons from the tree, the careful spraying of the trees to kill insects, and the young owner is very much interested in what she learns.

She visits the packing house to arrange for the sale of her lemons and the owner invites her to inspect his establishment. She is taken through the various departments of the lemon packing industry. She learns how lemons are washed before shipment, the box making department, and watches with amazed interest the wonderful speed of the girls in the wrapping department. Much interested she visits every department of the packing company, from the arrival of the loads of lemons until they are ready to be shipped East.

Time goes on and the foreman learns to love the pretty owner of the lemon grove and proposes marriage. But she loves her independence and refuses his offer and then discharges him from her employ.

He seeks work at the packing house and is employed by the general owner in the sorting department.

At the lemon grove the new foreman is persistently urging the pretty owner to become his wife. Finding that his plea is unavailing he resorts to tricking to compel her to accede to his wishes. He takes her measuring rings and cuts a section from each, reducing the size. Soon complaints come from the packing house that her lemons are too small, and at last the proprietor refuses to buy any more of her undersized fruit. The old foreman learns in the packing house of her predicament and asking for a day off visits her grove to investigate the cause. He finds the section cut from her rings by the new foreman and at once understands. He hurries to the pretty owner and shows her what he has discovered. The new foreman comes up and learning that his ruse is discovered decides to put distance between himself and the ranch before the old foreman can give him the trouncing he so richly deserves. And the little ranch owner finds that the protecting love of her old foreman is vastly superior to her previous independence.

THE REAL ESTATE FRAUD

American Release, February 5

Jack Stevens is dissatisfied with his condition in life for although a steady workman his earnings barely make expenses. He sees the advertisement of a Western land agent and wishes he had the money to invest in the land of promise told in such glowing terms in the paper. And at precisely the same moment he is reading the ad. his mother receives a letter telling her that her brother had left her $7,000 from his estate. She hurries to her son with the good news and they decided to invest in a Western fruit farm.

Out in the Western office of the real estate agent, an unscrupulous land owner negotiates with the equally unscrupulous agent for the sale of the worthless property. When the agent learns the location of the land he knows that it is worthless, for there will be no water to irrigate it for six years to come. But the promise of a fat fee causes him to undertake the sale.

Jack arrives at the office and meets Mabel Mittler, the pretty stenographer. He states his errand and she shows him some of the pamphlets illustrating the growing trees and negotiation tracts. Honest and openly frank he tells her his hopes, how he hopes to have a pretty little home for his mother he loves and shows the girl a photograph of his mother. She likes the big, manly boy and is very much interested in his conversation. They are chatting when the agent returns and to him Jack tells his errand. The girl listens in dawning comprehension and horror when she hears him paint in glowing terms the property she had heard him all but refuse to undertake to sell that very morning. The agent suggests they go to visit the tract and the girl is on the point of warning the boy, then changes her mind. Then she puts in a long afternoon of mental torture. What if the boy should buy the land? And bring his innocent old mother out to a barren home. And then find that it would be six years before water came to the tract, and six years more before he could hope for fruit-bearing trees? Could he weather the time of waiting she wondered? And so on in endless procession the ugly thoughts forced themselves upon her. A boy hopeful of giving his mother a home and then finding his all was sunk in a worthless property, when a word from her would save him years of sorrow and heart-breaking toil.

Her reverie is interrupted by the return of the bustling agent and his attitude tells her he has achieved his object, inveigled this unsophisticated boy into a promise to purchase this worthless property. As in a dream she hears her employer tell her to fill out the necessary papers that will filch from this boy his mother's inheritance. Supremely unconscious, he draws his check book from his pocket, when the telephone rings, she hears the agent tell her he will be right back and tells her to take the young man's dictation in a letter to his mother. Mechanically she writes the words surcharged with meaning:

Dearest Mother:

I am paying $7,000 on a fine piece of land and will have to give a mortgage on the little home for another thousand. It won't be long until I send for you.

Your loving Son.

As her fingers click rapidly over the keys she sees into the future, not only his inheritance but his home gone to this grasping pair of legitimate crooks. And then her mind is made up. She turns to the boy and in a voice full of pleading she implores him not to sign the letter or the check and tells him the ugly, unvarnished truth that the land is worthless and there will be no water on it for six years to come. Furiously angry he destroys the letter and the check and rushes from the room.

Down the street he meets the agent and the owner laughing heartily over the simpleton they have landed. He blurts out his opinion of their methods and carelessly implicates the girl. The agent hurries to his office and fiercely denounces the girl and orders her from his office. To get out and stay out. Down the street she wanders, out of work for doing an honest deed. The land owner accosts her but she refuses to have anything to do with him. He follows her again and attempts to insult her. But the boy has witnessed the affair on the street and follows, his fingers itching to assault the man who so nearly robber him. And when he sees the girl struggling to protect herself he flings him from the girl and with one well-directed blow knocks him down. And that was why Jack Stevens, several days later, sent a telegram to his mother.

Mother:

I didn't get the land but I got a wife. Jack.

HER LADYSHIP'S PAGE

Thanhouser Release January 23

Her Ladyship, the Countess, had a faithful little Page, whom she chose as her constant companion. The Lady was wooed by a wicked Baron, whom she loathed and seldom

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Mignon

OR, THE CHILD OF FATE

From Thomas' French Opera

RELEASED FRIDAY, FEBRUARY 2d

Besides special music, three-sheets, one-sheets and special lobby displays will be issued with this release. "Still" pictures and "cuts" are also available for special matter which an exhibitor may be desirous of putting in the hands of patrons.

The production has been staged by an expert hand and an all-star cast has interpreted the different roles.

The Legend of the Balanced Rock

RELEASED SUNDAY, JANUARY 21st

A delicate, mythical tale of compelling charm, and beautifully tinted. Staged in the "Garden of the Gods" near Colorado Springs. Caliban, an ogre, has designs on a little girl. She doesn't relish the idea of being a breakfast food, so she runs away and has quite an experience for a little girl of tender years.

The Little Soldier

RELEASED WEDNESDAY, JANUARY 24th

A little boy lives for and dreams of soldiers, battles and conquering armies. One night he makes use of his little soldier's uniform and tin sword, but it all nearly ends in a tragedy. This is a rare story with a delectable atmosphere.

Memories of '49

RELEASED FRIDAY, JANUARY 26th

An old and hardy settler lives over in his dreams the life of the early days of pioneering and frontier life. With grim courage he faces disaster and with fortitude he endures adversity. This is a real live and convincing yarn of telling force.

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permitted to enter her presence. The Baron retreated to his castle by the sea, and there plotted revenge on the fair lady who spurned him.

About this time the Prince started out on a tour of adventure with a few boon companions. He went in disguise, to be surer of catching his underlords unawares, and of finding how they were fulfilling their steward-ships. By accident he met the fair Countess at a wayside shrine, and not knowing who she was his heart went out to her.

The wicked Baron finally succeeded in carrying off the fair Countess to his lonely castle. At the time of her capture she was accompanied only by her little Page, whom the Baron also carried off, so he could not tell her people where to find her. The little Page was a very small chap indeed, and managed to slip through a tiny window in the Baron's castle, which had never been regarded as a possible means of exit.

Securing the Baron's horse the Countess' small defender rode off for aid, and encountered the Prince and his friends.

A timely band of monks happened to pass the Baron's castle shortly after he had taken the Countess prisoner. The holy men were invited to feast at the Baron's table, and afterward one of their number was commanded to wed the Countess to the Baron. Just when the Baron thought his plan sure to succeed he found himself face to face with the Prince and a few brave hearts, who rescued the lady and carried her safely off, to later become the consort of the Prince himself, and the tiny Page, let it be said, was duly knighted.

EAST LYNNE (Part One)

Thanhouser Release, January 26

Lady Isabel Vane, the daughter of an impoverished Earl, marries Archiband Carlyle, a rising young lawyer. Carlyle's boyhood friend is Richard Hare, and prior to his marriage the gossips had suspected that Carlyle would marry Barbara Hare, Richard's sister. Barbara is secretly in love with Carlyle, but he does not suspect it and his feelings toward her are purely brotherly.

Almost immediately after her return from her wedding trip, Lady Isabel hears of this supposed romance and is disposed to be jealous of Barbara. Circumstances seem to confirm the gossip, for the husband and Barbara are surprised in a secret conference soon after his return from the wedding trip. So Lady Isabel's life as a bride opens with the belief that her husband is not true to her.

Her husband does not explain, for she fails to tax him with his supposed treachery. The fact is, that Carlyle's friend, Richard, is a fugutive from justice. The father of the girl he loves is slain, and the evidence points strongly against Richard, although he is innocent. Barbara's conferences with Carlyle have been concerning her brother's case, as she is the only person he can trust to bring messages to Carlyle, his lawyer.

Some years later, Sir Francis Levison, a fashionable rogue, is a guest at Carlyle's home and determines to

win Lady Isabel. Finding that she is jealous of Barbara Hare, he goads her to fury by bringing the wife to the place where they meet. Lady Isabel, not knowing that her husband has just been in conference with Richard Hare, misconstrues his actions and to revenge herself agrees to elope with Levison, leaving a note telling her innocent husband that he has driven her to it. Carlyle receives the message and is comforted by his baby son, who is all that keeps the husband from utter despair.

EAST LYNNE (Part Two)

Lady Isabel, the wife of Archibald Carlyle, deserted him and eloped with Sir Francis Levison, who had traduced her husband. She soon bitterly regretted her foolish action but not knowing what to do and being friendless, drifted along for a year before she summoned up resolution enough to decide that she would separate from Levison. This action she took immediately after learning that Levison had deceived her, and that her husband was an honorable man.

Accompanied by her infant child and the latter's nurse, Lady Isabel crossed to France. There the train on which she was traveling was wrecked and many passengers killed. The woman's child and nurse were among the victims, and through an error her name also appeared among those who had been killed.

Although she did not die, Lady Isabel was severely injured and lingered in a hospital for months. While convalescing she read in an old newspaper that she had been reported killed, and decided not to attempt to correct the error. At the hospital she was known as "Madame Vine," and under that name she decided to live a new life.

While companion for a woman she is unexpectedly offered another position as nurse for her own son, a lad who she learns with horror is in delicate health. Her mother love determines her to risk the chance of detection and carefully disguised she appears at her old home as a menial, but happy because she can again see her darling boy.

She has many heartaches, however. She sees the woman she once regarded as her rival, now the happy and honored wife of her former husband and hears her singing to him the songs that had once been sung by the Lady Isabel. Still she puts up with everything, working and praying for the recovery of her child, who is gradually sinking into a decline.

Her petitions are not granted, and the boy dies. Before he passes away, however, the frantic woman reveals herself to him, and is surprised by her former husband. She appeals to him for forgiveness, he grants it, making her last moments peaceful and happy —the strain and grief had been too much for her and she sinks dead at the feet of the husband she had so cruelly injured.

The man who had wrecked her home did not escape. Arrested for a murder he thought would never be traced to him, he was convicted and executed, while Barbara Hare's brother, wrongfully suspected and for years a fugitive with a price on his head, is cleared at last and his sister rejoices that the last cloud has been lifted from her life, and that she can be happy with the love of her husband and the brother for whom she had sacrificed so much.

THE BRUTE

Champion Release January 22

We first make his acquaintance in the commencement of one of his horrible debauches. The sodden wretch is seated at the table, the whiskey bottle is empty and he decides to go forth and replenish it. The pleadings of his wife that he remain at home are not only in vain, but serve to arouse the slumbering demon within him. He turns on her fiercely, then rushes from the room, striking at her and the children in his mad departure. Anon he returns with his bottle full of hell's fluid and himself the very devil. Crazed with drink he smashes the dishes on the table, and when his poor wife and children strive to remonstrate, in a terrible fury, he lays about him on all sides, breaking the furniture and hurling the bric-a-brac at their heads, until his wife falls cut and bleeding, a victim to his horribly bestial passion.

His innocent babe had gone long since from the house and had not returned. The mother and sister now desired to seek the little one, who was undoubtedly lost. But the unnatural brute they called father and husband sat by the door barring their exit, and no entreaties of theirs could avail to soften the callousness of his whiskey-sodden soul. Then he became seized with a fit; at one moment gesticulating like a fiend and at another jabbering like an idiot, frothing at the mouth and uttering wild shrieks.

His son had managed to elude him, and slipping from the house he made his way to a saloon where there were some cowboys. Big Jim Colfax was in the midst of a funny story when the boy rushed in and cried out that his mother and sister were being abused by his father. In an instant the cowboys were off to the rescue, big Jim at their head. When they arrived they were just in time to save the daughter from the clutches of the brute. Then what a lashing Jim gave to him with his quirt! It did one's heart good to witness it. After that the boys went out with the mother and her children to search for the baby, and when they found the little one the body was lifeless from exposure and neglect.

In the meantime the brute, in one fearful paroxysm of delirium tremens, succumbed to the dread Reaper in a most horrible fashion. When they returned with the body of the child they found him stark and stiff and cold in death.

It preaches a sermon stronger than the pulpit utterance of the most gifted divines or than any orator could make it.

HER BROTHER'S PARTNER

Champion Release January 24

William Caldwell loves Eleanor Caines and Eleanor loves William. They are an ideal couple in appearance and worthy of each other in every way. Eleanor's love grows daily, and when the marriage knot is at last tied her life's happiness seems completed. But alas! The husband, subjected to adverse fate, and temptations likewise, falls in our estimation, though he still seems heroic to his faithful wife. Yes, to us he becomes contemptible and ignoble. But at last her eyes are rudely opened to a phase of the man's character she had never dreamed of.

Driven to an extremity, he finds himself brutal in his conduct toward his wife. Her opposition to his unreasonable demands causes within him a submerging of his love for her and he becomes violent. In a splendid piece of acting the two principals depict for us, in the scene of their parting, a most realistic conception of the intermingling of the passions of Love and Hate. The wife's opposition to her husband's unreasonable demands causes within him a submerging of his love for her, and he becomes violent. They then part.

William Caldwell goes West to retrieve, if not redeem himself in his own heart and soul. He did gain the mastery over his body, but the worm which dieth not gnaweth at his very vitals. His partner thought him the best, the truest and bravest of men, for his conduct now well merited that belief. And what of Eleanor? She was driven to the last ditch of despair. She strove hard to eradicate the image of her once glorious idol from her heart. She sank into the depths of poverty; then, hearing from a long-absent brother in the West, she drifted thence and to her fate.

It Will Shake Your Box Office
"THE THUNDERBOLT"
Three Reels Coming Soon

SOME BIG BARGAINS
Slightly used opera chairs, very cheap, also picture machines, that are good as new—Electric piano and arc lamps at less than half price. These bargains are not needing repair, but are almost new.
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809 Filbert St., Philadelphia, Pa.

She arrived at her brother's place during his absence, but his partner was there to receive her. But Great God! That partner was none other than William Caldwell. We can't attempt to describe this scene. We leave it to your imagination; or seeing it in the picture-play. The brother comes in on the scene unexpectedly. No time is left for either to calmly explain or for proper consideration of the course to pursue. But by a glance and a cautioning look they agree to let the brother and partner remain in ignorance of the tragedy in their lives.

This is more fortunate for them. Thus thrown into an unexpected propinquity the smouldering fire of the divine spark soon bursts forth into flame. Their old love is again renewed, but now freed from the carnality which first surrounded it. It becomes hallowed and life is again sweeter, brighter and better.

BUILDING THE GREATEST DAM IN THE WORLD

Imp Release, January 22

With the exception of the Panama Canal the engineering works in progress at Keokuk, Iowa, are the greatest in the world. The dam across the Mississippi is approaching completion and it has involved the building of the largest monolithic concrete structure in existence.

Such an undertaking as this necessitated some great mechanical and constructional devices. The picture includes views of the work as it is being carried out. For example, we see huge concrete mixers with a capacity of 1,500 cubic yards per day; and we see rock being crushed at the rate of 500 carloads. There is a power house a third of a mile long. An inclined railway carries material to the concrete mixers; a very large cantilever traveling crane places the concrete in the dam.

There is a view of a great new lock in course of construction. It was necessary to saw a channel in the bed-rock of the American continent and the work of doing it is shown. Excavators, traveling cranes, concrete dumpers, and other great pieces of machinery are shown at work.

This magnificent picture illustrates the highly educational and instructive possibilities of the moving picture cameras at their best. It will be appreciated throughout the world as depicting in detail one of those gigantic undertakings for which American engineers are famous.

SLIDES

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Lockport, N. Y.

ALL A MISTAKE

Imp Release, January 27

A fruitful source of disagreement between married couples is the work of the pen, and especially the unfinished work. "Dear" is a fatal word when it is used as a prefix to a letter left lying around for somebody to see, for whom it was not intended.

Percy Vane's young wife had gone out for the day and had left her house all locked up. Hubby arrives home unexpectedly early and not being able to enter by the front door of the house tries the fire-escape route. A policeman sees him; arrests him and marches him off to the station. Percy convinces the magistrate that he is not a burglar and is allowed to go free.

He makes his way indoors at last to discover that his wife is out and that she has left an unfinished letter on the table. That letter is addressed to a man. Rage and jealousy take possession of Percy's breast. He packs up his belongings preparatory to leaving home and is in the midst of it when his little wife returns. A quarrel ensues; she packs up her things, and the stupid young couple would have inevitably parted if it was not revealed that the letter the girl was writing was meant for a relative and not a lover. Percy apologizes for his haste and is forgiven.

This slight story affords scope for a series of briskly attached situations that are full of humor. The picture goes well from start to finish.

On the same reel:

A DAY ON A BUFFALO RANCH

Imp Release, January 27

The buffalo at one time was in danger of extinction, but thanks to Governmental and private enterprise the danger has been averted.

This picture was made on a North Dakota ranch where the buffalo is herded. In the first part of the film the capture of a splendid bull is shown. Expert knives work on his dead body which is separated into its chief constituent parts.

Some of the ranchers exhibit their prowess as buffalo horsemen; and the rounding up of a great herd affords opportunity for a fine piece of moving picture camera work.

The wild animal in captivity is always an attractive subject on the screen; the "captivity" of these ranch-bred buffalos is, however, of such a nature that by the aid of this picture we are virtually studying the animal in his unfettered state.

THE WORTH OF THE MAN

Imp Release, January 25

"Worth makes the man and want of it the fellow; the rest is naught but leather and prunella."

So wrote the poet. The proverb also has it that, "Handsome is as handsome does."

When Arthur Severn went up to his university the fact that he was a hunchback brought him into ridicule at the hands of his fellow students. The gentle commiserations of Elsie Woodward, the president's daughter, alleviated his sufferings to some extent, but the glaring fact remained that he was generally despised for his deformity. But he stuck to his work and became a successful surgeon with a hospital position.

Chance threw Elsie in his way as a patient. She was taken to the very hospital where he was at work. A difficult operation had to be performed on the girl and to Arthur Severn was assigned the duty. He had almost completed his task when the hospital took fire. His assistants sought safety in flight but Arthur coolly and bravely stuck to his work, defying the flames and smoke, and when he had finished the operation bore the unconscious girl to a place of safety. Her life had been saved in a double sense. But Arthur suffered for his heroism. He was burnt and disfigured.

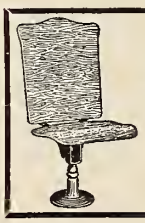
The man met his reward, however, Elsie's father placed her hand in that of the young hero who had saved her life.

NORTHERN HEARTS

Republic Release, February 4

REP Two young trappers and miners, Sam Benson and Ralph Martin, fall in love with the same girl, Ruth Daniel. Ruth accepts Ralph, which causes a quarrel between the partners which Ruth eventually patches up, and they continue their partnership. After the quarrel has been patched up they leave on a hunting expedition with their dog teams. They become separated during a blizzard and Sam is killed by a party of bandits who infest the region. The story that Ralph tells of bandits having killed Sam is not believed by the miners and Ralph is accused of his death, witnesses swearing that they heard the quarrel between the two. Ruth, however, is a staunch believer in her lover's innocence, and at pistol point holds back a crowd of miners who have come to take Ralph, until he makes his escape. Ruth, slightly injured, is assisted to her home by an officer of the Canadian Mounted Police, who has been sent in search of the fugitive; he learns from her that the man he is hunting is her lover.

Ralph having escaped to the hills, starts in his search for the bandits in order to vindicate himself. He meets



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them and in a running battle across snow-covered mountains, he is driven back to the town and seeks shelter in the home of his sweetheart. A posse of citizens, hearing the firing, rush out, and upon discovering that a gang of bandits are in town give battle and drive them out, leaving their dead and wounded in the street. Among the wounded is one who confesses that his band killed Sam, thus vindicating Ralph and making two young people happy. The picture is taken amidst the snow-covered picturesque Adirondack Mountains.

SPARE THE ROD
Majestic Release, January 21

John Morton is an upright citizen, a thoughtful husband, and in the vernacular of his own New England folk, "a good provider"; the iron blood of generations of hardy Puritan forefathers courses through his veins, and his ideas of parental discipline are more of early Colonial days than of the present, and in consequence his little son regards his father with a great deal more of awe and admiration than love.

The boy's mother is of a far different calibre than her husband, and his strictness toward the child for any small juvenile lapses has caused her tender heart no small amount of agony during the eight years since the boy was born. The mother's resentment of her husband's methods of reproof and punishment of the boy has never brought about an open quarrel, but she had gone so far as to plead with his mother to try and persuade John to spare the child and spoil the rod. The old lady, who had likewise suffered much from her husband in a similar way, had also endeavored to modify John's views of the necessary discipline to be used toward the child, but all persuasion had failed. The boy was ever kept in fear of that small bamboo rod, which, at the slightest provocation, was always used.

The first light snowfall of the season led to a fall from grace by small John, junior. A portly gentleman in a silk hat passed conveniently near, and the child was unable to restrain the age-old desire to hit a shining mark. His chubby little hands patted a snowball in shape, and "biff" went the silk hat, and, the damage done, the boy quickly hid behind the steps. The old gentleman turning quickly, however, discovered him, and while at first in a rage, the size of the small offender turned his frown to a chuckle, and merely shaking a warning finger at the boy, the old gentleman ruefully polished up his hat, and departed, smiling over reminiscences of his own boyhood. Unfortunately, however, Morton had been an observer of the scene from the library window, and, despite his wife's tearful plea not to be harsh with the boy, he summoned the youngster in, and, taking the inevitable rod, took the child into the next room, leaving the mother outside the door, gripping her heart to stop its wild beatings at every cry that came to her ears from the room of punishment. Unable to restrain herself any longer, and forgetful of her awe of her upright husband, she dashed into the room and took the child into her arms. Morton, his temper further aroused by opposition, insisted upon her giving him the child and let him proceed with his punishment, but, fully aroused, "the female of the species, more dangerous than the male," fought him off, and—hugging the child close to her—fled from the room, threatening to take her baby and leave her husband forever.

Just See This Bully Variety of Imp Films!

The beauty of having three separate companies producing Imp films is shown by the excellent variety on our program for the fourth week in January. It consists of four subjects, each totally different from the others and each the best of its particular kind.

A Triumphant Thursday Imp!

"The Worth of a Man" will be released Thursday, Jan. 25. DON'T YOU MISS IT! Here is a combination of love, pathos, exciting drama, climaxed by a hospital conflagration—making one of the best Imp dramas ever staged. Ask for "The Worth of a Man." Copyright 1912.

A Sensational Monday Imp!

"Building the Greatest Dam in the World." Where is it? At Panama? No. It is at Keokuk, Iowa. To get a comprehensive moving picture of it, the Imp camera man risked his neck by being carried aloft in a swinging bucket. You never saw a more interesting picture in your life. Your patrons will be simply delighted. Be sure to get it! Released Monday, Jan. 22. Copyright 1912.

And a Corking Saturday Split!

The first half is a domestic comedy called "All a Mistake." It will hit you right where you live. The second half of the reel is "A Day on a Buffalo Ranch," full of thrilling deeds of horsemanship, roping, expert knife work and so on. Not a dead foot in the entire 400. Released Saturday, Jan. 27. Copyright 1912.

IMP FILMS COMPANY,

102 W. 101st Street, New York.

Carl Laemmle, Pres.

NOTICE!—Get your name and address on our mailing list QUICK. Big things coming!

For two years Morton waited vainly for his wife's return, and, little by little, his iron belief in himself and his principles weakened. He never took anyone into his confidence, never went to anyone for sympathy, but every night found him in his lonesome house, wandering from room to room, and finally returning to the old library, and there, sitting before the old fireplace, came visions of his wife and his boy, and always blotting out the vision, came that slender bamboo rod. Many times he had been on the point of writing to her, but always his pride had stopped him. He traced her movements and found that she had gone into a rural district and was teaching school. He had endeavored through his lawyers to provide for her financially, but the offers had always been refused. The little wife had fought her battle for her child and herself and won. Despite prejudice of the little rural community where she was teaching against an unknown woman with a child, she had finally won over public opinion, and the "Widow Morton," as the school teacher allowed herself to be called, became strong in the affections and respect of the community.

Nathan Hawkins, a prosperous young farmer, fell a victim to her gentle face and sweet manner, and, calling upon her in the old-fashioned parlor of Widow Scruggins, where the school teacher was boarding, manfully asked her to marry him. Amazed and frightened, she told him how impossible it was, and informed him what none of the village knew—that her husband was living.

The Widow Scruggins, whose ear had been applied to the keyhole during the proposal, immediately marched off and gathered the school board together, and with the grim satisfaction of her type in doing its duty, forced the worthy gentlemen of the board to inform the teacher that her services as a mentor for the children of the village were no longer desirable. Heartbroken, Mrs. Morton turned to face a harsher blow. The Widow Scruggins informed her that her respectable abode could not shelter a woman who was not living with her husband, and Mrs. Morton, with a heavy heart, proceeded to pack her few belongings and face the prospect of seeking another locality where she might begin anew with only her child to comfort her.

In the meantime, however, the hangers-on at the railroad station had been much perturbed over the arrival of a very well-dressed gentleman who inquired for the place of abode of their school teacher. It was John Morton. His pride broken, and humbly repentent of the past, he came to seek his wife's forgiveness and beg her to return to him.

On his way to the Widow Scruggins', he beheld two small boys engaged in a fistic battle, and in spite of himself became enthused over the valiant efforts of the smaller boy, who, though sadly handicapped by size and weight, was nevertheless holding his own. Separating the children, Morton found himself looking into the face of his son. Two years had not dimmed the child's remembrance of his father's stern admonition against fighting, and the boy looked at Morton with trembling lips. The father stooped down and held out his arms toward his son, and there was something in his father's eyes that caused the child to lose all fear and throw himself into the waiting arms.

Even as the Widow Scruggins was urging the school teacher to depart, little John arrived on the scene with his father, and the worthy Widow Scruggins was again horrified at a further exhibition of the disreputable character of the school teacher, for all that she could see through the keyhole was a very dignified gentleman opening a suitcase, and taking therefrom a small bamboo rod, viciously breaking it into pieces and throwing it upon her spotless carpet, and then, terrible to relate, the school teacher wildly threw her arms about the said dignified party and without a word of explanation to the outraged Widow Scruggins, the little party left that paragon of virtue speechless—an unusual state of affairs.

THAT EXPENSIVE RIDE

Majestic Release, January 26

Harry Purdy is battling daily with the problem that confronts ninety-nine per cent of the world's people—making both ends meet. He estimates that he has three assets, his wife, little boy, and his daughter. He had never risen above a bookkeeper's salary, but by strict economy he and his wife have managed to make a cozy little home—to give their children a fair education, and by an extra effort are starting their daughter's musical education. As is the case with many men under such circumstances, he had never been able to lay by a dollar for the proverbial rainy day. Their honeymoon is the only outing that lingers in his wife's memory.

The repayment of an old loan for $100, made years before to a friend, fills Purdy with an overwhelming inclination to extravagance. Many times he and his wife have envied the gay and happy couples whirling merrily by in automobiles, and he decides that an auto trip to the country and a day off will be the proper means to celebrate. The family spend a glorious day in the country and, returning in the twilight, the hired chauffeur lets out an extra burst of speed. An old apple woman loaded down with her wares suddenly tries to dash across the street, and before the chauffeur can stop the car she is knocked over. Purdy has the car stopped, and with a policeman who has come upon the scene takes the old woman to her home. A doctor is summoned, and while he is unable to locate any serious external injuries, the old woman seems to suffer such agony that the doctor is convinced there is some serious internal injury, to say nothing of the nervous shock she has undergone.

Her husband, a lazy, besotted old scoundrel, takes all Purdy's available cash, and the doctor is told to care for the woman until she recovers. Purdy and the doctor have barely left the house when the old woman winks slyly at her husband, jumps to her feet and indicates that she has received no injuries whatsoever. They get their cunning old heads together and resolve to get the most out of the situation, and poor Purdy is later confronted by the fact that he has an old woman on his hands to provide for, who is absolutely unable to move, and who moans and complains in agony every time he or the physician approach.

Stricken with remorse, Purdy takes up his burden. He takes out of his home his own comfortable Morris chair and places it at the invalid's disposal, and makes arrangements to allow her a stipulated amount each week; an amount which means the foregoing of his family's part of the necessities of life. The months go on and the old woman remains a hopeless invalid.

The physician is unable to diagnose her trouble, and finally comes to the conclusion that she needs some mental stimulant. She is supposed to be resting helpless and immovable in her chair throughout the entire day, and he suggests that something be done to afford her amusement. Purdy has no more money to give, as the amount he is allowing her has cut his resources down to the point where his wife and children are doing without necessary clothing and barely getting sufficient food. An inspi-

BRAINY BOOKERS

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ration comes to him—the piano. It is no longer used, as the music lessons have been discontinued. It is of the player piano type, and he places it in the old couple's squalid home and instructs the old man how to make use of it.

The months go on, and Purdy becomes desperate. He is unable to meet the ever-increasing demands of the old woman, to whom he considers every consideration due. Things have reached the breaking point, and as ever in the darkest hour, the light is ready to appear. The old woman's husband, insolent in prosperity, loses his sense of caution, and when they are alone forces his wife to resume her former continual waiting upon him. They are seated at a bountifully laden table, at the very moment when Purdy's wife is sadly shaking her head over the poor food she is setting before her husband. The old man sits back from his table well satisfied, and orders his wife to "rush the can." She demurs, stating that it is dangerous—she may be seen; but the old man forces her out of the door.

Purdy, arising from his insufficient dinner, makes his way to the old couple's home with their regular weekly allowance, and is surprised to find the old man alone. The old scoundrel is ready with an excuse, and quiets Purdy by telling him that the old woman is resting in her bed. Purdy gives him the money and starts to leave, when in the door, carrying a huge measure of beer, enters the old woman. Purdy immediately grasps the situation, and denounces them. He summons expressmen and a policeman and gives the old couple in charge, and has his furniture removed. He is just going out the door, when he perceives the can of beer, and realizing that his money has purchased it, makes good use of the same. He then goes home to his wife, whom he finds toiling over the weekly wash, and imparts the glad news to her that their burden has been lifted—that they will once more be able to live on the old scale—that there will be enough for the children to eat, sufficient clothes and that their little daughter shall continue her music lessons.

THE LEGEND OF THE BALANCED ROCK

Solax Release, January 21

The big balanced rock, which projects nearly a hundred feet in the air, near the beautiful suburbs of Colorado Springs and which appears as if it would topple over with a little push or a gust of wind, has stood there from time immemorial.

This story, which is a delicate little legend of compelling charm, deals with the origin of this wonderful demonstration of nature. This is the story supposed to have happened hundreds of years ago.

Little Rosalie has a stepmother who is very cruel. One of those men who eat children for their breakfast thinks Rosalie will make a good meal, and so offers to buy her. Rosalie, not relishing the idea of a home in a cannibal's stomach, runs away.

She runs on and on until she finds herself in the Garden of the Gods. Here she falls asleep. Pollywaggs, a dwarf, happens along and sees her. In haste he goes off and brings his cohorts. They awaken the frightened Rosalie, but their kindness and reassuring manner instills her with trust. She tells them her story and they weep. They ceremoniously crown her their Queen and pay her great deference.

But her happiness is soon ended when along comes the cannibal and takes her off to his cave and locks her up. Pollywaggs discovers the cave. The whole dwarf nation sets out to rescue their queen. They enlist the aid of Prince Sunshine, a bold knight. The knight and the cannibal meet in combat and the cannibal is worsted. He runs off and by magic ascends an inascendable mountain of rock.

The cannibal soon comes to terms when the dwarfs begin to undermine and dig away the foundations of his refuge. The rock stands out with only a few feet of base. When the rock almost begins to topple, the cannibal throws down the key to his cave and the queen is rescued.

Prince Sunshine takes her in his arms and they are happy ever after, while the balanced rock stands a monument to her rescue and a cannibal's disappointment.

A MAN'S A MAN

Solax Release, January 19

Jacob Strauss, a peddler, is bullied by a disreputable man-about-town. Later his child is run down by this man's touring car. A mob, led by an honest and infuriated son of Erin, prepares to lynch the half-drunken owner of the auto, but he escapes and finds refuge in an apartment in a ramshackle tenement. The apartment is Strauss'.

The excited mob and the infuriated leader follow the man to Strauss' apartment. Strauss, who, like his ancestors, has inherited a dislike for blood and strife, protects his child's murderer from the violent mob.

A year later Strauss and the joy-rider meet at the cemetery near the child's grave. The joy-rider has learned a lesson and is now penitent. He seeks forgiveness. His humility touches the sentimental heart of the peddler and he is forgiven. The scene ends with both shaking hands across the grave of the unfortunate child.

PARSON SUE

Solax Release, January 17

A parson arrives in the midst of a bunch of wild cowboys. Expecting a male parson, the boys set out in full force to receive him, but on the road, when they suddenly run into the one-horse shay carrying a female parson, they keel over in surprise.

Right after her arrival the boys begin to lay plans to get in right—while the parson loses no time in starting a campaign for the defeat of Satan. She begins by posting a sign near the town horse-trough to the effect that "Cleanliness is next to Godliness." Of course the boys see the sign and immediately there is a sudden disposition among them to make use of soap, water and brush.

One cowboy in particular is very much in love with the Parson. He shows his affection only too plainly, and so the boys decide to play a trick on him. Their practical joke unintentionally is not only the means of frustrating a plot against the parson, but it brings the parson and her lover together.

THE NURSE

Powers Release, January 27

There is an old saying which tells us that we cannot know people fully well until we have lived under the same roof with them.

If the wife in this story had known it, she might never have entertained the friend who came to visit her; for it is this same friend, the chum of girlhood days, who opens the first chapter of an intrigue which wrecks the happy home. But there is a Providence which presides over such matters and which in this case sends a representative to earth, so to speak. This envoy is a little daughter of the couple through whom fate pulls her strings in such a way that before the picture is finished her little arms are drawing her separated parents together into loving embrace.

The part of the little girl in this picture is played by Juliet Shelby, a wonderful child who has scored such a magnificent success with William & Dustin Farnum in the "Littlest Rebel."

A MAD DOG

Lux Release, January 19

Cleanliness is next to godliness, but oh! said Ponto, the pup, as he escaped from the fair hands of his mistress whilst she was giving him his bath, and rushed down the street with his jaws covered with the white soap lather. Seeing this vicious animal "foaming at the mouth," the good townsfolk take to their heels, remembering their numerous appointments at a distant part of the town. Many are the frolics that result, but they prove expensive to the fond owner when she finally recovers the lost Ponto. On the same reel

THE HARM THAT GOSSIPS DO

The work of a farm laborer is distasteful to the intellectual Jean Michal. One day, whilst laboring in the fields, he observes an aeroplane flying gracefully over his head. The sight of this beautiful object, drifting and gliding as the breezes blow, sets fire to the ambitions of the humble laborer. He immediately commences to build imaginary aeroplanes in his mind's eye. Seeing him idle, the farmer who employs him becomes enraged and discharges him with many angry threats. His words fall upon the ever-ready ear of the village gossip, who soon has a pretty tale floating round the village. When Jean decides to go into the world beyond and seek his fortune, his friends who

have listened well to the gossip's malicious tale, turn their back upon him. Years afterwards the country yokel becomes a great aviator, and his return to his native village is seized upon as an opportunity for rejoicing. The aviator realizes how hollow all these mundane honors are, and prefers to return quietly to his home and shun the friendship all are so willing to offer him in the brightest days of his life.

WHEN MEN LOVE

Republic Release, February 3

REP A young gambler on his way across the Yukon trail stops at the Caribou road-house. He meets Bess Lloyd and immediately falls in love with her. His love for the girl causes him to postpone his journey.

One day he tells Bess of his love. She declares that she cannot marry him, as she is promised to another.

Pete Benson, Bess' fiancee, arrives from across the trail. Both men show a little coldness toward each other when Bess introduces them — both realize that they love the same girl.

The gambler decides to hit the trail, but he must see Bess before he goes. He calls on her and during their conversation Bess lets fall a remark that she is sorry that the gambler is going away. He misconstrues her meaning and so far forgets himself that he takes her in his arms and kisses her.

Pete has seen from a distance the gambler take the girl into his arms—he is at once aroused to jealousy. As the gambler leaves he comes to Bess and expresses his anger. The gambler leaves the road-house and takes the trail; he stops near Bess's cabin hoping for just a glance at the girl he loves. Pete comes to the cabin, misconstruing the gambler's action, and shows ferocious rage at the gambler daring to come near his promised wife on their wedding day; he follows the gambler and on the edge of a cliff they have a fight. Pete becomes heated and incidentally pushes the gambler over the cliff; Pete is terrified at what he has done, returns to his bunk-house and tries to drown his terror in liquor. The gambler is picked up by some trappers and taken to their hut.

Bess and the invited guests arrive at the road-house for the wedding. Pete's nerves are all unstrung and he has some difficulty to get himself in shape—he eventually arrives at the road-house and is warmly greeted and congratulated. In the meantime, the gambler is taken care of by the trappers; when his mind is clear he realizes what Pete has done to him. He goes to the road-house and through the window sees the wedding about to take place. Pete sees the gambler's face at the window, is terror-stricken, thinks he sees the vision of the man he killed, and collapses just as the wedding ceremony is about to take place. He is carried to another room and becomes temporarily insane; he flees madly to the seat of his crime.

The doctor informs the people of Pete's madness; they form a searching party led by the gambler, who has returned to the road-house. Pete in his madness looks over the cliff to see the dead body of his rival—he loses his balance and falls—the searchers find his dead body later and he is brought back to the road-house. Bess learns that the gambler was attacked by Pete and the real cause of Pete's madness. She appreciates the gambler's silence in the matter. When all is over, he is about to cross the trail and out of her life; she expresses her wish for him to stay and eventually marries him.

FOUR YALE MEN

Powers Release, January 23

POWERS PICTURE PLAYS
TRADE MARK

The spirit with which the men become imbued during their college days is strong enough to carry them all through life, and though the members of a class may disperse to the four corners of the earth, any mention of their alma mater awakens the young feeling in the oldest men.

These four men agreed to meet at the frat house every fifteen years and compare notes of progress. The vicissitudes of life supply dramatic element for the story. From the enthusiastic young graduates, we see their meetings at intervals of fifteen years, until we view the old gray-haired men that Father Time has changed them into. One by one they drop out of the line; at the second meeting only three men are left to drink and toast their alma mater, but another and then another drops out until the lone survivor of the quartet keeps the agreement and appears at the appointed time only to gaze at the three vacant chairs.

Then he, too, terminates his membership in the way that is no man's own.

A SUMMER FLIRTATION

Great Northern Release, January 20

Robert and Willy leave town for a holiday by the briny, and at the hotel both fall in love with the same girl. Robert, however, is successful, although Willy believes the girl will fall a victim to his blandishments. The two friends are constantly running up against each other in their endeavors to please the girl. Robert always comes off best. Meanwhile, there is stopping at the hotel an old and scraggy maiden, who has fixed her eye upon poor tubby, Willy, and she, time after time, calls him off to do little jobs for her, during which Robert and Edith go off by themselves. The climax comes, however, when Willy writes a letter to Edith asking her to meet him, and if she is willing, to drop her handkerchief at tea. The girl reads this and then conveys it to the old girl. She believes it to be meant for her, and drops her piece of cambric two or three times right under Willy's nose. Edith also lets her handkerchief fall. Willy is at the appointed place waiting for his lady love, when up comes the old dear, who lavishes caresses upon him. He bolts, and manages to get clear away, only to come across Robert and Edith kissing in the shade of a boat. He throws a coil of rope at them in disgust and goes off. Later that evening, however, he gives an unwilling consent to Robert's engagement.

DESPERATE DESMOND ON THE TRAIL AGAIN

Nestor Release, January 20

Desperate Desmond is mad clear through. Rosamond has written him to cease pestering her, she hates him —the cur—and loves only her Caude. Desmond thirsts for revenge; he must take a good drink of it and at once. Rounding up Gomgotz and his gang of wild men, he sets up a trap for the lovers and at the psychological moment springs it.

Claude is marched up to the mouth of a flaming volcano and unceremoniously thrown in. Rosamond, like a true heroine, still refuses to marry the villain. Down the hill straggle Desmond, the wild men and the fair captive.

The volcano is just a secret distillery, and the moonshiners volunteer to aid Claude. Barrel after barrel of the good old stuff is rolled out of the crater and then rolled down the hill after the descending party. Desmond, Gomgotz, Rosamond, et al, are bowled over without much ado. The villain is easily captured and Rosamond once more reposes in the arms of her hero. Meanwhile the wild men make a successful dash for liberty.

Fire and water for Desmond. He is placed in a barrel topped with a burning one and pushed out to sea. Without watching the fiend's finish, Claude and Rosamond leisurely ride away.

"Curses! I'll foil them, yet!" so hisses Desmond from the barrel's interior. He manages to burn two holes through the sides of his habitation, grabs two stray oars and rows safely ashore. Reinforced by Gomgotz's men, he starts in hot pursuit after the lovers. Claude's vigilant ear apprises him of impending trouble. With Rosamond by his side, he dashes away and crosses the railroad tracks just ahead of a train. Without stopping, the lovers ride to the Fort and summon the soldiers. Captured a second time, Desmond is sentenced to be shot. Twelve boys in blue level their rifles at him, take deliberate aim and —curse the luck! There is Claude embracing beautiful Rosamond.

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THURSDAY.....**American, Eclair, Imp, Rex.**
FRIDAY.....**Thanhouser, Bison. Comet. Lux, Solax.**
(Majestic starts January 12th)
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Two Majestics a Week

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a comedy showing how a supposed injury works on the mind of a husband, who deprives his family of the necessities of life to keep in comfort one who might sue him for heavy damages—interesting and funny complications at the finish.

Approx. length 960 ft.

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a great big, sympathetic heart-throb of a comedy drama—a story that carries an idea seldom used in pictures—that the happiness of the next generation must be secured even at the cost of grief.

Approx. length 960 ft.

FRIDAY, FEBRUARY 2d,—Split Comedy Reel—"AN OLD LADY OF TWENTY," "LUCKY MAN."

SUNDAY, FEBRUARY 4th, "A GAME FOR TWO"—Comedy

FRIDAY, FEBRUARY 9th, "HONOR THY FATHER"—Dramatic

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Every Exhibitor should insist on TWO MAJESTICS EACH WEEK.

The Majestic Motion Picture Co.

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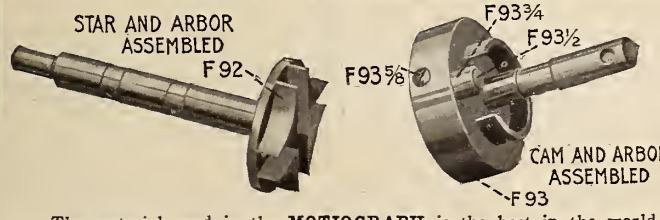

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The new mechanism which I received from you a few weeks ago has been tested out and I find that it is perfect in every detail.

I cannot praise this machine too much--it is so simple in operation, easy and simple to thread, quiet running, and the projected picture is discussed daily by the audience. They come to me with this question, "Why is it that your pictures don't hurt our eyes, and are so brilliant?" And they always finish the talk by saying, "Your pictures beat anything we ever saw before."

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In conclusion; I wish to say that the answer to a perfect picture is SIMPLEX PROJECTOR.

Is it possible to get the agency for your machine? I have had some inquiries about it and may be able to sell a few if I could get the agency. Let me know about it, and the discounts and other conditions regarding an agency.

Very truly yours,

H. H. Johnson

Cl.B251398

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The Moving Picture News

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EDUCATIONAL AND RELIGIOUS FILMS

FROM correspondence on our desk we are very pleased to note the great advances being made by the public in requesting that educational pictures be shown for their benefit and to further the great strides being made by the educational authorities to procure films of subjects for use in the various lectures delivered by professors to their classes, and we are still more pleased to find the manufacturers waking up to the fact that an educational film is of great value to the exchanges and a good money equivalent in their own pockets. Companies are springing up all over the land for the purpose of making educational features exclusively, and the other day we were invited to see the cinematograph of a microscopic subject. All this tends to bear out what we have constantly told the manufacturers that when once the supply is there the demand will follow in very rapid succession. A prominent professor writes to know if manufacturers have produced or are likely to produce films of the working of machinery from the inception of the iron ingot to the actual machine at work and in operation, also if the careful manufacture of a watch from the raw material to the finished product is obtainable. We searched every manufacturer all over the world to get this information and failed. We charge nothing for this tip to the manufacturers. If they want a scenario of this subject we will write it and present it to them, or if they wish they can have our ideas and put them into scenario form themselves.

Another great advancement which we are pleased to note is the fact that religious papers are taking up the question of the educational possibilities of the films in a much broader sense than heretofore. They are seeking pictures of a religious nature whereby they may reach the masses and so fill their churches and meeting houses by up-to-date methods. We remember the saying of a well-known divine in England who was blamed for putting hymns to a music hall ditty and was very much criticized therefor, remarking to his critics, "If the devil has good music I want to get it for Christ, and if the devil can use these means to amend, why should not I use the same means to controvert the effects?" In the same way religious bodies are using moving pictures to attract people so that they may teach them their various teachings or tenets, and by so doing teach the people to think. It is a very hard matter to get men nowadays to think. They are too much in a hurry, and instead of doing their own thinking they want other people, other leaders, or teachers to think for them, and they wallow in the thoughts of other people's brains. It is too much trouble to cultivate an individual responsibility of their own. They very much prefer to be led like sheep following the bell-wether rather than strike out a line of independent thought of their own. We believe the moving picture introduced by these religious teachers into the church will be the means of making people think for themselves because the picture speaks to the eye and not to the ear, consequently they will be more amenable to the teaching of the silent instructor rather than imbibing the ideas of the spoken word. We congratulate all the up-to-date ministers of whatever denomination they may belong to in the great forward step that they have taken in this movement, and trust that the day is past when the churches and civic societies find fault with the moving picture.

We believe that a great forward advancement is now looming on the horizon for both the educational and religious film and we will congratulate and give full publicity to every manufacturer who is working along these lines. We believe that every manufacturer in the industry on whichever side he belongs has in his heart the full desire to make uplifting, ennobling, and powerful teachers of the moving picture. We know of several who are doing all that is possible in their power to uplift the industry onto the highest possible pinnacle of helpfulness to their fellowmen, and when the government and the church, and all religious assemblies ally themselves in the use of his great factor of instruction the country and the public will be all the better for seeing these pictures. It should be the aid of each manufacturer to strive to get the best possible out of himself and enthuse those under him to follow in line with him and carry out his ideas. The field is vast, the possibilities are grand, and there is no reason why it is not possible for everyone to take advantage of the desires of all true educationalists and make this year of 1912 a land mark or an epoch making year in the annals of cinematography.

WHAT OF 1912?

"RING out the old, ring in the new, ring out the false, ring in the true," remarks Tennyson, and he might as well have alluded to the Cinematographic industry as to any other walk in life.

Ring out the old! Yes, taboo the hoary-headed arguments, attacks and slurs against the worth of the moving picture.

Ring in the new! Which means to agitate the question of the uplifting of the animated picture industry. Ring

out the false statements against the picture play; ring in the truth and let it be heard throughout the land.

In the new year just dawned, let every man, woman and child interested in any manner in the picture organize themselves in committees of one to convert the misguided and to work singly and collectively for the uplift of Nickelodeon.

As the years pass along, the moving picture industry is becoming more elevated and more respected. A few years ago the business was frowned upon by many, and the manufacturer of the moving picture and the moving picture theater manager were given but scant respect. This has all been changed. In religious, professional and educational circles there is a noticeable interest and respect awakened for the motion picture. The manufacturers have done much to accomplish this desired end, and the theatrical manager has added his no small mite to the general uplift of the business.

During the year 1911, many churches, schools and clinics utilized the moving picture for the advancement and uplift and betterment of humanity. During the year 1912 more impressive advancement is expected.

Thomas A. Edison gives one example in *Harper's Weekly* of how he intends to develop the educational moving pictures.

"Take a pump," says Mr. Edison. "Did you ever learn in your school book how a pump pumped and why it pumped? No; but as soon as you actually saw a pump at work you understood right away. Well, in the moving picture drama I'll have a fellow build a pump, make all the parts and put them together. The section of the tube facing the camera will be made of glass so the children can see all that is inside of it. They'll see the piston drive down the little valve or trap door, fly up as the plunger is forced under water, close down again as the plunger is drawn up, and the water raised up the tube. Steam engine the same way—they'll see the water boil and the steam go through the cylinder and drive the engine."

Principal Charles A. Kent, of the Chicago public schools, has been detailed to make a study of the subject of educational moving pictures for use in the neighborhood "social centers" of the Windy City, and will report his plans soon to the Board of Education. Other cities irrespective of size or population, are also delving into picturedom for educational ideas.

These instances are given to show the trend of events for 1912. We repeat that great strides are expected in moving picture circles. Their importance educationally and otherwise are finally being realized by the class of persons who were strong against the innovation two years ago.

With good clean comedy, convincing drama and plenty of educational subjects, with the adapting of classics and standard novels, the manufacturers can aid the favorable sentiment now so rapidly growing.

Pay the scenario writer good prices, give him credit for his work, utilize more of Scott, Dickens, Thackeray, etc., and the detracting statements of the bigoted against the animated picture will become more and more infrequent.

Hail to nineteen hundred and twelve!

WILLIAM LORD WRIGHT.

CUT OUT THE CRIME PICTURES

By H. P. Tey

There is no subject in this country to-day which has more of popular interest than that of moving pictures. The wonderful progress which has been made in the business which has developed into a science and an art, has caused a nation wide interest in the invention. While the stage and other amusement fields are doing an immense amount of good and are entertaining a great many persons, there is not an amusement in the country which can equal the moving picture business in these respects. The entertainment is cheap. It can be enjoyed more frequently than the regular theater, and in it can be combined both pleasure and education. It is full of great possibilities. The time is coming when it will be recognized as the greatest factor in various degrees of life.

These facts being true it is desired to elevate the tone of the moving picture business, and to eliminate the objectionable features which mar it. The chief feature to which I refer is the exhibition of pictures which represent in complete detail the commission of a crime. In every city in the United States, during the past six months there have been pictures exhibited which deal with every form of murder, robbery, and other disgusting crimes. These pictures in many instances are very crude, and while they would hardly cause a grown man to go out and seize a revolver and slay his fellow men, they are objectionable because of the possible effect they might have on the minds of children. They are not in good taste. There is no entertainment and no art attached to them. They are continuations of the lurid melodrama of the days when the stage carpenter had to ring down the curtain after each act to mop the blood off the stage.

Film like "A Woman Scorned," "The Easterner's Peril," "Over the Cliff," "Sheltered from the World," and others of their type are the kind referred to. Whoever makes these films should look them up, and in future avoid turning out such unmitigated rot, such stupid blood and thunder, vicious pictures.

The Committee of Seven, for the Regulation of Public Amusements of this City, of which I happen to be secretary, is working out plans for reform in the moving picture industry, and expects to place its views before the whole State of Pennsylvania. The chairman of the committee is Mr. Charles E. Leippe, who is a leading citizen of Reading, being president of the Reading Knitting Mills, the Anchor Bending Works, and vice-president of the Berks County Trust Company, and the Schulykill Valley Bank. Mr. Leippe is a broad-minded business man who has done much good for Reading, and looks upon the picture question in a broad-minded manner. He does not believe in persecuting, but rather feels that the exhibitors of rotten pictures should be persecuted.

The Committee of Seven has been fortunate in having the support and efficient backing of Hon. Ira W. Stratton, the Mayor of the city, who took up the question of moving pictures even before the crusade inaugurated by the Evening Telegram which resulted in the formation of the committee of seven. Mr. Stratton has a strict censorship of the picture theaters in Reading, having designated certain police officials to take up the question, and examine each film shown. In all cases, the mayor has firmly stated that when an exhibitor persists in displaying pictures which have crime as their basis, the exhibitor will have his license revoked.

The attitude of Reading has had a marked effect upon the country at large. With the exception of Chicago, it is doubtful if any city has a censorship which amounts to anything, and many inquirers want to know how Mayor Stratton is doing his work. It is possible that the cities of the country will adopt a system of police censorship based on the Stratton system. The so-called National Board of Censorship is not taken seriously by people outside of New York who are interested in this subject. The fact that the Board is almost entirely paid by the moving picture interests, that it is run along slipshod lines, is hardly calculated to give the board much standing in the minds of thinking people. There is nothing intended to reflect upon the integrity of the members of the Board. It is simply an example of the egotism of New York which assumes to run the morals of the entire country, selecting what pictures it chooses.

The average person who lives in New York and gets the New York atmosphere imagines that the United States is bounded on the north by Yonkers, on the east by Flatbush, on the south by Coney Island, and on the west by the Hudson River. Take away Wall street, Klaw and Erlanger, and George M. Cohan, and people in the real United States would be wondering where New York was. To my mind, this self constituted guardianship of the United States by a handful of professional philanthropists is an exhibition of nerve. The National Board of Censorship is a board which does not censor, according to Reading standards, and the manufacturers should either announce that the board is a

part of their general advertising scheme or else withdraw financial support from it, and let it get its revenue from outside sources. The matter is about as logical as if the Interstate Commerce Commission were financed by the Pennsylvania Railroad, or the Women's Christian Temperance Union were supported by the Anheuser-Busch Brewing Company.

Reading has no fight on moving pictures. It has no quarrel with the manufacturer. It has no row with anyone. It simply says: You people have been sending pictures down here which show crime, and you've got to quit it. Otherwise your exhibitor will have his license revoked.

THE GRUB STAKE MORTGAGE

American Film Mfg. Co. Release, February 8

When Jack Morton gave his finishing touch to his college education, he promptly went out West and soon found work as a mining engineer. Lonesome evenings taught Jack the value of good companionship, and, therefore, he saw much of Mary Walker.

Mary's father worked on the big dam. He was not shrewd—otherwise, Jim Blake, prospecting without success, could never have swindled the old man as he did. Blake had worked his claim for three or four months when one day, thoroughly disgruntled, it occurred to him to "salt" the

mine and raise some badly-needed finances on the strength of it. So he carefully filled the crannies in the rock with gold-dust, and having laid the trap, sought out Mary's father to tell him of the great discovery.

"I must have money to work that mine," explained Blake, "and if you will raise the necessary funds, and stake me, we'll go partners on the profits." The old man proved an easy victim, saw the one loaded vein, believed it real, and decided to stake the impostor.

He went to Raleigh, superintendent of the construction work, and told his tale. Raleigh, a man of ruthless, iron will, received a mortgage on the little hut in which the old man and his daughter lived. One week later Mary's father was suddenly killed in a mine blast, one of those accidents so common where the helpless souls are ever at the mercy of Dame Fortune.

It left Mary an orphan. The mortgage fell due, and, in desperation, Mary turned to the only friend she had—Jack Morton. He visited the worthless hole, his experienced eye soon saw the fraud, and torn between love and duty, decided to make a clean breast of the matter to Mary. Meantime, Mary had visited the superintendent, Raleigh. He, quite without heart, demanded the money or the home at once, but finally promised to send Jack to investigate, promising that if Jack's report was favorable, he would turn back the mortgage. This was the crisis that faced Jack on his return Manfully, he went again to the hole hoping to find some evidence of gold. At the hole, he found not gold but Blake, and in the tempestuous talk that followed, Blake taunted Jack that a word from Jack to Raleigh would give the home back to Mary. Jack indignantly refused. Mary was summarily ejected. Jack then produced his own meagre savings, satisfied Raleigh, and asked Mary to marry him and occupy the house that had been her girlhood home.

This is in every sense the exception in Western pictures. The photography is superb, the scenes staged amid a scenic grandeur that will remain long in the mind and the story is well acted, charged with action and carried to a logical conclusion.

MANAGER FLANIGAN, OF UNIQUE THEATER, VOICES SOME OPINIONS

Mr. Flanigan, manager of the Unique Theater, on East Fourteenth street, for moving pictures and vaudeville, who in times past has made desperate efforts to avoid being entrapped into an interview with a newspaper reporter, has at last succumbed to the persistent onset of one of our staff.

Mr. Flanigan has been manager of the Unique since its opening three and a half years ago; he has availed himself of the opportunities afforded him for observation of public sentiment in moving pictures, and we find Mr. Flanigan giving, perhaps, more than the usual amount of thought to what is best for public welfare in the motion picture theater.

Says Mr. Flanigan: "Business is always good here—all day long we have people streaming in. We have tried to make this the best moving picture house on the East Side. The people who frequent this theater feel safe from many of the disagreeable conditions met with in some other moving picture theaters. We maintain order at all times in our house. If anyone happens along who is objectionable in any way, or who is liable to cause any disturbance, we just refund their money and ask them to leave."

Mr. Flanigan was asked what he thought of the matron idea. Said he: "I don't think it could be made practicable. It would be a very difficult matter to set aside a portion of a theater for the use of children. The theater would often be at a great loss thereby, as there would often be times when there would be practically no children coming in, and adults would require to be turned away in consequence."

Mr. Flanigan thinks that the best protection is given children by prohibiting their entry unaccompanied by parents, unless over sixteen years of age. He also is of the opinion that the place for children to be shown moving pictures is in the schools. "A couple of afternoons a week," says Mr. Flanigan, "should be partially devoted to a moving picture entertainment for the children, showing them scenic, industrial, and other films which are for their education and good. They can learn more in five minutes from a moving picture than in two or three hours of poring over books. There has been a wonderful advancement in the quality of Independent films in the past year." Continued Mr. Flanigan: "The public want good films and they show it by the manner in which they applaud a good film when they see it."

He is of the opinion that a little vaudeville of the right kind, sandwiched in, is not a bad idea as it breaks the monotony of the continual run of pictures and rests the eye.

FOREIGN TRADE OPPORTUNITIES

(Inquiries in which addresses are omitted are on file at Bureau of Manufactures, Washington, D. C. In applying for addresses refer to file number.)

No. 7861. Cinematograph Films.—An American consular officer in a Mediterranean country report that a business man in his district desires to be placed in communication with American manufacturers of cinematograph films. He states there is a large local demand for moving picture films, which is at present largely supplied by Italian and French houses. The inquirer desires to represent American manufacturers in this line for the country in which he is located and states he is in a position to push the sale of the same. Correspondence in English, French, or Italian is invited, with prices, terms, and conditions. Desirable references can be furnished.

AFTER MASS, Sunday, January 28th,

GET THE MASSES

with Marion Leonard in first Rex Second Release

MADAME METHIVIER

One of George Kleine's Eclipse Players

Madame Methivier, whose picture is seen upon the right, is one of the most talented actresses now appearing in Picturedom.

She is a woman fortunate enough to be endowed with all the necessary beauty, personality, and talent, that assure her success as an actress. Whatever part she is to play she does well, without any apparent effort. The simplest actions are often the most difficult to perform upon the stage; nothing seems to be impossible for her. Whatever the situation or part may be, she goes through it as if it were part of her own life; she seems to be able to live the life of the character she is assuming. In every sense she is a finished actress, and her powers are just as well appreciated when seen upon the canvas as upon the stage.

After appearing several years with the foremost companies in Europe, taking leading parts with the best known players, she has established an enviable reputation for herself. Her latest triumphs have been achieved at the Odeon theater in Paris, where she is a general favorite.

It was a master stroke of the Eclipse Company when they induced her to join their forces. Her acting delights audiences all over the world, instead of just a few hundred fortunate enough to attend the Odeon.

Two recent Eclipse productions in which she appears are: "The Miracle," released December 20, 1911, and "The Gambler's Wife," to be released February 14, 1912.

In the former subject, "The Miracle," Madame Methivier with Madame Duce of the Sarah Bernhardt theater of Paris, help to make this film one of the features of the year. The story is one which appeals to everybody, and can possibly be produced more realistically upon the screen than upon the stage. It offers the players the greatest opportunity to display their ability, and we can safely say they do.

In the latter subject, "The Gambler's Wife," Madame Methivier as "the wife" shows her great dramatic powers to advantage. At first, as the wife of the artist, she appears as light hearted as any happy woman could be. And later, when her husband has fallen into the clutches of gambling, she shows herself to be a woman of remarkable strength of character. She doesn't lose courage for a minute, but does everything in her power to bring about his return to his studio and home.

The scene in which she pleads with him at the gambling house needs no spoken words; her facial expression and actions are sufficient to tell us just what the lips should be saying.

No doubt plays like these, performed by actors and actresses possessing the ability of Madame Methivier, are going to place the film business upon the highest level.

MADAME METHIVIER

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OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED
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OUR STAR—YOUR FAVORITE!

MARION LEONARD

SCOOP!!

WE'VE GOT 'EM!

The Famous Marion Leonard "Gems."

YOU'LL GET 'EM!

"Scoop" isn't the word!

Thousands of dollars have been spent on the Marion Leonard Gem Productions! They're superlative!

REX has purchased the famous Gem negatives—Marion Leonard at her best twenty-six times—and thereafter!

You've been hungering for a **SECOND REX RELEASE!** Digest this:

REX will release the Marion Leonard Gem Masterpieces as the **second REX release,** beginning Sunday, January 28th, 1912.

Five Million People Visit the Picture Theaters Daily!

Sunday, January 28th, the number will be doubled!

The double **REX** will double your banker's respect for you!

WHAT'S IN AN AIM?

Marion Leonard in first Rex Second Release, **Sunday, January 28th,** will answer the question!

EXHIBITOR, EXHIBIT HER!

Second REX Release—Good Film, Plus.

Sunday, January 28th—the new era in filmdom.

HAPPY?

THE REX MOTION PICTURE CO.

573 ELEVENTH AVENUE NEW YORK CITY

P. S.—Your exchange knows you want it, but REMIND THEM! Rexunday!

Sold through Motion Picture Dist. & Sales Co.

HOW THE WORLD WILL READ THE TITLE OF THE FIRST REX SECOND RELEASE:

The Defender of the Name

דער פערטהיידיגער פון דעם כבוד פון דער פאַמיליע

Il Difensore del Nome

Der Verteidiger der Familienehre

El Defensor del Nombre

ЗА ЧЕСТЬ СЕМЬИ

Le Defendeur de l'honneur

Ὁ Ὑπερασπιστὴς τοῦ Ὀνόματος

Obronca honoru Familiynego

A CSALÁDI BECSÜLET VÉDŐJE

辯護之士之譽名

AND ALL THE OTHERS

MISS MAY BUCKLEY

One of the most valuable acquisitions added to the acting company of the Lubin Picture Film Plant is Miss May Buckley, a leading lady of wide experience and reputation. Miss Buckley has been featured, almost starred,

by many of the most powerful theatrical producers of the country. One of her early successes was the charming performance of Luey Tsing in the "First Born," first produced in San Francisco. As theatrical news travels long distances and very quickly, managers asked who was this mere child that had made a hit that was talked about for four thousand miles across the country. When little May was at liberty large salaries were offered and she was not put to any trouble to get engagements that were envied by clever players twice her age.

In the production of "The Manxman" Miss Buckley came very near dividing the honors with that eminent star, James O'Neill; the role was a very intense one and helped to make the young lady's fame and fortune; other notable engagements were with John Drew, Annie Russell and Raymond Hitchcock. The variety of plays demanding versatile ability, and in all cases earning the appreciation of the critics, the public and the stars she supported. It is now understood that photo plays not only require pantomimic action but finished and intense expression, and Miss Buckley is an artist that will make the Lubin films famous from end to end of the country.

Viewing the fact that this finished actress has been a valuable quantity to such managers as Charles Frohman, Henry W. Savage, David Belasco, Liebler & Company and George Edwardes, the Lubin Film Company certainly are selecting some talent.

Galveston, Tex.—The Majestic Moving Picture Theater was damaged by fire to the amount of $500.

Chicago, Ill.—Ed Rothe will erect a new one-story addition to the theater at 7815 S. Halsted street at a cost of $4,000.

Cleveland, Ohio.—The Marquis Amusement Co., capital $10,000, Wm. H. Coonts, Carl B. Ford and Francis B. Marvin.

New York, N. Y.—Work has just commenced on the new Palace Theater to be erected at 47th and Broadway by Martin Beck.

FILMING THE WHITE PLAGUE

On the alert to secure film subjects most interesting and valuable to the human race the up-to-date film manufacturers are pressing into service every phase and circumstance of modern institutions.

The world's largest sanitarium for the treatment of tuberculosis is located in the Adirondacks, and is known as the Ray Brook Sanitarium. "A New Lease On Life" is a most appropriate title for a moving picture woven around the experience of a man who by dissipation and failure to follow nature's laws, became the victim of that ravager of the white race, entered the Ray Brook Sanitarium, and by studiously following the rules laid down, he was given a "new lease on life."

The most interesting phase of a subject of this kind is that every one of us who has the intelligence to recognize true conditions in large centers of civilization, knows that he is walking shoulder to shoulder, and hip to hip with death. And that at any time through overexposure, over-work, or some other act of intemperance death is liable to get the hip-lock on him and crowd him off the thoroughfare. For this reason this subject, "A New Lease on Life," must appeal strongly to every intelligent spectator when it is thrown upon the screen, for it will show him every step, and every measure in the process of breaking loose the death grip of tuberculosis should he become a victim and discover it in time to take the treatment that the hero is shown as taking in "A New Lease on Life."

The Republic Film Company is to be congratulated on

their enterprise and the service they are rendering humanity in showing these things to the public in the form of two 1,000-foot reels of romance.

Racine, Wis.—John C. Wagner has purchased property on Sixth street and will build a $6,000 vaudeville theater.

Gasper, Wyo.—W. R. Sample, proprietor of the Bell Theater, will erect a new opera house on Center street near the Bell Theater.

NOTES OF INTEREST

The H. A. Mackie Company, Inc., general supply company for moving picture machinery and supplies, will remove their place of business from 853 Broadway to 21 East Fourteenth street about February 1.

Mr. Joseph Marentett, of the Washington Film Exchange, has been in the city during the past week.

NEW COMPANY

Mr. F. F. Byron, of Boston, and Mr. C. W. Spanuth, of New York City, have formed a co-partnership under the name of the Feature Film Exchange, with offices located at 795 Washington street, Boston, Mass.

The offices are equipped up-to-date and a reception room is maintained for all the profession, where all leading theatrical and moving picture papers and magazines are on file for perusal.

The new factory, for the past four months under construction by the American Film Manufacturing Company, was given the finishing touches last week. The factory force was moved to the new quarters at Evanston and Devon avenues, where they will have generally increased facilities and more room. The new structure was erected at a cost of $50,000. The realty occupied adjoins the best residence section on the North Shore and was purchased from Edward Hines, the lumber magnate, whose holdings in that neighborhood are extensive. The American has neglected nothing that will make for more and better work. The universal popularity of its films demands those refining touches that can only be given where the working facilities leave nothing to be desired. The dark rooms and studio have been given especial care and possess some features quite new to motion picture work.

State of New York Assists Republic Film Company

An all-satisfying film, "A New Lease on Life," which embodies athletic, educational, scientific, sensational and romantic features, is soon to be issued by the Republic Film Company. This film ought to satisfy everybody. The scientific role is played by Dr. De Grosse, the eminent bacteriologist at Saranac Lake, one of the largest institutions for the cure of consumption in the world.

The hero of the story goes through an entire course for the cure of incipient tuberculosis, and the cure is shown in so simple a manner that it can be followed in your own home in the city or country. The wonderful object lesson that this will teach can be appreciated when mention is made of the fact that every second of the day a life is sacrificed to the Great White Plague which could be saved if people will only follow the practical demonstrations shown in this film.

An ice-skating race, won by Champion Baker, in which all records were broken for a quarter of a mile, as well as a game of hockey on ice, will meet the approval of lovers of sports. To those seeking sensationalism, a race between two sleighs, a fall of sixty feet down the side of white mountain and a fight between wolves and a pack of ferocious Alaskan dogs or huskies will undoubtedly prove satisfactory.

The beautiful romance carried on throughout the entire story will hold the attention of every one from beginning to end.

La Mesa, Cal., where is located the Western studio of the American Film Manufacturing Company, seems to be rapidly gaining popularity as a home for motion picture manufacturers, as several companies have recently announced their intention of locating either in La Mesa or the beautiful country adjoining. The American company has always contended that the average citizen was a California enthusiast whether he had been there or not. Hence the American has largely exploited the beautiful backgrounds seen in its pictures.

Detroit, Mich.—The Washington Theater Co. will erect a new theater at Clifford street and Washington boulevard.

San Diego, Cal.—Fulkerson and Edwards have plans for a new Mirror Theater to be six stories and cost $30,000.

A FLY CAN JUMP

40 times its own length, scientists say. Has it occurred to you that this is LEAP Year? We are making a leap into the future of film-perfection at the rate of 1,000 FEET A LEAP! Make a few bounds yourself! There are none to Rex Quality!

ON THURSDAY, JANUARY 25TH

(Just one month after Christmas, but not too late yet for another gift)

We are giving away a thousand feet of chuckles with

"A Sane Asylum"

YOUR PATRONS WILL BE CRAZY ABOUT IT!

It's as funny as Bryan's aspirations for a presidential nomination! It's as funny as most of the comedies that you run are NOT, and that's several comparison! It's like the man who wears No. 12 shoes—every foot is a laugh!

IT'S A COMIC UPROAR!

HAVE YOU SEEN THE ANNOUNCEMENT ON ANOTHER PAGE OF THE SECOND REX RELEASE? FIND IT! MORE PROSPERITY! You've been HUNGERING for a second release. Here's FOOD for thought!

REX

Rex Motion Picture Mfg. Company

573 ELEVENTH AVENUE
NEW YORK CITY

Sales Co. says exhibitors who run "A Sane Asylum" don't need a straight jacket!

Read Reflect Respond

AND THEN

GET A REP

We give you Quality, Perfection, Originality, and we are only in our infancy.

SATURDAY, FEB. 10th, 1912.

"MOTHER'S OLD ARMCHAIR"

A beautiful story of a homely gift which brought happiness and prosperity.

SUNDAY, FEB. 11th, 1912.

"THE RECKONING"

Another of our Arctic Masterpieces that is making a "REP"utation for us.

COMING

"A NEW LEASE ON LIFE"

A picture that will appeal to lovers of Science, Travel, Education, Drama and Sensation. Endorsed by the Clergy, Press, Educators, and the Medical World.

Jan. 27th—"BLUE RIDGE ROMANCE."
Jan. 28th—"POWER OF INNOCENCE."
Feb. 3rd—"WHEN MEN LOVE."
Feb. 4th—"NORTHERN HEARTS."

Republic Film Co.

145 W. 45th Street :: New York City

Fill out this blank and send to us for FREE LITERATURE AND PHOTOS.

NAME .....

STREET .....

TOWN .....

THE TURMOIL

By Lindsay Bancroft

(Concluded.)

WIZARD:
What motley crowd is this before me waits
For speech and audience? Mummers they or waifs?

CARL:
These be the rest of us, O worthy wizard
In th' Independent ranks, from A to Izzard.

WIZARD:
Our interviewing, then, is no mean task,
Should we of each one his opinions ask;
Therefore, we will abandon our first plan
And greet ye all as one rebellious clan.

FIRST EV.:
Now that's the talk, get off the earth, ye scum,
Or keep your wagging tongues most strictly mum.

WIZARD:
Full several years agone, as ye all know,
'Twas I invented all things here below;
Including moving pictures: there's no doubt
Some trifling thing I didn't think about,
But th' patents cover it, my attorneys say
The courts have stopped that trick of disagreeing,
In me ye live and move and have your being;
If but my hand I raise, your builded fame
Shall to oblivion pass from whence it came.
(Here the Inds. all slowly collapse to the floor, and remain inert; all except a trim little girlish figure at extreme rear.)

FIRST EV.:
The bluff has worked, the old man is a wonder,
For sure his speech has made the crowd go under.
What bold young creature's this who stands erect
A comely gem, forsooth, and bright——

MARION (advancing):
Correct.
I'm but a new one in the maker's ranks
So for the invitation here accept my thanks.
I've heard of your "injunctions" and such rot,
And what you'd do to us when th' chance you got;
But, gentlemen, ye should be full of shame
To daub with mire the Wizard's own good name.
My sympathies are his; he really thinks
He DID invent the "star"; O what a jynx
Ye put upon his usefulness to man
By tying him to such an ungodly clan.
Know ye why these my comrades on the floor
Lie speechless and unmoved (d'ye hear them snore),
It is because the tale the Wizard told
Is ancient history. And within our fold
We've all been so o'ercrowded with success
We SLEEP at every chance. That's all, I guess.

FIRST EV.:
Wake them again, now for the deadly blow
When of our latest triumph they shall know.

WIZARD:
The world should know that we have now obtained
Reissue of our patent; all is gained.

BERT THE IMMACULATE:
Aw shucks, let th' Kenyons speak to this poor dolt,
And th' Wizard's squib o'erthrow with thunderbolt.

IZZY:
Let's beat it, fellows, these bum foes are dead
Let's get a Rep, and we'll be Miles ahead.
(Independents now arise again.)

LEW BINN, THE SHINING ONE:
One thing is plain, the plans we came to make
Are nothing worth; shake, Independents, shake.
Old timer as I am in this bum game,
I've made much better pictures since ye came;
Beneath the sign of Liberty's sweet bell
Ill feeling toward a rival cannot dwell.

ANOTHER EV.:
I too would urge the Wizard end the fuss
Of false injunctions.

LAWYERS, SERVITORS, ETC.:
Twenty-three for us.

ECLAIR

PHENOMENAL INCREASE IN POPULARITY—Eclair advertising methods backed by Superior films result in a flood of testimonials from Exhibitors who are being financially benefited.

COMING TUE., JAN. 30
A canine Drama film by Lawrence McGill

Man's Best Friend

Introducing "GYP," the famous Blue Ribbon Pomeranian Dog, supported by a strong cast of Eclair Favorites.
HANDSOME PHOTOS AND LITHOS.

THURS., FEB. 1
Comedy and Education

Willie Plays Truant

with the wonderful Eclair child actor in the leading role.

Educating the Blind

an odd and interesting subject.

Get on Our Big Mail List for Regular Weekly Information

NEW STOCK PHOTOS
LARGE SIZE
SET OF EIGHT
$1.50

ECLAIR FILM COMPANY

Send for New Book and Particulars, Free

Office, Studios and Works at FORT LEE, N. J.

Sales Co. Sole Distributors

BILL DIAMOND:

Good, let's instanter quit this quibbling rot
You others may have time for 't; I HAVE NOT.

THE PARISIAN BROTHERS:

Zis is ze entente cordiale, mon dieu,
Americaines be brothers, viola tout!

KINNEY McCULLOUGH:

Thus far we've held aloof from your debate,
But we'll express our views, ere 'tis too late;
The bickerings 'tween the Patco and the Sales
Are like two kids that know not what them ails:
One thing the General seems to have forgot
He's not the only Johnny-on-the-spot,
And when a Yankee says he'll make a film
Ten thousand fake injunctions cannot kill 'm.
Ten thousand patent lawyers cannot cover
A thing the public wants; all is not clover
In legal pastures; let the strife now cease.

MARK THE CHAMP.:

Amen, say I, to Moving Picture peace.

ALFRED THE GREAT:

Good friends, this is a fitting time to stop
And go your several ways; let quarrels drop
And scan the future for the pictures' sake:
Cut out the cowboy stuff and good things make.
Throw something, too, of learning in your wares
He best succeeds who for next year prepares.
God's benison go with you: Banish "blues"
And send along two dollars for the "NEWS."
(Doxology.)

CARL to IZZY, THAN, REP and MARK:

(In cloak room)
What think ye of such high societee?

MARK:

Just like a peace pact a-la-Carnegie.
Exeunt Omnes.

MODERN HISTORIC RECORDS

When last summer The Tribune published a report of an interview with Mr. Alexander Konta, the founder of the Modern Historic Records Association, considerable doubt was expressed of the likelihood of an early realization of one of his statements, to the effect that ere long the stenographic reports of public meetings, the sessions of legislative bodies, trials at law, and the like, would be supplemented by phonographic and vitagraphic records.

If it is safe to prophesy only when you know, it is wise to make your prophecies come true when you can. This, so we are informed, is what the Modern Historic Records Association, whose honorary presidency has just been accepted by President Taft, purposes to do in the case of Mr. Konta's prediction. The society will ask permission of the managers of the national conventions of both parties to take both phonographic and vitagraphic records of their sessions. It is not likely that the request will be refused, so that probably it only remains to be seen how far the present stage of the mechanical development of these inventions will prove adequate to the association's demands. The assurance has been given that the records can be successfully taken, but at any rate the experiment will be an interesting one. Of its complete success sooner or later there can be no doubt whatsoever. In the world of invention supply has never yet failed to meet a real demand.

Apart from its serious purpose, the undertaking will be worth watching for the effect it may have upon the future behavior of public gatherings. It will enable leaders, followers and opponents to see and hear themselves as others see and hear them in moments of intense activity, in suspense, in victory or in defeat. Many a national convention has deserved to pass into history in a visible, audible record, with banners waving, bands blaring and members shouting themselves hoarse for the candidate of their choice or against him of the other faction. Certain it is that the Modern Historic Records Association allows no time to elapse before starting seriously upon a field of service to history whose scope appears to be practically illimitable.

OF INTEREST TO EVERYBODY

A general supply bureau, to be known under the name of The General Film Publicity and Sales Company, has been incorporated in New York under the laws of the state of New York, with H. A. Spanuth as president, and Louis H. Cohn, secretary and treasurer.

This corporation proposes to meet satisfactorily and practically all the needs of the trade. The following are the purposes for which the company was formed: To buy, lease, operate and sell moving picture theaters; to sell state rights

H. A. SPANUTH

of special feature films of foreign and American manufacturers; to enable the prospective buyer to obtain any and all kinds of machinery pertaining to the exhibition or manufacture of the moving picture, the company beforehand having obtained the right to sell all same; to supply high-class moving picture entertainments for the parlor, school, or any social or educational organizations.

A special department has been inaugurated for the purpose of manufacturing strictly commercial, industrial, educational, scientific, and general advertising films, and where the filming of advertising matter will be handled with care.

Also there will be an emergency department, where operators or camera men with standard cameras at reasonable prices can be obtained.

Each of the above departments will be in capable hands—every branch of the motion picture business will be under the supervision of men who have had years of experience in the manufacturing, publicity, exhibiting and producing end of the business.

Mr. H. A. Spanuth is president and general manager of the General Film Publicity and Sales Company, Room 1,002, 145 West Forty-fifth street, New York City.

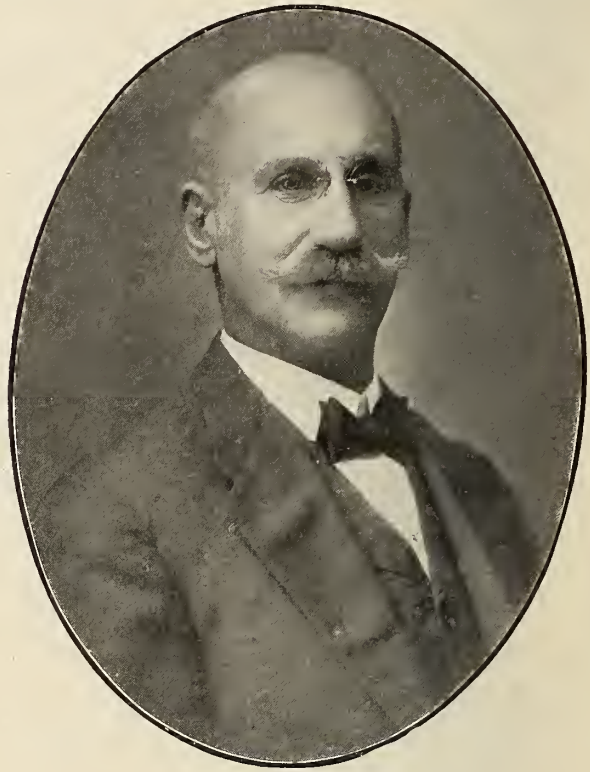
Mr. Louis H. Cohn, the secretary and treasurer of the company, is a man largely interested in the moving picture business in all its various phases, and a man of great executive ability.

Mr. Walter C. Smith has charge of the scientific and educational department for handling and taking charge of the careful carrying out of any church, school, or parlor entertainments. Mr. Smith has had connections in this line for a great many years and is a most capable man in that end of the business.

The buying, selling and leasing of moving picture theaters is in the hands of Mr. Walter Webb, a well-known and successful real estate broker.

Already some arrangements are pending with the Board of Education regarding the supply of educational and recreative films.

There seems to be a real need for a bureau of this sort in the trade. Judging from such occurrences as the parlor entertainment given just recently by Miss Anna Morgan where many society people, who previous to this had never



LOUIS H. COHN

seen a moving picture, were delighted and enlightened, there is a good field opening up for that department of the business.

Every manufacturer of films or supplies, exchange men, jobbers, exhibitors, or anyone interested in, or connected with the motion picture business, should send his address to this company. We are inclined to believe that the trade in general will be benefited by a company, conducted by able men, along the above lines.

The General Film Publicity and Sales Company took their first picture on Wednesday, January 17, the subject of the picture being the reception of Cardinal Farley, views being taken at different points of his route from the pier to the cathedral. They have also some excellent views of the illumination at St. Patrick's Cathedral.

Bedford, Ia.—Miss Nettie Brown, of Skidmore, has purchased the Fern Theater and will manage same.

Newburg, N. Y.—Plans have been prepared for the new Broadway Theater which is to be established in the Dewey Building.

New York, N. Y.—Martin Beck is to erect a new Palace Theater at 47th and Broadway.

Macksville, Kans.—Arch, Mann and Gerow, of Hutchinson, Kans., have prepared plans for a new opera house to be erected here.

Chicago, Ill.—The moving picture theater of Abraham Hoffman at 1356 W. Madison street was damaged by fire to the amount of $200.

Boston, Mass.—Gem Amusement Co., capital $50,000, C. B. Reed, L. C. Fisher and C. L. Hatch.

HEAVEN'S MESSENGER

HAND COLORED—925 FEET—MAGNIFICENT

RELEASED SATURDAY, FEBRUARY 3

A DRAMA SHOWING A TINY BABY LIKE MOSES OF THE BIBLE FLOATING IN ITS CRADLE DOWN THE STREAM TO SOFTEN THE HEART OF ITS STERN GRANDFATHER

A PICTURE THAT PULLS AT THE HEART-STRINGS

AN EXTRA CHARGE OF $20.00 FOR THE HAND COLORING

GAUMONT INDEPENDENT

H A N D

The Babe Floating in Its Tiny Cradle

C O L O R E D

TUESDAY FEB. 6 FIRST GAUMONT COMEDY RELEASE AND THEREAFTER EVERY TUESDAY **TUESDAY FEB. 6**

THE CRIPPLES' COURTSHIP

A refined comedy— A Funny Idea—Funnily acted and finely staged.
SATURDAY, FEBRUARY 10, THE FIRST GAUMONT SPLIT

THE WATERMAN'S BRIDE AND THE RED MOUNTAINS OF THE ESTEREL

A dramatic and emotional picture that will give a thrill to every person in the audience. Taken and staged amidst the beautiful scenery of the Ardenne Mountains

968 FEET RELEASED SATURDAY, FEB. 10.

A daintily blended scenic that your patrons will recognize as a masterpiece

THE CHRISTIAN MARTYRS

(RELEASED SATURDAY, JAN. 27)

Remember, this hand-colored feature must be ordered now. It is the latest moment to order it from us.

THE RELEASE DATE OF **THE GAUMONT WEEKLY JOURNAL** WILL BE ANNOUNCED LATER

ORDER OUR FILM AT ONCE FROM

Gaumont **GAUMONT COMPANY, FLUSHING, NEW YORK** Gaumont

AGENTS

TWIN REX AT LAST

Cheer Up, Christmas Isn't Over! Rex Gives Exhibitors Two a Week!

We hardly know how to start, knowing how you will start at the news. A twin Rex! Rex originally came into the motion picture field like a thunderbolt; the announcement of its second release came like an earthquake, and people are still shaking—with glee. Exhibitors have clamored, demanded, besought, prayed and hoped. But Rex calmly continued to produce its single masterpiece each week. Of course, there was a reason. Rex has a reason for everything it does, and generally it's a good one. Rex would not countenance the treason to the interests of the industry and the welfare of the exhibitor by producing quantity to the detriment of quality. Rex waited until it could produce two releases a week, and still maintain the lofty standard to which it has hitherto adhered.

Rex has just purchased the first twenty-six releases of the now famous Gem Motion Picture Company, and will release the much-discussed Marion Leonard Gem negatives as the second release, beginning Sunday, January 28. These films have had more wholesale commendation, more superlative praise and unequivocal endorsement than any other brand in the industry, and a phenomenal and unprecedented feature connected with them is the fact that long before the first release date their merit and unusual type and tone were popularly known and unanimously lauded.

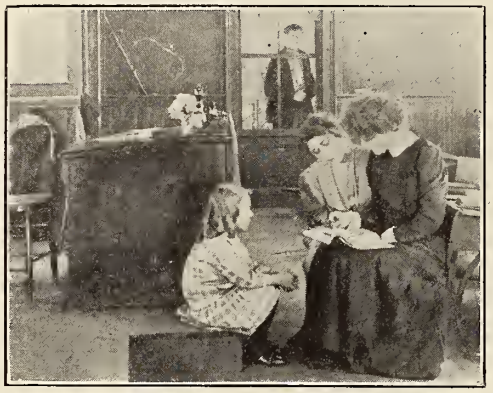
The entire trade has been looking forward to the day when Marion Leonard, favorite of film favorites, would make her first public reappearance on the screen; the entire trade has long been looking forward to the advent of the second Rex release; so now that Rex has appropriated this notable product for their second release, the double Rex will be a double pleasure—as well as a double profit.

Without doubt, this is the most cheerful news of the week, and the most optimistic and sanguine, from the exhibitors' standpoint, in many weeks. Rex is synonymous with paramount quality and consistent merit. Exhibitors have learned to accept Rex as an advertisement for the house. It's a film that never takes a vacation—it is always perfect in technique and construction, beautiful photographically, invariably with a strong, unusual plot and elaborate in detail and execution. These remarks are but an echo of what we all know; in acquiring the Gem negatives for the second release we cannot but anticipate a new era in filmdom, of which Rex is the happy harbinger.

Of the Marion Leonard productions themselves, little more need be said than we already are familiar with. Detailed reviews have appeared in this and other trade journals. They are an epic of film perfection. The dramas reach down into the depths of us, penetrate under the surface of things, show the shallows of life and the deep, dark places of the world, and ourselves as others see us, with our little weaknesses and our weak strength. They teach the things man knows and forgets; they translate man's fractious rebellion against Fate, and Fate's inevitable and eternal victories; they preach the ways of the world and his wife. The comedies are sweet, charming, refined, and, like all perfect humor, they have a tinge of seriousness, a note of mystic yearning for things beyond our reach; they are like the sweet smile of one who has known sadness, like the innocent laugh of a babe, knowing only its own purity and the bliss of dreary things unknown. They are talking pictures.

The Rex Motion Picture Company, with its characteristic initiative and inventive ingenuity, are issuing in connection with the Marion Leonard releases a beautiful lithographic reproduction in seven colors of the famous star. Rex has always been supreme in the poster field, but this latest coup is far in advance of anything they have ever done before, and therefore a little further in advance of anything any one else has ever done before.

Exhibitors, rejoice! Be twice as happy as you were before. The Rex twins will be the original gold dust duo.



READIN', WRITIN' AND 'RITHMETIC
Released January 28.

THE DEFENDER OF THE NAME
Released January 21.

SCENES FROM "MIGNON"—SOLAX RELEASE

Top Cut—Guglielmo entertaining Philina and Mignon, his protege, is jealous!
Bottom Cut—After tbe fire. Mignon is being revived by Guglielmo.

WILLIAM LORD WRIGHT'S PAGE

THE one hundredth anniversary of the birth of Charles Dickens will come on February 7, 1912. England, even more than the United States, is making preparations for the celebration of the centenary of the great novelist. A leading motion picture firm has been gathering material for a film showing many of the Dickens characters in the actual localities referred to by the author. In carrying out this plan, the concern has utilized the services of Thomas Bentley, a well-known impersonator of Dickens' characters, who visited Canterbury, the scene of much of the action in "David Copperfield," and was camerized as Mr. Micawber—high beaver hat, small clothes and all—while walking through the quaint streets of the charming cathedral town. The release of this film will be eagerly anticipated by the hundreds of thousands who love the characters in Dickens' novels. It is bound to become very popular.

* * *

Very likely a number of the producers will appropriately observe the Dickens centenary by releasing film stories taken from Dickens' novels. The time is ripe, there is a receptive public, and films of such character, when faithfully and carefully enacted and presented, invariably entice others than the regular patrons to the moving picture show. Many great film stories gleaned from Dickens' works have been released in the past. Thanhouser, Edison, Vitagraph and other concerns have given the public life portrayals of great incidents in the better known novels. However, there is room for more. Right now the more cultured of the great audience partial to cinematography are peculiarly receptive to Dickens. Such releases enhance the standard of the picture theater and, like Dickens' novels, can be enjoyed again and again.

* * *

While stories from "Our Mutual Friend," "David Copperfield," "A Tale of Two Cities," "Oliver Twist," "Dombey and Son," etc., have been films from time to time, most of the producers have strangely overlooked the possibilities for comedy that lurk in the great writer's earlier novel, namely "Pickwick Papers." So far as the writer knows, no story from this work of comedy and character delineation has been filmed in recent years. I have been scanning the pages of the News to see if some director has not finally utilized "Pickwick Papers" for a series of comic releases but up to date nothing has materialized. Perhaps we are anticipating and along in February, Thanhouser, Vitagraph, et al., will blossom forth with a series of Mr. Pickwicks, Winkles and Tupmans. However, we are willing to wager a good deal that there is not a film in the safe derived from this work of genuine humor.

* * *

When Dickens wrote "Pickwick Papers" in the form of a weekly continued story paper, he was in the early twenties. His ideas were fresh with youth and he turned to his task with juvenile enthusiasm and budding genius. To the real lover of Dickens, "Pickwick Papers" is a volume that shows signs of wear and tear. The book can be opened at any page and the reader is immediately plunged into adventures naturally humorous. Again we repeat, with the real comic film so sadly lacking, we cannot understand why the rotund Mr. Pickwick has not been invited to perform on the screen. He would prove to be an instantaneous hit.

* * *

Here is a tip for the ambitious writer of scenarios. Take up your copy of "Pickwick Papers" and read the adventures of the vivacious and elderly Mr. Pickwick, the unfortunate Mr. Winkle, and the poetic Mr. Snodgrass. Then there is the witty Mr. Samivel Weller, jolly Mr. Wardle and Mr. Alfred Jingle, of Nohall, Nowhere. The Pickwickians visit Dingley Dell. Mr. Tupman becomes the accepted lover of Miss Wardle, spinster sister of Old Man Wardle. Mr. Jingle plots and steals the affections of the spinstress. They elope. The chase and Jingle's triumph. Here's material for reel number one. Then Mr. Pickwick's unfortunate matrimonial experience. The world-famous breach of promise suit, Mr. Pickwick's incarceration in prison, where he meets and saves the life of Mr. Jingle. The election contest between the Blues and the Buffs—Oh, there's a gold mine of humor and drama in "Pickwick Papers!" The unfortunate experience of the Rev. Alfred Sniggins with the Bricklane Ebeneezer Temperance Society would, in itself, make a corking good comic film. Now go to it!

* * *

Dickens' "Sketches by Boz" is another undeveloped mine of good things for the enterprising film producer who wishes to branch out in his Dickens' productions and release something new. The stories are also among the first to be written by Dickens and overflow with his sprightliest fun and humor. The boarding house tales, the story of the picnic aboard ship, "Mr. Minns and His Cousin," all contain possibilities that if faithfully collected and honestly presented will furnish untold delight to appreciative audiences. We believe that the manufacturers will not overlook the centenary of Charles Dickens and that all of the leaders will give up ably prepared and enacted Dickens stories. However, many of the lovers of Dickens would like something new. The more popular works of Dickens have been filmed, so now delve a little into other Dickens stories, just as well known to the well read, and give us something else. Only the surface of Dickens has been touched. His great genius has given the scenario writer and the producer material for an untold fund of entertainment and instruction.

Philosophical Sayings

What has become of the old-fashioned man who thought moving picture shows were born of the devil.

The moving picture operator is of few days and full of trouble.

The moving picture manager said let there be light and there was light.

Spare the picture show and spoil the child.

Dr. Cook never was colder than an audience during a rainy film.

Pictures to the Rescue

When the frost is on the window
And the pump is frozen hard.
And the "Beautiful" is drifting
O'er meadow and front yard—
Don a pair of woolen mittens,
Just plow boldly through the snow.
Never, never mind the weather,
Drop into the picture show.

When the frost is on the window,
When the sleigh bells loudly chime,
And the mercury takes a tumble—
Jack Frost's working overtime!
Grab your uncle's heavy ulster,
Take the garment lined with fleece.
Never, never mind the weather,
Do not miss the first release.

When the frost is on the window,
And the ice forms in the pail,
When the frigid breezes blowing
Carry forth a storm of hail,
Snatch old granddad's ponderous arctics
Pull 'em over father's hose.
Never, never mind the weather,
Visit all the picture shows.

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

SUCCESS has followed the experiment of Henry W. Savage in reducing the price of gallery and balcony seats in his two New York houses, the Lyric and Herald Square. Colonel Savage made a uniform price for his orchestra chairs at $2; the balcony seats he made $1 flat and the family circle 50 cents. Since the new scale went into effect the weekly receipts have greatly increased, and the demand for orchestra seats, on which there was no reduction, has increased also. This latter feature may be explained by the transfer of affections from the balcony to the orchestra by many who formerly had preferred the more elevated position—young men, you know, taking out their best girls, but who could not, for a minute, think of buying anything not less than the best but anything less than the most expensive.

This last week the Colonel gave his views as to the more important factors tending to deplete the "upstairs" portions of the expensive theaters.

"A hotel manager tries to keep all of his rooms filled, even if he has to charge less," said Colonel Savage. "An empty room at a hotel is a loss, and so is an unsold seat in a theater. How much better it is for me to have the balcony at the Lyric filled at $1 a seat than only half filled at $1.50. In that way I am keeping my plant working at full time, by offering a bargain that brings a profit not only to me, but to the theater patron.

"There are many things that have reduced the profits of the high-priced theatrical ventures. For the last five years the automobile has been a cause of lopping off about ten weeks from the average theatrical season. A man who owns an automobile has an amusement plant of his own which he is going to utilize rather than patronize my amusement plant —a theatrical attraction. The automobile owner and as many friends as his machine will hold take a ride into the country instead of going to see a play, and the theater manager loses that many patrons.

"Motion pictures and cheap vaudeville have reduced gallery patronage by about one-half in the same five years. The $20 or $25 a week clerk can spend 40 cents and provide himself and his wife with an evening's entertainment that ends early enough for them to get to sleep at 10 o'clock. Formerly the same clerk spent a dollar for the two in the orchestra of a melodrama theater or the gallery of a first-class house.

"These are two of the causes for the proportionate decrease in the patronage of the high-priced theaters. And with this decrease there has come a marked increase in the cost of production. There is an unwarranted competition between factions in the theatrical business that has prevented organization that would make the business more stable."

* * * *

"Ain't goin' to be no what."

"After motion pictures, what?" was a toast to which Percy Williams responded last week. There may be no "what" if motion picture shows increase in number, as all of the actors will have starved to death.—Brooklyn Times.

* * * *

The query in the foregoing was made by Mr. Williams. It was at the annual dinner of the Theater Managers Association in New York. Arthur Brisbane, the chief of the Hearst newspapers, who likes the looks of whole sentences of his own stuff printed in capitals, answered the vaudeville manager by saying there would be more and better pictures, concluding his cheerful and inspiriting after-dinner talk to the theatrical managers by saying that moving pictures constitute one of the greatest civilizing and educating devices ever invented and are greatly to be desired.

* * * *

A day or two after the dinner Mr. Williams made public his plans to combat the picture houses by building theaters in districts now looked upon as closed to all but the "movies." The vaudeville manager is thinking of erecting a stock theater near Amsterdam avenue and Ninety-third street, this city. Mr. Williams has had abundant experience in vaudeville and has a great and an efficient organization; it is safe to say if any man can combat the growing power of pictures he can.

But—if he fails: Who?

* * * *

Why should there not be room for all?

* * * *

The warden of the State Penitentiary at Canon City, Col., has been visiting Denver getting a picture outfit for his boys. He put in an entire afternoon going the rounds of the shows looking for ideas. He entered his "house" as a member of the regular circuit, so as to be assured of his supply. The warden smilingly declined the proffered services of an operator. "Don't need yours," he said. Canon City some time since put in a phonograph.

* * * *

Times change. There were days when Dusty Rhodes and his widely-traveled side partner would walk down the hot sandy road by the prison—if they dared go near its walls—with never a glance at its forbidding exterior. The days may be coming when Dusty and his pal will amble right up to the gates, peer through the bars, and sigh for the lot of the man who eats three meals a day, sleeps under cover every night and sees moving pictures and hears Caruso sing every Saturday afternoon. Do you catch the husky voice of Dusty, as he furtively glances about him and grabs Weary by what was once another man's sleeve:

"Come on! Let's throw a brick through a bank window!"

* * * *

Several members of the Comet Film Company are in Jacksonville, Fla., where they will spend the winter at their work.

* * * *

Robert G. Fowler, who is making a more or less leisurely trip from San Francisco to New York in a Wright aeroplane, has had remarkable success in the taking of moving pictures. The operator sits at Fowler's side, with his camera secured on a stand. Great care has to be taken by the driver to maintain an even "keel" in flight, to enable the operator to get a steady picture. The optical sensation in viewing the pictures is said to be novel, the spectator naturally being placed in the position of the aviator.

* * * *

William N. Selig, visiting in Minneapolis, was interviewed. "The day is near," said Mr. Selig, "when public schools of every large city will have moving picture equipment of their own, and geography and history will be taught on canvas instead of by the text-book. The movement in this

"Put Money in Thy Purse"

Shakespeare didn't say this with regard to POWER'S CAMERAGRAPH No. 6, tho' he could have, were he alive today.

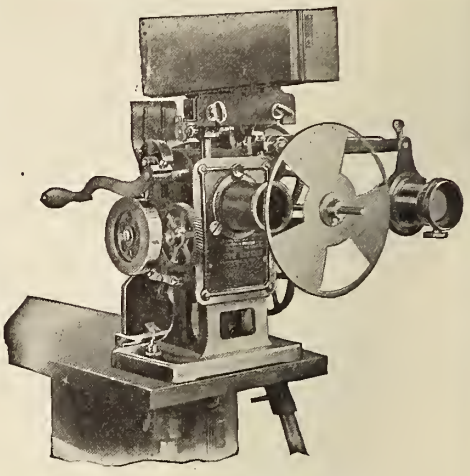
And we might add that as Shakespeare produced the best plays of his or any other age, so the best product today in the Moving Picture Machine Industry is **POWER'S CAMERAGRAPH No. 6.**

The best is the only thing you can afford; competition is keen, and if you don't get it the other fellow will, with the result that he will play to full houses; for the public is wise to **POWER'S No. 6,** and know it to be the only Moving Picture Machine which gives perfect results.

We are the pioneers in this industry, and our fourteen years' experience and skill have enabled us to produce this machine which is built for wear and tear, is guaranteed for a year, and projects a picture absolutely without flicker.

Our reputation is behind this machine; and we repeat that a **POWER'S No. 6** in your house will surely "put money in thy purse."

Catalog D is yours on request.



NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

direction already has assumed well defined proportions. In Chicago and New York moving picture exchanges are being established for the benefit of public schools that tend to adopt the moving picture system of instruction. All the most important film companies will send educational films to these exchanges and the local authorities will select from a long list the picture they desire to present to the students of their respective cities."

* * * *

The Feature Film Company, organized to "do any and all things incidental to the moving picture business," capitalized at $20,000, has been incorporated in Louisiana.

* * * *

Judge Ben B. Lindsey, the famous head of the Juvenile Court of Denver, in a recent letter said:

"I do not know of any one single thing at the present time that interests me more than teaching children through moving pictures. I am a strong believer in teaching children through the concrete, that is, through seeing the thing and doing the thing.

"It is simply impossible for me to say anything strong enough to express my enthusiasm on the subject. It is only the beginning of tremendous changes in our whole scheme of imparting knowledge to children. It is right in line with the wonderful things that Maria Montessori, the Italian genius, is doing. You positively cannot do a better thing than to educate the public to the possibilities of the moving picture as a factor in the education of children. I only wish I had the time to write more on this subject."

This is praise indeed. Mr. Exhibitor, when you are pestered by some local truly good, who can see nothing pure outside of her church sewing circle or his Sunday morning Bible class, and who just positively believes children should not go to the moving pictures, quote Ben Lindsey to him—or her. If your bore knows of Judge Lindsey and knows how he knows children, he will subside. If he doesn't know of Judge Lindsey, he's not worth wasting time or patience over.

* * * *

Fire started in the building occupied by the General Film Company, in Philadelphia, on the morning of January 13th, and caused a total loss of $200,000. Films stored on the upper floors are said to have started the blaze. Six alarms were turned in. Among other losers were Sigmund Lubin, whose picture theater on the ground floor was destroyed.

* * * *

A party of Copenhagen actors setting out from Lemvig to make a thrilling sea drama had all the thrills they could stand. The steamer under charter was sent in near shore to get a shipwreck scene. A storm came up, and the steamer fought for ten hours to get away from the rocks. Shortly after the party was rescued by a steam fisherman the chartered craft sank.

STAKING THE CLAIM

(Champion)

Here we have a story of a cowboy who possesses good and manly qualities, but which lie dormant, awaiting stimulation through some agency. He is, therefore, held up to scorn by his fellow cowpunchers. With the arrival of the ranchman's niece, however, his right nature asserts itself, and thus we see him in a heroic light, putting his lips to the snake-bitten hand of the ranchman, while the rest of the boys stand around, helpless and undetermined. He is immediately acclaimed with favor after this incident, and especially so in the eyes of the ranchman's niece, and there arises between them a mutual bond of love.

Later, the cowgirl proves herself equally brave by saving an old Indian's life and gold from the clutches of a hard-looking character and thereby earning the Indian's undying

gratitude. This act reaps a handsome reward for the girl on the occasion of the Indian's death, before which, however, he presses upon her and her sweetheart a quantity of gold nuggets derived from a mine which he has owned. The characters in the story aptly portray the parts in a genuine manner and, all in all, bring it to a point of realism.

SIDE LIGHTS ON THE CINEMATOGRAPH CONCERNING FILM CRITICS

By Leonard Donaldson

A great deal could be written anent the ethics of film criticism. We all know, whether we be authors, playrights, actors or film producers, how much depends upon an independent criticism in the daily or trade press of our achievements. A few sentences from the pen of a biased critic may perhaps mean bitter disappointment and often utter failure to a new production. Criticism today in the motion picture world, in a very large measure, is overruled by the extent of a film producers' advertising in the trade papers. This is to be greatly regretted, as such criticism, if it may be so termed, is utterly useless and defeats its very object and purpose.

If we are film producers, or exhibitors for a matter of that, we know full well the invalidity of a criticism which is composed of polysyllabic adjectives in our favor. We know this type of praise does not ring true, and our patrons do also, if they happen to be regular readers of that journal in which our notices appear.

To vary Dick Phenyl's complaint in "Sweet Lavender," the film critic might well exclaim: "Praise, praise; but blame—oh, dear, no!" So long as they continue to say nice things of films and film producers they are clever and discerning; let them dare to offer an advance criticism and they may congratulate themselves if they escape with only a denial of their fitness to express an opinion at all. However, the critic can find comfort in the knowledge that he does not suffer alone. According to the author of the theatrical article in a leading English magazine, it is interesting and frequently amusing to observe the attitude of the managers towards the professional judges of their wares. Producers of plays, he has discovered, have phenomenally short memories; what the critic says today "looms big in the managers mind; what he said yesterday is completely forgotten."

The same condition of things exists in the silent drama; particularly is this so in respect of the criticism given by the trade and often the public journals. It is with no little compunction that I say that the NEWS has justly to be proud of the unpartiality and honesty of its criticism. In its independent attitude to its supporters and non-supporters, lies its strength and true worth. I ask pardon for what perhaps may be deemed by some of my readers to be a breach of journalistic etiquette in making these assertions, but I could not have chosen a better illustration with which to exemplify my meaning, or perhaps I should have said my *ideal* of a trade newspaper which offers really valuable criticism.

There is a tendency with many film critics, the less responsible ones, of course, to write for quotation. In films admittedly and obviously unworthy of critical praise, some one point which may deserve reservation from the general blame is fixed upon for a kind of laudation out of all proportion to its merits. This is done with a definite purpose. The name of the critic, or that of the journal for which he writes, figures conspicuously in this particular type of criticism. It is almost as if the film producer announced: "Gentlemen, the reviewer or journal that says the nicest things about my films will get some free advertising." There is consolation in the thought, however, that such praise will not send the public to see an indifferent photo-play.

Sympathetic and kindly criticism is of unusual service to the work that has merit, and the journalist may help the public in the direction of its appreciation. To provide this should be the aim of every film critic as this is the only way by which the man behind the pen may become of real and valuable worth to the industry upon which he directs his judgment.

THE MOTION PICTURE AND BOTANICAL STUDY

Upon the principles of color cinematography I have touched in a previous article. The advantage which the color film has over the monochrome, in the weather of botanical study, is obvious. In following closely the progress made by "Kinemacolor," especially in this direction, one has noticed, even in the past year, a vast and speedy improvement. The crude, hand-tinted film is now almost a thing of the past, having given place to a process practical in its application to almost every branch of scientific research. In the study of botany, Kinemacolor is performing a great and valuable service. It presents to the student the various species of flower growth in all their exquisite coloring.

A noteworthy botanical subject has been produced by Kinemacolor, illustrating the various stages of plant life; from the formation of the bud to the perfect bloom. It shows, in a manner truly remarkable, the movements of plants between activity and rest. Photographs of a germinating seed have been taken by the cinematograph at regular intervals during many days, until the seed leaves appear, and the perfectly modeled bloom is formed.

Phenomena of plant life, which in the ordinary course would take several weeks to record—such as the various stages in the growth of a flower-bud and development of the bloom—can be projected upon the screen by a single film, and the pictures show the continuous, uninterrupted flower growth, which takes place in a few minutes! The film is, to say the least, both weird and wonderful, and the process of development is magnified several thousand times. As showing distinctly every movement made by both leaves and flowers, one point is particularly noticeable, and that is the apparent sympathy which exists between them, which is distinguished by a violent shivering of the leaf when a bud bursts into flower.

The application of Kinemacolor to the study of botany marks yet another stage of technical attainment, indicates another field in which cinematography now supplements science.

By reproducing the *gradual* development of plant growth, the cinematograph is assisting us to attain a clear perception of the nature of the changes which take place, and we are better able to appreciate the nature of the phenomena because the sequence becomes more obvious.

It is in the application to nature study, in all its ramifications, that cinematography, supplemented by Kinemacolor, is performing perhaps the greatest of its functions.

BEFORE THE PICTURE SHOW

I remember, I remember,
The town where I was born;
No picture show then pointed
A phonographic horn.
It never, never figured
As a place in sin immersed,
Picture shows were then unknown
As the limit and the worst!

I remember, I remember,
The burg where I saw light.
'Twas at the rural crossroads,
Nothing on at night.
Naught disturbed the ripple,
The monotonous ebb and flow.
The camera's non-invention
Restrained the picture show.

I remember, I remember,
The village of my birth.
No reformer e'er called us
"Off-scourings of earth."
No theater, no spotlight
Distracted spade or shoe,
'Twas hopelessly old-fashioned
Before the picture show!

—WM. LORD WRIGHT.

THE NEW HOME FOR THE BISON FILM

By Our "Roving Commissioner"

ONE of the finest equipped moving picture plants that could be imagined according to modern ideas is to be found at 251 West Nineteenth street, where the New York Motion Picture Company have recently taken up their habitation. An underwriter who visited the plant shortly after its completion pronounced it the most perfect plant as regards its fireproof qualities that he has ever seen.

To Mr. C. A. Willat is due the credit for the perfection of this plant. Mr. Willat was for several years, and, in fact, from its organization, with the Imp Company, and has put into the plant of the New York Motion Picture Company the benefit of his past experience.

This plant is certainly a wonderful layout. Each room is made so absolutely fireproof that should a fire break out in one room the door can be closed and therefore the fire confined to that one room. Everything has been done to insure splendid quality in the work. The employees are working in comfort. The assemblers are provided with electric lights both above and below the bench, the one to give proper light for night work, and the others below from which the light shows through a flat glass insertion in the bench at each individual place, and above which the film can be laid in order to decern the different scenes instead of being

MR. C. A. WILLATT

obliged to hold the film upward against the upper light and having to look through it at arm's length. This tends to make work much easier for the assembler. The film polisher which is used here is an invention of Mr. Willat's and is a very simple and useful method of polishing the films. The film after having passed over an alcohol saturated sponge or cloth, passes over a bolt upon which is a series of small squares of fur felt which cleans the film, and from here it passes to another like belt which dries it. In the passing each portion of the film is struck twice by the felt. The second belt runs at a faster rate of speed than the first one. The fur felt is used, so says Mr. Willat, because it absorbs much more easily than the wool felt.

The drying room is such as would delight the heart of any film manufacturer. This room has five huge drying drums which have a holding capacity of 12,000 ft. each, or 60,000 ft. altogether. Each separate drum is run by a series-wound motor, so that by merely pressing a button on the side of the drum it can be set in motion without disturbing the others. The method of ventilating this room is also of interest. Instead of drawing off the foul air, fresh air which is passed through a filterer on its passage thither, is forced into the room. The filtering process makes it impossible for the small black specks so often seen on films, to accumulate on films dried in this up-to-date drying room. In the dark room are the unusual array of ruby lights, with the exception in this case that this dark room is larger than some and therefore contains more. In this plant are used the Bell & Howell perforating machine, and also the Bell & Howell printing machine with light changer. In the washing and tinting room the waste water is carried off by a waste pipe, therefore doing away with the usual wallowing in water of the workers in the wash room.

The projecting room of the New York Motion Picture Company is the finest that we have seen. It is entirely fireproof, and is large and roomy; pictures are projected here at their usual size on a screen that is set against a black background, enhancing the beauty of the picture. Here I was shown a real masterpiece in motion picture photography, "War on the Plains," which picture was taken with the aid of the 101 Ranch Company with all its paraphernalia of horses, range cattle, wagons, trains, etc. It is a story of the early days when the red man was a menace to the white man. The white man, his family and belongings had settled himself on the plains not far from the camp of the Indians. In the meantime a young stranger who had deserted his companion on the desert, drinking while he slept the last of the few precious drops of water left in his companion's canteen, and leaving him to die, had found his way to the settler's camp. He tells wondrous tales, which are not true, of his great bravery in encountering the Indians single handed, and winning the admiration of the daughter of the house, much to the chagrin of the young sweetheart who is also there. However the time comes when "murder must out." The Indians who grow envious of the property of the whites, at a moment when the whites are off guard, steal the cattle and later attack the camp, surrounding it for hours, with a steady firing of bullets. This is the time when the young stranger shows the white feather, and when he is asked to go with a message to the nearest station, he creeps away in terror, the young sweetheart of the maiden carrying the message instead. A scene unique in pictures is where the young stranger wandering alone and exhausted on the desert falls down an embankment of hot sun-baked sand, rolling directly on top of a rattlesnake. Also the scene entitled "Dawn," where the rosy tint from the rising sun touches with romance the smoke from the guns; and also the smoke from the Indian camp which has been set afire by the rescuing party, is very beautiful. This film is really very fine, the finest Bison yet.

The New York Motion Picture Co. are going to turn out only 2,000-ft. reels, starting from Feb. 23. Tuesday will be their release day. Nothing but big productions will be handled by them, and they will confine themselves principally to Western and military subjects. Their Stock Company is now operating at Los Angeles. When the 101 Ranch Company start out for their season on the road the Bison people will then go to the ranch of the former in Oklahoma, where they will continue to operate.

The offices of the New York Motion Picture Company are very nicely and conveniently arranged. In the whole out-

fit there are eight rooms, with three offices. And at this one floor occupied by them there are no less than twenty-two fire extinguishers, in addition to all the other precautions.

The other members of the company in addition to Mr. Willat, to whom we have so far given the honors. on account of his having achieved such splendid success in the planning, and in the carrying out of his plans with regard to the arrangement of the plant, are Mr. A. Kessell, president, Mr. Bauman, vice-president and treasurer. Mr. Streykmans in charge of the publicity department, and Mr. Gauseman in charge of the bookkeeping department, a very important part of the business in general.

It is expected that the Bison film will be better than it ever was before, or than it ever dreamed of being. And judging from what we have seen of the work under the auspices of the new plant Bison is going to leap to the top notch.

SCENE FROM "WAR ON THE PLAINS"
Bison release.

GAUMONT RELEASES

Three excellent Gaumont releases were shown us during the week at the company's factory at Flushing, Long Island. "The Waterman's Bride" is a beautiful and unusual hand-colored film treating of the courtship and marriage of a French waterman to a beautiful young peasant girl. Each scene is a beautiful picture in itself, and full of natural simplicity. The tragic ending of a beautiful love story comes when on the first eve of their honeymoon, like children let out to play, leaving the river boat at her moorings, they ramble beneath the stars. Suddenly the young bride pauses, looks wide-eyed into space, and drops dead on the green sward at her young husband's feet. The closing scene shows the waterman returning, sorrowfully hauling his boat along, but with the flower-covered bier of the young bride, where but the day before had been the merry scene of the departure of the happy pair.

"The Red Mountains of Esterel" is a specially beautiful scenic picture.

"The Cripple's Courtship," for release Tuesday, February 6th, is a very excellent comedy picture, containing many funny situations.

SOLAX FEATURE FILM

The Solax Company have ready for the market another of their excellent feature films. "Mignon," arranged from the pretty little opera of the same name, reflects great credit on the company. It is beautifully gotten up and the action of the piece is creditably performed. The photography also is good. Accompanying this one-reel feature film, each exchange will be supplied with two copies of a book containing musical selections from the opera, appropriate to each scene of the picture.

Solax has made wonderful progress in the past six months, which should be gratifying to the Independent trade.

Grand Rapids, Mich.—The Lyric Theater, 83 Canal street, has incorporated with a capital of $7,000; Frank and Evelyn Rose and Barney Davis.

Marmarth, N. Dak.—A new moving picture theater is to be established here.

Huntsville, Tex.—Mr. Sam Parish has purchased the moving picture outfit of Mr. Richard Phillips and will take charge of same.

Spicy—Dramatic—Sensational—Stupendous

State Rights Men: Do you want a Film that will get the money? Here it is!

Three Reels "THE NINTH COMMANDMENT, or Thou Shalt Not—" Now Ready

THE F. & E. FILM CO., E. Mandelbaum, Pres., **Cleveland, Ohio**

CARDINAL FARLEY'S

ARRIVAL IN NEW YORK. SHOWING WONDERFUL 40,000 electric light illumination on the 5th Ave. St. Patrick's Cathedral at night. ALL CATHOLIC PEOPLE AND SOCIETIES Want to see this triumphal procession through rows of humanity.

It's a drawing card. Buy it. ONLY 300 feet long. SEND $30.00 CASH WITH ORDER NOW.

ORDERS FILLED IN TURN AS RECEIVED. BEAT YOUR COMPETITOR.

GENERAL FILM PUBLICITY & SALES CO.

145 WEST 45TH STREET, NEW YORK

"RETURN OF CARDINAL FARLEY" AN IMP RECORD

His Eminence, Cardinal Farley, Archbishop of New York, landed at the Battery, New York City, at half-past twelve on Wednesday, January 17, 1912.

He entered St. Patrick's Cathedral two hours later. At six o'clock a five-hundred-foot moving picture of the Cardinal's triumphal progress from the Battery to St. Patrick's Cathedral was projected on the screen at the Imp factory at 101st street.

By Thursday morning the Independent exchanges were supplied with the picture.

This Imp record was established by characteristic Imp daring. The police granted the Imp force free right of way and good positions, so that good photographs of the "Rosedale," the landing at the battery pier, the parade, the band, prominent politicians and Catholic dignitaries were obtained on Battery Park. Then the car sped up to Fifteenth street, where close-up figures of the Cardinal and the Committee were obtained. Then a move was made to Twenty-third street, where the waiting crowd —hundreds of thousands—was photographed. Next the car shot up to the Cathedral front. Here the daring operator hoisted his camera on a flagpole, many feet high, from which he took panoramic views of the Cathedral and the crowd.

The chief value of this rapidly made picture lies in the very fine close-up views of the Cardinal which were obtained. It is a film that will possess enormous historical value. The reception given to the Cardinal in New York City symbolized a nation's tribute.

We give a copy of HAVILAND'S MOVING PICTURE PIANIST'S ALBUM free with a year's subscription to MOVING PICTURE NEWS.

$2.00 PER YEAR

MOVING PICTURE NEWS,
30 West 13th Street, New York City

GAUMONT POSTERS

Insistent inquiry concerning special lithographed posters for the various Gaumont Independent releases leads this manufacturer to announce that especially designed lithographs of various sheet sizes have been prepared to accompany each of their production. They will range from one to three sheets in dimension, the one sheet selling at the nominal sum of 5 cents, the two sheets at 10 cents, the three sheets at 15 cents. Commendation has come from all quarters on the attractiveness of the Delhi Durbar posters. Equally as striking display posters have been prepared for the "Christian Martyrs," "Heaven's Messenger," "The Waterman's Bride," as well as the forthcoming feature, "The Smuggler," the release date of which is as yet unannounced.

GAUMONT ENTERPRISE

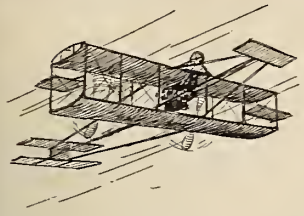
Credit must necessarily be extended to the Gaumont Company for the promptness and haste with which they delivered their copies of the "Delhi Durbar" to their bookers in Washington and Philadelphia. Owing to the fact that this eminent Parisian concern was not the only one that brought the Indian Coronation pictures to these shores, they decided to accelerate matters by sending these films to the exchanges in the Quaker and Capitol city by special messenger. Needless to state, the Gaumont "Delhi Durbar" was the first to reach all exchanges throughout the West—a demonstration of their enterprise.

Davenport, Iowa.—James Michelstetter has sold his interests in the Elite Moving Picture Theater, 311 West Second street, to Hoggon & Earil.

Eagle Grove, Iowa.—C. T. Smith, of the Princess Theater, has purchased the Armory Opera house from W. F. Insel.

Germantown, Pa.—The partially completed opera house at 42-48 West Chelten avenue, has been purchased by a syndicate headed by Fred G. Nixon-Nirdlinger.

Pittsfield, Mass.—Pittsfield Theater Co., capital, $25,000; L. J. Minahan, E. Boltwood and Daniel England.



"AVIATOR and AUTOIST'S RACE FOR A BRIDE"

RELEASED MONDAY, JANUARY 29th, 1912

This is a top-notcher of a thriller. Lee Hammond, the dare-devil Aviator, drives an aeroplane at top speed in a race with William Crane, who competes in a madly dashing automobile for the hand of a beautiful girl. Miss Blanche Scott, the famous woman aviator, flies with Lee Hammond.

"How Jack Got Even With Bud"

RELEASED WEDNESDAY, JANUARY 31, 1912

A WHOOPING WESTERN REEL

Bearing all the ear-marks of a strong action

Robert G. Fowler

THE DARING AVIATOR

On a hazardous Trans-Continental Air Flight from Pacific Coast to Atlantic Seaboard

RELEASED FEBRUARY 12, 1912

CAN YOU BEAT CHAMPS FOR VARIETY?

The CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.,

145 WEST 45th STREET NEW YORK CITY

CHICAGO LETTER

Had ever a person argued the right of calling Chicago the "Windy City," their argument would most certainly never have been brought forth if they would have been here through the last two weeks, during which time has been the longest continued period of cold and blizzard weather that Chicago has had for ever twenty years. News from the exhibitors and exchange men here shows that the present cold weather has greatly affected business, as all exchange men state that their business has fallen off greatly in the past fortnight, but better business is expected when this cold spell passes away.

* * * *

George Kleine's first "Cines" release was shown at the offices of the Kleine Optical Company last week, and was highly complimented by the exhibitors who saw it, both for excellent photography and the plot of the picture. "Brutus" is the title of the picture, the plot which has been taken from Shakespeare's well known play, "Julius Cæsar." Exhibitors are enthusiastic over this release as it is without a doubt one of the best drawing attractions in first-class neighborhoods that can be shown. Every school child who has entered the eighth grade of grammar school, and almost every adult who has also been in or farther advanced in the educational line, have laboriously studied and analyzed their classic "Julius Cæsar" until the entire story has been well impressed upon their minds. For this reason alone, the showing of a picture such as "Brutus" is really the strongest possible uplift for any theater in its neighborhood that could be used, and for this same reason the picture should be a good drawing card. No matter how prejudiced anyone may be in regard to a five-cent theater, their opinion will surely be altered by this production, and they will most likely be a firm booster for the theater where they were so instructively entertained. In the following short synopsis of "Brutus" an idea of the picture can be gained.

Believing that Cæsar is becoming too powerful in the state, Brutus and others conspire to take his life.

The next day, when all are assembled in the senate chamber, the conspirators accomplish their fatal purpose.

Mark Anthony, a friend of Cæsar, swears to avenge the murder and at the funeral delivers an impassioned speech which arouses the Roman people to great fury.

Brutus is forced to flee from Rome, but soon collects his followers to oppose the forces of Anthony.

The two armies meet at the battle of Philippi, in which Brutus is defeated and is forced again to seek safety in flight.

When at the point of being overtaken, he hurls himself upon the sword of a friend and thus died, "the noblest Roman of them all."

* * * *

It is with deepest regret that, in breaking the pleasant news of the speedy recovery of Mr. Berz, correspondent of the Laemmle Film Service, it is also necessary to impart the unpleasant news that Mr. Maurice Fleckles, manager of this exchange, has been very sick during the past week, having had a very severe attack of grippe. Mr. Fleckles, at present, is getting along nicely and it is the wish of all to again see him back at the office, hale and hearty as ever.

* * * *

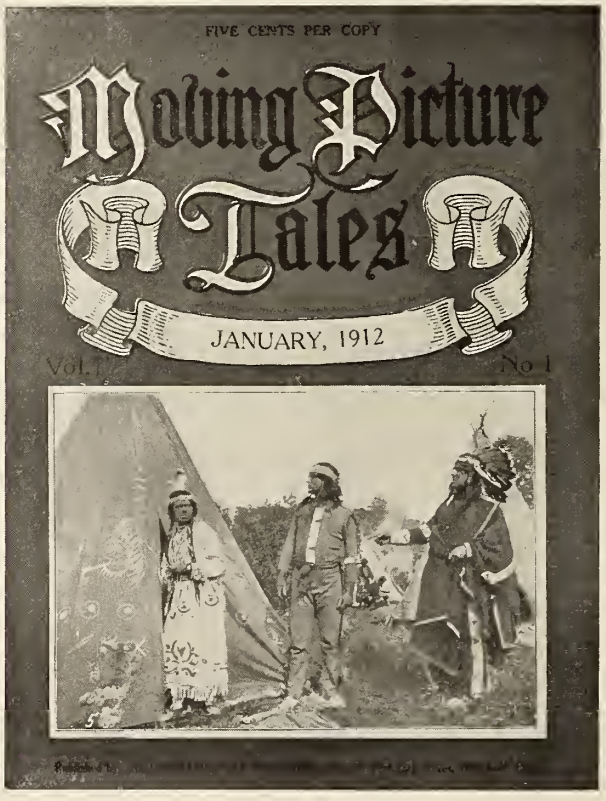
Mr. Gus Cook has recently opened a pretty new theater in St. Charles, Ill., called the Star. The seating capacity of this amusement house is 350 and an excellent program is given daily. Independent service is supplied by the H. & H. Film Exchange. Mr. Cook is an able manager, and we hope to see the Star come steadily to the front under his supervision.

* * * *

Mr. Engle, representative of the Rex Film Company, was in the city last week. He left Thursday for New York. While here he was busily engaged in visiting exchange men and exhibitors. He had with him some excellent Gem releases that have been taken over by the Rex Company.

NOW ON SALE

MOVING PICTURE TALES



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SELLS FOR **10c**

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TO

Cardinal Farley

FIVE HUNDRED FEET OF spectacular film showing every detail of this most important National Event.

Cardinal Farley's Home-Coming from the moment he descended the gangplank of the Steamship Berlin to the deck of the Steamer Rosedale, until his auspicious entrance into the portals of St. Patrick's Cathedral, amid the respectful presence of hundreds of thousands of the great metropolis.

A Regular RELEASE! JAN. 29th, 1912.

Time is short! Wire your orders to Sales Co.

On the same reel—Ding, Dong, Bells.

The Champion Film Company

MARK M. DINTENFASS, Manager

145 West 45th Street, New York City

Sold Through The Sales Company

MAJESTIC RELEASES

The past week brought forth from the Majestic studio a repetition with even a more commendable result of hard and careful work of the excellent product which has been forthcoming from time to time from this up-to-date manufactory of moving pictures. "Spare the Rod," for release on Sunday, January 21st, is a drama with a lesson for brutal fathers and a commendation for faithful mothers.

"That Expensive Ride," for release Friday, January 26th, is a comedy with a round of continuous laughter. "A Mother's Sacrifice," for release Sunday, January 28th, is another excellent drama full of human interest and pathos.

The above films can be recommended to the exhibitor as being among the best on the market from every point of criticism.

Majestic announces that February holds something of great interest to the exhibitor and moving picture patron, in Majestic releases.

Mr. H. A. Spanuth, of the Motion Picture Sales & Distributing Company, has handed in his resignation to take effect within two weeks, in consequence of the opening up of business of the General Film Publicity and Sales Company at 145 West Forty-fifth street, of which he is president.

St. Joseph, Mo.—Alexander Pantages, head of the vaudeville circuit that bears his name, will organize a stock company here to erect a new theater.

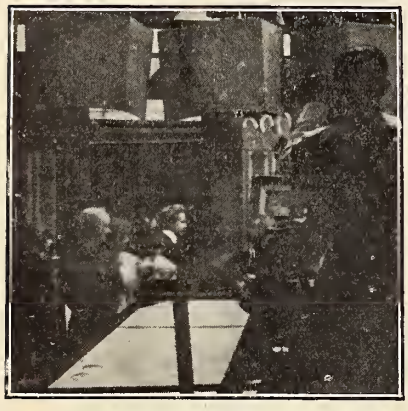
Redondo Beach, Cal.—F. R. Fancher has purchased the Redondo Theater and will remodel same.

Mobile, Ala.—Walter Mitchell will remodel building on Dauphin street for a moving picture theater at a cost of $3,000.

New Orleans, La.—Mrs. A. Smith awarded contract to Louisiana Building and Contracting Co. to repair moving picture theater at 417 St. Charles street at a cost of $3,000.

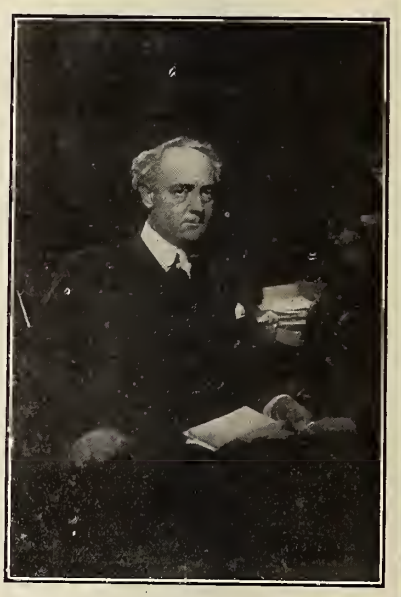
WAR BOAT'S DECK A PICTURE STAGE
Utilizing a U. S. Battleship for a scene in "The Signal Code."

BERT ADLER'S "DEN"
Miss Whiteley, Mr. Adler.



AS THE CAMERA SEES IT
(From left to right) Inda Palmer, Mignon Anderson, William Russell, Photographer Gregory.

Edwin Thanhouser and His Merry Men



DIRECTOR LUCIUS HENDERSON
In charge of the New Rochelle Thanhouser "Stock."

TAKING SCENE IN "THE POACHER'
(From left to right) Photographer Gregory, Bert Adler, Michael McCurran, Irving Booker, John Andren, Charles Van Houten, Director Henderson, Harry Benham, Thanhouser Kid, Harry Marks.

THE JOINING ROOM "BRIGADE"
(From left to right) In wagon: Blanche Bugle, Rose Scott, Hattie McCroskery, Elizabeth Walters, Anna Egan, Tillie Specht, Nora Riley, Nettie Stamp, Irene Christie; Mrs. Chas. Van Houten (holding dog); "Zim."

IMDA PALMER

DAVID H. THOMPSON

JAMES CRUZE

FLO LA BADIE

A TRIP TO NEW ROCHELLE TO THE THANHOUSER PLANT

By Margaret I. MacDonald

I HAD long promised myself a trip to the Thanhouser plant, from whence so many beautiful and artistic moving picture productions have come—where has originated so much that is clever—so much that has counted in the advancement of the moving picture business as an art.

It was a cold, frosty day on which I hied me Thanhouserward. It was the day before the departure of the Thanhouser Stock Company for more southern climes. A portion of the company were working out of doors that day, in spite of the cold, and the remainder were busy as bees making ready for the morrow's migration. Mr. Bert Adler, the company's energetic publicity man, flitted about here and there and everywhere, evidently in demand at all points where work was in progress. Mr. Thanhouser, busy in his office, but not too busy to give a stranger a hearty handshake and word of welcome, attended to the different calls upon his time, with the composure of one who feels a perfect confidence in those in his employ.

The Thanhouser plant is apparently a happy sort of a place. Everybody seemed in good humor; even the automobile accident which happened that day, while I was there, (when in the bustle of shipping films and trying to catch the noon train with its cargo, the big Thanhouser touring car collided with another auto at a treacherous turn in the road) did not dim to any noticeable extent the halo of goodnaturedness which is said to hover constantly above the workshop of the Thanhouser film, although it did almost send Bert Adler back to the hospital.

Entering the Thanhouser plant from the street, you have the stairs to mount before reaching the offices and studio, factory and all else in connection with the producing end of the Thanhouser business. At the top of the stairs is the reception room and thoroughfare to and from all parts of the plant and studio. Here you are met by a good-natured young lady who operates the switchboard for the firm and also listens to the wants of the wayfarer as well as doing a pile of typewriting, as it appeared to me, for she was very much occupied with many duties. From here you are ushered to the private offices of the company, which are located very conveniently on one side of the large studio. The first that you come to is that of Mr. Thanhouser, then Mr. Adler's, then Mr. Nicholl's and then Mr. Henderson's. Bordering it, and with the studio as a central point of interest, are to be found all the different departments in connection with it—stage carpenters, scene painters, etc., are within call of any part of the studio or offices. The dressing rooms are nicely and comfortably located. All the different portions of the factory are splendidly fitted up to insure good work, and it is quite evident, even to the casual observer, that the Thanhouser company spare neither money nor time in order that the production of the plant may be second to none.

Those of the Thanhouser Stock Company who have taken up their abode in Florida for the winter are Miss Marguerite Snow, Miss Flo La Badie, Mr. William Russell, Mr. James Cruze, Miss Viola Alberta, Mr. Joseph Graybill, Mr. Loyd F. Lonergan and Mr. Calvin Dix, stage manager. The work in the South will be done under the direction of Mr. George O. Nicholls. The photographic portion of the work will be entrusted to Mr. A. H. Moses, Jr., who has done so much of the creditable photography shown in the Thanhouser productions. It is now almost a week and a half since this splendid company left New York on the Apache, of the Clyde line, for Jacksonville, Florida, where they commenced operations at once. The finest and most beautiful situations in Florida will be chosen by the Thanhouser company for the pictures, whose exterior scenes will be taken there.

In New Rochelle a strong company stays to make pictures, under the direction of Lucius Henderson. This company consists of Harry Benham, Mignon Anderson, Inda Palmer, The Thanhouser Kid, Justus D. Barnes and David H. Thompson. Jack Noble is stage manager and Carl Gregory, one

THE THANHOUSER KID

WM. RUSSELL

JUSTUS D. BARNES

MARGUERITE SNOW

PIRATES, BEWARE!!!

All Exhibitors are warned that the only Exchanges authorized to market the films of the Independent Manufacturers represented by the MOVING PICTURE DISTRIBUTING & SALES CO. are the SIXTY-FOUR buying exchanges advertised in this paper last week.

WEEKLY PROGRAM OF RELEASES

MONDAY.....American, Champion, Comet, Imp, Nestor.
TUESDAY.....Bison, Eclair, Powers, Thanhouser.
WEDNESDAY....Ambrosio, Solax, Reliance, Champion, Nestor.
THURSDAY.....American, Eclair, Imp, Rex.
FRIDAY.....Thanhouser, Bison, Comet, Lux, Solax. (Majestic starts January 12th)
SATURDAY..... Great Northern, Powers, Itala, Nestor, Reliance, Republic, Imp.
SUNDAY.....Majestic, Republic, Solax, (Eclair starts Jan. 14th.)

This PROGRAM of THIRTY-FIVE WEEKLY RELEASES available through SIXTY-FOUR Exchanges buying from the

MOTION PICTURE DISTRIBUTING & SALES CO.

111 EAST 14th STREET **NEW YORK**

of the youngest and best camera men in the business, turns the all-important crank.

The Thanhouser Company, which has one of the largest trades of any Independent film in America, have attracted attention to themselves by the splendid quality of their work. Their subjects have been well chosen and cleverly worked out; their comedy has been at all times clean and wholesome as well as amusing; their romances have been given beautiful and artistic settings, and their drama has been worked out in a masterly fashion, with that vivid realism which fairly makes the heart stand still.

One of the finest releases which the Thanhouser company has ever put out is the release of Tuesday past, January 16, "Dr. Jekyll and Mr. Hyde." Nothing that has been recently released has impressed me any more strongly than this wonderful picture, and although it is now a past release I feel that I must speak of it. To the intelligent person this picture is a wonderful lesson. Those familiar with the story from which the picture was made will be thrice impressed by its reproduction on the screen, where a startling moral stares at one with such vivid intensity that you can almost hear a still, small voice asking, "Is this you?"

"East Lynee," for release on Friday, January 26, is also an excellent production. In fact, it is a wonderful production with scarcely a fault to be found. The pathos of the story is held to the bitter end—and it is a better end, as all who have read the story will remember—a story where life paths run criss-cross at wrong angles. "East Lynne" is a story filled with much sorrow and little joy, and of intense interest to the wayfarer on the rough and stony road.

My trip to the Thanhouser plant was a great pleasure to me. We must all try to make pleasure of our work, and many times I am enabled to do so through the courtesy of the Independent manufacturers whose manufactories I have occasion to visit.

New Orleans, La.—The Greenwall Theater has been leased by a syndicate of local people headed by R. M. Chisholm.

St. Louis, Mo.—Gratiot, Wielms & Bott will erect a new $10,000 theater at 6141-43 Virginia street.

Watertown, N. Y.—The Bijou Theater at State and Public Square was destroyed by fire at a loss of $2,000.

MOVING PICTURE CAMERA WANTED—State make and price. I. WILLAT, c/o N. Y. Motion P. Co., 251 W. 19th St., N. Y. City.

THE NEWS
WILL ANSWER YOUR QUESTION

Are you in any doubt as to the identity of some player who pleased you in an Independent Picture? Have you anything on your mind regarding the moving picture business that needs some light from us? Any queries not relating to the strictly mechanical side of the industry will be answered by "Filmore," in the Moving Picture News. Relieve your mind! "Pop the question" TO-DAY to MR. FILMORE, Moving Picture News, 30 W. 13th St., New York.

Washington, D. C.

The moving picture operators of Washington are preparing for a dance to be given on January 30th. From the outlook now a "big time" is anticipated.

* * *

Tom Moore had a moving picture taken by the Feature Film Company in front of his Plaza Theater recently. His chief object was to secure views of the Powers, 1912 Model, projection machine, emphasizing its various improvements. This is said to be the first machine of this kind in Washington and it will be placed in the Plaza. Its double dissolving feature will have an excellent opportunity to be exhibited in the illustrated songs used in this house. After the display of the Powers, 1912 Model, a motion picture of the passing public was taken, which is being thrown upon the screens of the Moore chain of theaters. It is causing some amusement as people in the audience recognize themselves or their friends in the crowds before them.

* * *

The recent snow, ice and wind that have visited the city caused some falling off in box office receipts. Yet, for all that, patronage is good and the "regulars" are in line.

* * *

"Daniel Boone," by the Republic Company, has had an excellent reception in Washington.

* * *

The Feature Film Company secured a short reel of the funeral of "Fighting Bob" Evans, which occurred here recently. Owing to the high winds and bitter cold, results were not as good as desired. This film has been displayed at the Plaza and was thoroughly appreciated. Remembering that the Annapolis midshipmen are suffering from being frosted while on this funeral march, the securing of this film was no fun.

* * *

Managers of Independent houses welcome the return of Marion Leonard to the screen and they are anxiously awaiting the initial release of the Gem Company on January 21st. Miss Leonard has always been a favorite in Washington, several of the theaters always advertising her appearance. This they are preparing to do again. The posters recently distributed by the Gem Company of Miss Leonard have been favorably commented upon by everyone.

* * *

"True to their Trust," by the Eclipse, is one of the finest films that this company had offered for some time. So exquisite and impressive was its acting that the sadness brought tears to many of the spectators. There was a simplicity and homeliness in that lighthouse story.

* * *

The Plaza has a new house manager in the person of Grover C. Parsons, who comes from Lynchburg with the highest recommendations. Tom Moore is much pleased with this new acquisition to his force, and certainly Mr. Parsons is the right man in the right place.

* * *

The Alhambra has been having big runs of "The Two Orphans" and the "Black Arrow."

* * *

Manager Notes, of the Empress, startled the public recently by announcing six first runs as his day's program. This almost seems like getting to much for a nickle. The Empress is the only theater in the city which offers only films on the day of release.

Bloomington, Ill.—L. E. Edwards has been granted a license to conduct a moving picture show at 412 N. Main street.

Louisville, Ky.—A new $50,000 theater will be erected at 2315 W. Market street by the Ideal Amusement Co.

Columbus, Ohio.—J. W. Heckart has been awarded the contract for the erection of a new moving picture theater at Tenth avenue and High street.

Flanagan, Ill.—Dr. Filley and T. B. Bennet will establish a moving picture theater here.

Cincinnati, Ohio.—John A. Ackerman will erect an electric theater on Glenway near Seaton at a cost of $12,000.

Detroit, Mich.—Herman Speie will erect a one-story theater at Michigan and Gilbert streets at a cost of $4,400.

Butte City, Mont.—The Montana Amusement Co. will erect a new American Theater.

Chemically Treated Film
LASTS LONGER
WEARS BETTER

All AMERICAN FILM is given a secret CHEMICAL TREATMENT which adds Greatly To Its Normal Life.

FILM Stock that DOESN'T BECOME BRITTLE AND CRACK is a great Asset to Any Exchange —hence

AMERICAN FILM is popular for that as well as its remarkable photography, charming backgrounds and Superb Pantomime.

AMERICAN FILMS can be rented to more theatres—go through more machines — and still retain their famous photographic qualities better than any other make of picture.

ADD TO THIS the dainty, brilliant Western stories that have made the name "AMERICAN" synonymous with "class."

PLUS the fine stretches of California country, great plains, orchards, awe-inspiring mountains, etc., make an essential part of all AMERICAN pictures.

AND YOU HAVE the superlative in motion-pictures—the "BEST" in every sense of that big word'

THE MORMONS"
(Release Jan. 25th. Western Drama. Length 1000 feet.)
One of the really Master pictures of the year. Red-blooded, charged with action, this film, dealing with the religious wars of the early Mormons will add heavily to your box-office receipts.

"LOVE AND LEMONS"
(Release Jan. 29th. Length 1000 feet.)
A Western comedy illustrating the old wag that sweets and acids will not mix. An educational picture with a story.

"THE BEST POLICY"
(Release Feb. 1. Western Comedy. Length 1000 feet.)
A rollicking good farce showing the value of the "straight deal." It's double-cross upon double-cross when three train robbers attempt to outwit each other.

"THE REAL ESTATE FRAUD"
(Release Feb. 5. Length 1000 feet. Western Drama.)
A charming, dainty story of an Eastern Chap with a bank roll and a hankering for an orange grove. You cannot help but like this picture. It's clean-cut with a touch of comedy here and there—just enough to make you want a little more.

"THE GRUB-STAKE MORTGAGE"
(Release Feb. 8. Length 1000 feet. Western Drama.)
A cracking food story of a "salted" mine and a young mining engineer's devotion to truth. You will enjoy this film. One of the "not-easily-forgotten" kind.

The American Film Mfg. Co.
BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

BUILDING GREATEST DAM IN THE WORLD

Imp Release, January 22d

Illustrating building the largest water-plant in the world with the largest private construction works in the world and the greatest dam in the world, which is the longest monolithic concrete structure in the world, and extends across the Mississippi River at Keokuk, Iowa.

Mixing concrete, 1,500 cubic yards per day.

Present Government lock in canal, to be superseded by great lock at new dam—Major Montgomery Meigs, U.S.C.E., in foreground.

Present and future levels of C. B. & Q. Ry. tracks at Iowa end of dam.

Looking northward at the partly completed dam.

Crushing rock—500 carloads per day—for concrete.

Incline railway carrying materials to concrete mixers.

Largest cantilever traveling crane placing concrete in dam.

Unique steel forms molding concrete dam.

Cleaning bedrock of the continent in bottom of Mississippi before building dam on it.

New lock given to United States in some respects larger than any at Panama.

Excavating bedrock in river for wheel pits of power house.

Building power house one-third mile long—taken from moving train.

Sawing a channel in the bedrock of the American Continent.

Viewing mammoth power house construction from concrete bucket.

Dam and power house construction meeting, and Mississippi almost closed.

One traveling crane helping build mammoth power house.

Dumping concrete to build immense chamber above turbine.

Hauling sand to make concrete for the greatest dam in the world.

Loading sand taken from river to make concrete for largest water power in the world.

Harnessing the Mighty Mississippi

Titanic forces at work in the greatest engineering feat of the century. Building the greatest dam on earth to make the biggest water power in the world and the largest electrical installation in the world, at the foot of the rapids where the Father of Waters is most irresistible, at Keokuk, Iowa.

PUBLIC SCHOOLS CALL FOR SANTA CATALINA FILM

The American Film Manufacturing Company is still hearing the echo of its remarkable release of December 14th, entitled "Santa Catalina," magic isle of the Pacific. This film created a considerable furore, not only in motion picture circles but among scientific men and students generally. Nearly one hundred feet of the picture was taken up with the only views ever made of the famous submarine gardens of the Pacific Ocean. Sea weeds of various varieties, many different kinds of fish, kelp and an octopus were shown.

The fact that these pictures are the only ones of their kind in existence has made them valuable acquisitions to the cause of science and education generally, and the American is now besieged with requests from public school principals and other educational bodies asking where the film can be obtained for lecture purposes in assemblies and schoolrooms. The American is to be congratulated on its find in producing this film as the principal dailies in America, through the associated press and kindred news bodies, gave much valuable publicity to the picture.

HOWARD M. MITCHELL

Howard M. Mitchell, who has prided himself as being one of the most wicked "heavy men," has lost some of his much-coveted reputation. His joy was to be complimented on his realistic performance of Bill Sykes, a role in which he claimed that he was more savage than the dog. Moriarty in "Sherlock Holmes" is another character for depicting great villainy, and when his admirers told him that he really was the incarnate Mephisto of crooks, Mitchell fairly gurgled with glee and freely bought the drinks. But alas, his occupation is gone. A few months ago he enlisted as a member of the Lubin Photo-play Stock Company of Philadelphia, with the understanding that in all moving pictures he would be cast for bad men. Last Tuesday he worked late in the studio, and walking towards Indiana avenue and the bridge to take a car, he came up with a rather elderly lady who was being detained and annoyed by a couple of young toughs. Mitchell immediately forgot that he was a bad man himself, and sailing into the rascals, layed them in the gutter and gallantly escorted the fair one to the street car. Very foolishly, he told the story of the episode at the studio, and in consequence is being cast for hero and juvenile parts.

A Thriller that Thrills *It Will Shake Your Box Office*

Three Reels **"The Thunderbolt"** Now Ready

THE F. & E. FILM CO., **E. Mandelbaum, Pres.** **Cleveland, Ohio**

LIVE THEATERS EVERYWHERE USE THIS SERVICE

CURRENT EVENT NEWS SLIDES

RELEASED DAILY BY

Underwood & Underwood, the World's Greatest News Photographers

HAVE MADE THE HIT OF THE CENTURY

This service always pulls the crowds. It is the greatest educational feature of the day. Everyone is interested in photos taken in the midst of battles—the leading sporting events—every occurrence that thrills. Mr. Exhibitor, our photographers are located in every city and country in the world, and are making pictures of world events for the patrons of your theatre. Every slide carries a descriptive title. It is the only strong and lasting attraction.

4 slides daily—24 per week at $12.00 per week.
2 " " —12 " " at 6.50 " "

3 Current Event Photos 14" x 17" for outside display with printed news titles @ $5.00 per week.

Write or wire for three, six or twelve months' contracts.

HUNTON-FELL-ELLIOTT, Inc., 1326 Broadway, New York City

WESTERN CORRESPONDENT

HOT SPRINGS, Ark., Jan. 15.—The chief attraction here the past week was the visit of Miss Alberta Claire, "the girl from Wyoming," who, to advertise her native state and at the same time pick up a bunch of the easiest coin I ever saw gathered in, came to Hot Springs and told of her trip through the great American desert, of her experiences in the mountains and explain life in the wild and woolly West from the standpoint of a typical "cow girl."

Her manager—who, it later developed—was the brains and better half of the enterprise—arrived a day ahead of time, and when Sidney Nutt learned that he was in town and got a line on Alberta's stunt, he lost no time in assuring Mr. Ward, the aforesaid "hubby," brains and advance agent, that the real and only true place for his little wife to exude her enthusiasm and experience would be from the stage of the new Central Theater. Would he? He would, and he did. Then they visited the local newspaper offices, slammed in "ads" that required an extra force of printers and linotype men to set up, and ye local press boomed with the glories of the West and the daring of this remarkable little Miss Alberta. The reporters and editors also got busy, of which yours merrily was one, and when she arrived she was the best advertised project in Hot Springs. People were lined up along Central avenue awaiting her arrival, and as she galloped up the main thoroughfare of the busy resort she received quite an ovation. She went to the Arlington Hotel, where there was another jam waiting to salute her, and when the time came for the show to take place at the new Central, the crowd was packed in the big, long lobby like women at a five-and-ten-cent store bargain sale. The house seats over 600, and three shows were necessary that night to accommodate the crowd. The place was packed at every performance.

I managed to have quite a little chat with the little lady before she started for Little Rock, where, I understand, she also "cleaned up," and she told me that the picture houses were the real places to gather in the coin. She doesn't bother with the big theaters, you see, for her act is so much like moving pictures of the wild West that she gets immediate returns. She is the real goods, so far as the "cow girl" aspect of things are concerned. She dresses in the regalia of the West, while at her side is strapped a very business-looking Colt's .45, and she knows how to use it, too. The monologue that she delivers is an interesting recital. She speaks quite rapidly and it runs twelve minutes. For an encore she recited an original prairie poem that also made quite a hit. Sidney Nutt was fortunate, indeed, to book her, and the crowd was quick to grasp the opportunity of attending the city's leading playhouse.

During the week I had quite an unique visitor, a full-blooded Cheyenne Indian, White Buffalo, who, with his wife, son and a liberal supply of gaudy Cheyenne blankets and moccasins, came from the reservation to take a course of baths. The government has given White Buffalo 540 acres of Oklahoma land, on which, with the cash "Uncle Sam" also slipped him, enabled the Indian to erect a modern dwelling and go to farming. And he likes farming just about as well as the average Pittsburgh millionaire. He yearns for the tepee and the plains and said that ever since he left the old tepee and went to live within the four walls of his modern home he has been sick. I asked White Buffalo if he had ever seen a moving picture and he surprised me by stating that he had never looked on wonders of this kind, so I have him booked for a trip to the local houses this week.

"Indian he is pictures," he said. "Lots of Indians ride before machine what takes pictures. Wild West, they call them, but I never see. See pictures of them, all colors; show Indians always fight, after scalp. Indian d—— fool to fight. White soldiers too much."

I asked White Buffalo if he had ever gone on the warpath and he laughed a foxy laugh.

"Twice I put on paint and go after scalps. First time when young buck, after Custer he get killed. I fight, but soldiers soon catch and put me back on reservation. That time I fight with Sioux. I know Sitting Bull; great chief, when he live; also know Buffalo Bill and General Miles. Great chief of white soldiers. Second time I fight against Sioux when Cheyenne and Sioux fight one another."

White Buffalo's son, Charlie White Buffalo, is a very retiring young man, who speaks English perfectly, has re-

Great Northern

THE "KING PIN" of QUALITY FILMS

RELEASE FOR SATURDAY, JANUARY 20th

A SUMMER FLIRTATION

A comedy headliner. 986 feet of delightfully humorous fun. Don't fail to book this comedy of comedies.

RELEASE FOR SATURDAY, JANUARY 27th

A FRIEND TO CHILDREN

A real mirth provoking comedy of an entirely new order. On the same reel:

THE MAN WITH THE PUPPETS

A comedy trick-film which will both greatly amuse and perplex an audience.

COMING: LOVE vs. VENGEANCE—A NIHILISTIC DRAMA

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

ceived a government education and who is keeping an eye on the old man while here. The "pale face" youth hasn't anything on Charlie.

Harry Hale had as his guests the past week the local Boy Scouts, at which time, as a special moving picture feature, there was shown one of the Pathe "Weekly" reels. There were seventy-five scouts who attended the show, and they enjoyed it, too.

"The Fortune Hunter" delighted a large and select audience at the Auditorium this week, and was followed by Trixie Friganza in "The Sweetest Girl In Paris." Trixie may not be the sweetest bunch of feminity in the gay French metropolis, but she bubbled over with sweetness here.

The Photo Play this week featured the Thanhouser reel, "Cinderella," and it attracted big business. The reel was worthy of being featured and delighted old and young.

Witnessed a very impressive reel in which Anderson, of the Essanay Company, played a leading part as a rustler, but the name of the reel has escaped me and reference to the index fails to bring it back. It was a "thriller" though and intensely interesting. Pathe's "Actor Hearts" made a hit with professional and non-professional patronage at the new Central. "Brown of Harvard" was also well liked at the same house. The audience enjoyed the Essanay comedy, in spite of minor defects, "The Millionaire Barber," and one thing about the picture illustrated in humorous style, "The Great American Bluff"; also it impressed on one the danger of leaving incriminating photographs on one's dresser.

Business in all the theaters has picked up and is most gratifying. No wonder, for we are starting in now on one of the busy Winter seasons, and with a red-hot county and state election also getting a good start, the old town is "some pumpkins."

THE MAN IN THE BATHS.

Los Angeles, Cal.

Mr. Ernest Burris, a well-known American citizen of Matalazana, Sinaloa County, Mexico, has opened a picture show in that town. Two Model B Edison machines have been installed and a Formastat is also used.

Mr. Burris will make a feature of American and Bison films and he has planned to change all the titles into the Spanish language. Eight reels a week will be used, the service being supplied by Miles Bros. exchange.

* * *

The Alhambra, corner of 17th and San Pedro streets, has changed hands. The new owner is Mr. J. W. Ross.

This is one of the oldest surburban houses in the city and has always been a paying one. Mr. Ross will continue to use Independent service from Miles Bros.

* * *

Many excellent pictures were given us this week by the Kinemacolor Company. Their program included, "Home and Haunts of Shakespere Along the River Avon," "A Visit to Cairo, Egypt," and "Along the River Nile." Two dramatic films were also shown, "The Lost Ring" and "The Clown's Sacrifice." Both of these were very good. In addition to their colored pictures, the Kinemacolor theater is using three reels of Independent service from Miles Bros. These are generally comedies and are used to close the show.

* * *

Mr. Bert L. Lustig's new house, the Rex, on Main, between Third and Fourth streets, opened Saturday, December 30th. Though Mr. Lustig uses Independent pictures in his other theater, the National, he was compelled to open the new house with Trust service being unable to secure just what he wanted on the Independent side.

This goes to show what a great demand exists for Independent films. Mr. D. S. Markowitz, of the California film exchange, has just returned from San Francisco, where he has been negotiating for more reels, and Mr. Earl Miles and Mr. James A. Sciaroni, of Miles Bros., will arrive in this city about January 11th. These gentlemen will look the situation over carefully and it is thought that they will arrange for more films for the local exchange.

* * *

Well, the General Film Company has lost two more houses. The Art, corner Fifth and Broadway, and the Olympic, on Main, between Fifth and Sixth streets, having changed to Independent. The latter is a musical comedy house and only uses one reel a week. The Art has been running Trust pictures for nearly one year but hereafter three reels of Independent service will be used, the program changing twice a week. Though this theater is rather small, it has the location, and as first-run pictures will be used, it will undoubtedly do the business. The Olympic will receive their service from Miles Bros. and the Art will be supplied by the Los Angeles film exchange.

* * *

The Sales Company gave us some good ones this week among which there were several real comedies. Majestic's "Will You Marry Me" was a scream and the acting in this was very clever. "His New Wife," by the Imp Company, was another side splitter and Rex's "The Parting of the Ways" is a dramatic production of merit. All of these pictures were shown at the Optic to good houses.

* * *

Talking about the Optic, Mr. Woodley has again made us sit up and take notice. This time it is a new aluminum curtain and two special ground half size lens. Mr. H. Munroe, the chief electrician of this house is a member of the Operators' Union, Local 150, and is a most capable man. With these new lenses, together with the fine curtain, Mr. Monroe is getting the best of results. Mr. Woodley promises many more improvements in the near future but

it is pretty hard to find anything at the Optic that can be improved upon.

* * *

The "Socialist" theater, on Fifth street between Main and Los Angeles streets has closed. This house was used by the Socialist party for campaign purposes during the recent election. The building is being torn down.

* * *

The Selig Company had a beautiful float in the Tournament of Roses parade held on New Year's Day in Pasadena. On the float was a cage of wild animals from the Selig animal farm.

* * *

There is a rumor afloat that Miss Florence Turner will join the Vitagraph Company in Santa Monica in the near future. This will ease the minds of some of those anxious people who have been inquiring as to the whereabouts of this popular actress.

* * *

I noticed in a recent issue of one of the trade papers an article which advised an operator to journey to Los Angeles to get employment. I would like to state for the benefit of any brother who is contemplating a trip to the golden state, that as far as Los Angeles is concerned, there are more than a sufficient number of operators in the city at the present time. And talking about operators just a word about Local 150 of the Operators' Union.

This organization was chartered on July 16th, 1908, and during its existence it has had some stormy times due to two causes, the unorganized condition of Los Angeles and the roaming crank turners who come out here to get away from the cold months in the East. These men will go into a booth and grind 10 and 11 hours a day for about $12 a week which a card man can not do, the scale being $21 dollars for 8 hours a day.

With even these conditions prevailing, Local 150 has quite a nice little nest egg in the treasury, owes no one and has about 75 members who are all working and getting the scale To become a member of 150 each applicant has to pass a rigid examination which keeps the standard up to a good average. This organization not only protects its members but their employers as well. When a contract is signed with a theater the local pays for all damages done to films or machines by any member of the union.

Since Local 150 has been organized not one member has had a fire, which is certainly a fine record.

Now just a word to those card men and otherwise: Don't come to Los Angeles expecting to find a situation as there are three operators and would-bes for every job in the city. The conditions in the beach towns are the same and from what we hear some of the men there are not eating regularly. A tip to the wise is sufficient.

* * *

Mr. M. L. Butler of the Butler theater has taken a trip to Goldyke, Nev., where he has extensive mining interests. Mr. Butler will return early in February.

* * *

Mr. F. W. Randolph, general manager of the Annex Motion Picture Company has returned from New York where he has been in the Interests Company.

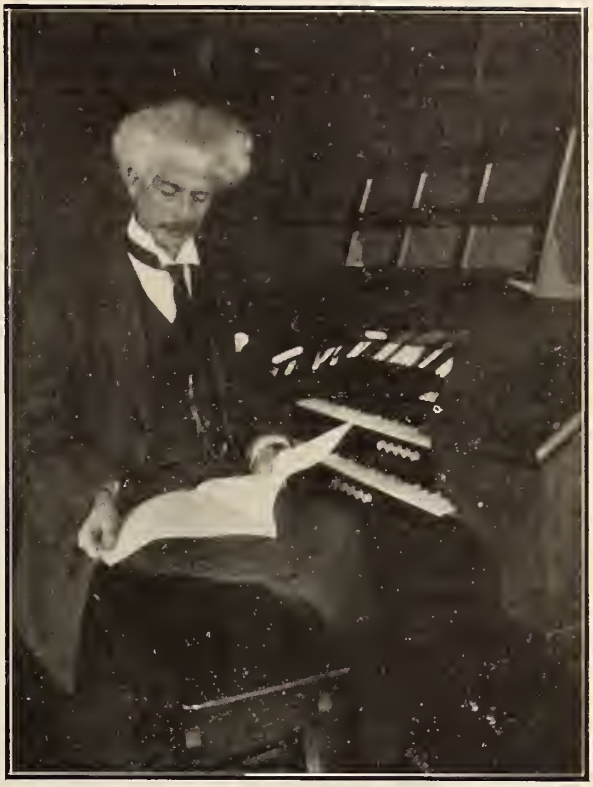
PHIL WHITMAN.

"Where Broadway Meets the Mountains" is the name of a release scheduled by the American Film Manufacturing Company for February 12. The central action of this film takes place on the verandas and grounds surrounding Grossmont Inn, which is located on a mountain especially noted for the magnificent Winter homes of Madam Nordica, John Drew, Owen Wister, General Nelson A. Miles and Lillian Russell.

President Hutchinson, of the American Film Manufacturing Company, left Chicago last week to visit the Western studios of the company at La Mesa, Cal. Mr. Hutchinson is a California enthusiast, and seldom enjoys excursions out of town so much as those to the Western studios. His family accompanied him.

Racine, Wis.—John Wagner has announced that he will erect a new vaudeville house on Sixth street in the Spring.

Washington, D. C.—Empire Circuit Company will erect a new theater to cost $500,000.



HOPE-JONES, THE CELEBRATED INVENTOR OF THE UNIT ORCHESTRA, WHO WAS MENTIONED IN ROBERT GRAU'S ARTICLE IN OUR ISSUE OF DEC. 30th.

BANNERS

MAKE YOU CATER TO

Both Sides of the Street!

—THE IDEAL DISPLAY—

Trim your lobby with a few posters, the necessary card signs, and then for your feature each day, put up

ONE OF OUR CLASSY, HAND-MADE

3 x 12 FT. CLOTH DISPLAY BANNERS

Ready 7 to 10 days in advance. For all releases, Licensed or Independent with date to order, $1.15, postpaid. $1.00 each

6 for any subjects desired, for $5.00.

Shipped day order is received. Terms: Cash with order.

CUT OUT THIS AD AND MAIL IT WITH YOUR ORDER BEFORE FEBRUARY 10 AND IF YOUR PURCHASES AMOUNT TO FIVE DOLLARS BEFORE MARCH 10, WE WILL SEND YOU, PREPAID, ONE

3 x 12 FOOT BANNER FREE

FOR ANY SUBJECT YOU WISH

Write for illustrated circular with suggestions for copy, and prices on Lobby Cards, Vaudeville and Special Banners, etc.

BANNER ADV. CO., St. Clair Bldg., TOLEDO, OHIO

"CUPID AND THE RANCHMAN"

Nestor Release, Wednesday, January 24, 1912

Western comedy of the unusually good sort, with just enough sentiment carried along with rippling mirth.

Bob Stanley, a handsome young cowboy in love with Amy, the pretty daughter of John Daniels, widower and neighboring ranch owner, has a fine looking horse, a beautiful specimen of the noble species but with one bad fault—balky at times. Bob has tried in vain to sell the animal; those to whom he has offered it knowing of the bad trait. Daniels, however, was without this knowledge, and admiring the horse from every physical point of view, congratulates himself when he makes the purchase at what seems to him a ridiculously small price.

He starts on a journey next day with the new steed, and when, some distance away is overtaken by a heavy rainstorm. To his surprise and dismay "Nestorius," the horse, suddenly determines to go no farther, and do what he may, Daniels is powerless to swerve him from that determination. After exhausting all methods of persuasion,

he gives up in anger and disgust, thoroughly soaked, and is compelled to return to the ranch on foot, where, on his arrival, he finds Bob comfortably and happily paying court to Amy. This is the "last straw," or the "red rag," and accordingly Bob is ordered off the place. Crestfallen, he leaves, wondering how he can fix it up. He has previously written to his sister Julia to come and pay him a visit without disclosing her identity to anyone, for the purpose of making ready his new bungalow, which he is secretly preparing as a surprise for Amy, whom he is soon to marry. Now everything looks black. But love, as usual, finds a way, and Julia, arriving unexpectedly, and Bob not at depot to meet her, makes inquiry at the general store as to the location of Bob's bungalow.

John Daniels is there and offers to drive her; they start, when Bob appears unseen by them, and trails along behind, noting with glee that John appears to be deeply interested. Julia is brought to the bungalow, and Daniels, leaving with longing looks and effusive good-byes, is invited to call, which he does several times, and finally dresses his best and slips off to propose. Amy and the cowboys espy him as he is leaving the ranch, and his discomfort is laughingly apparent. He arrives at the bungalow, proposes, but is told by Julia that he must ask her brother. Bob "happens" along with Amy, and withholds his consent until Daniels gives his to the union of Bob and Amy.

The picture in entirety is one of good, clean, wholesome comedy, cleverly worked out, admirably staged and splendidly interpreted by Harold Lockwood as Bob, Victoria Ford as Amy, Jack Conway as Daniels, and Eugenie Ford as Julia—a combination that could not fail to produce a pleasing picture.

POWERS STILL AT IT

P. A. Powers is certainly going on full sped now. In the last issue he announced a switch in release in order to give his customers the benefit of the Durbar and Equitable Fire on a split reel, and now he repeats the trick. Being a good Irishman may have been responsible for his getting the much sought privilege of putting a camera man aboard the boat of the Committee that welcomed Cardinal Farley to America. He made the trip back with the Cardinal aboard, and succeeded in photographing a number of the most prominent ecclesiastics, merchant princes and judiciary lights who composed the Reception Committee. Then the Powers man got a location at St. Patrick's Cathedral, and photographed the new Cardinal as he entered, with all the magnificent pomp and ceremonial regalia attendant.

This is to be the regular release for Saturday, January 27th in place of "The Nurse," which was scheduled for that day.

Mr. Powers is to be congratulated on his aggressiveness in securing these pictures, and the fact that he is able to schedule their release so quickly is a compliment to his staff.

SIMPLEX APPRECIATION

The Star Theater,
Princeton, Ind., Jan. 7, 1912.

Simplex Sales Agency,
23 East Fourteenth Street, New York.

Gentlemen:

I installed in my theater a Simplex machine on November 16th, and am so well pleased with it that I don't think I could be induced to buy any other machine. I also have a ——— machine, but there is no comparison. Have you a catalog or folder of all the parts and supplies for the machine so that I can order from you should anything happen? I bought my machine from Drollinger, of Evansville. He had it on hand, and it had been used a few times on trial. I broke down with my ———, and went to Evansville to get repairs and could not get them. I couldn't afford to close down, so I bought this machine at first sight, and after the other machine dealers in ——— and ——— found out I had this machine in my place, they kept the 'phone hot trying to run the Simplex down, so as to sell me one of the other two. But the Simplex looked good to me alongside those little machines, and I kept it. I am really glad I broke down that night, for if I hadn't I would still be plodding along with my ——. I had four thirteen-inch reels made, and I run both reels on it, running two reels without a stop. It won't be long before I will be in the market for another Simplex.

Yours respectfully,
CHAS. F. WOODS.

The Moving Picture News

SUBSCRIBE FOR 1912

Your choice of "THE ART OF SCENARIO WRITING," by W. Lord Wright, or "HAVILAND'S MOVING PICTURE PIANIST'S ALBUM," as a premium, at $2.00 per year.

YOUR EXCHANGE knows you want the Rex Second Release (Sunday, January 28th.)
BUT REMIND THEM!

The Moving Picture Operators' Union

Auxiliary to Local 35, I. A. T. S. E.
Beg to Announce Their First Grand

Entertainment and Ball

To be Held at

Tammany Hall, 14th St., near Third Ave., Friday, January 26th, 1912

Having secured for this occasion first-class vaudeville artists and an orchestra of high repute, a most enjoyable evening may be anticipated.

The Operators trust that you will attend this, their first venture in the field of public entertainment.

"'Tis not in mortal to command success, but we'll do more, we'll deserve it."
—*Addison.*

Ticket, Admitting Gent and Lady, including Wardrobe, 50 cents

Mr. Frank J. Gillick, Sec'y. **THE ARRANGEMENT COMMITTEE, Per Mr. John Rickards, Chairman**

KINEMACOLOR CO. OF AMERICA

An announcement of much interest to the moving picture and theatrical interests is that of the Kinemacolor Company of America, in which it is announced that Mr. Henry J. Brock, president of the Kinemacolor Company of Canada, Ltd., has been appointed managing director of the Kinemacolor Company of America.

At the annual meeting, Tuesday, January 9th, the entire board of officers was re-elected, including Mr. Charles E. Ford as president. Owing to Mr. Ford's numerous banking interests in the West, he has found it necessary to resign his office and devote his entire time to their interests.

Mr. Brock is well known throughout the country as a moving picture and theatrical man, as he is one of the partners of the Mark-Brock Theatrical enterprises of Buffalo, N. Y., who own and operate numerous high-class moving picture and vaudeville theaters in the United States and Canada. Mr. Brock assumed the reins of management this week and is preparing several interesting announcements for the trade and general public.

In the short time that Mr. Brock has been at the head of the Kinemacolor Company of America, in the New York office, he has put into effect plans for the establishing of several different departments in connection with the business.

At the head of the booking branch of the business will be one of the best known theatrical booking men in this country, and under his direction will come the entire booking and routing of all the Kinemacolor road companies.

The commercial department will handle the commercial features, similar to the contract just finished for the National Cash Register Co.

The educational department will be thoroughly organized, as Kinemacolor makes a special feature of educational and travel pictures. Mr. Brock has in preparation many other plans which will be soon announced to the public. A. H. Sawyer remains as formerly.

At the Kinemacolor (Scala) Theater there has just been included in the evening program a brilliant Kinemacolor presentation of the dramatic sensation of the season—Sophocles' immortal tragedy, "Œdipus Rex." Admirably acted by Mr. Charles Urban's own company of players attached to his studios at Nice, the action of the masterpiece which so graphically expresses the Greek view of the force of destiny, has (in the obvious absence of the dialogue) been preserved while being reverently compressed; whilst the glorious old-world scenery to be found outside Nice and Cimiez has furnished classic backgrounds which closely approximate to the accepted views of Delphi and Thebes and Corinth. From the infancy of Œdipus, clouded by the grim prognostication of the soothsayer, down to the royal parricide's death on the scarp of the mountain, all the main incidents of this historic masterpiece are preserved and reproduced assiduously correct in detail and rich in photographic quality.

MOVING PICTURE TALES

Our first issue of this new venture is completely sold out, and we are now on the press for the second issue. We would like to hear from exhibitors from all parts of the country their expression of opinion regarding the venture, and also whether it would sell for 10 cents a copy. Our February issue will comprise thirty-two pages and cover, covering the TALES for the month. We are now prepared to take orders from exhibitors for the February issue at the increased price. This venture was undertaken to supply a long felt want amongst the patrons of the M. P. theaters for stories of the Independent films, and we are anxious to learn, from every reader intertested, whether this is accomplished or not. At any rate we will be glad to know their ideas and wishes.

Pittsfield, Mass.—The Pittsfield Theater Co., capital, $25,000; L. J. Minahan, Edw. Boldwood and Daniel England.

New York, N. Y.—A new theater is to be erected at Washington Heights district, Broadway and 161st street, at a cost of $175,000.

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

January 10th, 1912.

NOTICE

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned, there appears with this notice a copy of the order and decree entered in that Court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

MOTION PICTURE PATENTS COMPANY

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

In The Supreme Court of the District of Columbia.

MOTION PICTURE PATENTS COMPANY, Plaintiff,
vs.
CHICAGO FILM EXCHANGE, Defendant.
In Equity No. 28,605

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq. of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows:

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12,192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD, Justice.

Decree entered December 23, 1911.

LATEST FROM LONDON

London office of the News, 8 Sherwood St., W.

January 5, 1912.

In connection with the films of the Durbar, which were shown all over England on Monday, an interesting question has arisen which seems likely to be settled in the courts. Inasmuch as the copyright law in America is, if anything, more stringent than here, the incident appears to have a direct interest for the American exhibitor. Briefly the facts are that Barker Motion Photography, Ltd., having succeeded in securing a very good picture of an incident of the Durbar which has given rise to a good deal of discussion here—the perfunctory manner in which the Gaekwar of Baroda made his submission to the King—disposed of the sole right of reproducing this incident as a newspaper illustration for a good round sum to the Daily Express. On the same day on which it appeared in the Express, however, a practically identical picture appeared in the Daily Sketch. I understood that Barkers thereupon received an intimation from the Express that payment would not be made for the reproduction and that the Express might further feel inclined to proceed for damages.

* * * *

Application to the Daily Sketch elicited the fact that their reproduction was made from a Barker film supplied by an exhibitor. As the situation stands at present, I believe the Daily Sketch will be sued for infringement of copyright but it is, of course, quite possible that the case may be settled out of court. The interesting point from the trade viewpoint is that an exhibitor is not entitled to make, or authorize to be made, reproductions from any film, though it may be his own property, without the authority of the owner of the copyright—usually, of course, the maker. That is a point which exhibitors would do well to note if they wish to avoid trouble.

* * * *

Now as to the Durbar films. The general verdict is, to be candid, that taken together the results are disappointing. In many cases the buyers' opinion has been, curtly, "rotten." By general consent Barker's picture is the best of the lot (I except Kinemacolor's record which is not yet to hand). Warwick's is also described as a good picture, but I have not yet had an opportunity of seeing it. But some of the others were so indifferent that many showmen have taken them off their screens and bought a new copy elsewhere. Even Barker's, though full of interest, is not of the quality we expect from that firm and none of the camera men appear to have had positions giving an opportunity for exceptional pictures. I am also told by one of the photographers that the winter season in India is marked by heavy night frosts. In the morning, when the Durbar was held, the bright sun causes a mist, which probably accounts for some of the foggy pictures we have received. Undoubtedly Barker's for one firm have, however, done exceptionally well with the event and have by this latest "scoop" added to their reputation for consistently good topical work. Their press cutting book will be enriched by some extremely complimentary notices, particularly with reference to the Gaekwar incident.

* * * *

We have "Flying A's" submarine picture over here at last and an inspection leaves one with the impression that it is a very remarkable piece of work, suggesting wonderful possibilities for doing picture work in yet another new direction. At the same time I doubt if it is going to be a great popular success with our public. Such a subject needs, for full appreciation, an understanding of the difficulties which had to be overcome, which are lacking in the average theater patron. Where a lecturer can be employed it should be a feature, and showmen would be well advised to seek such aid or that afforded by a special circular. But whether the commercial success of the film is equal to its technical merits or not we raise our hats to Mr. Hutchinson and his assistants for a piece of pioneer work which should help the great "uplift" movement not a little.

* * * *

Reliance films will be regularly shown or released here by the Western Import Co., Ltd., from now onwards. We always had an idea of Reliance as a brand containing the germs of a very big success, and hope that our expectations will be realized under the new producing arrangements.

* * * *

Since writing the above, several new stories in Durbar film are to hand, according to which it appears that one of the producer's premises were visited on Monday by a positive procession of showmen, with Durbar films under their arms and demanding "money back." Undoubtedly many showmen found it necessary to buy a second copy and Barker's and Warwick mainly benefited by this business.

* * * *

The British & Colonial Kin. Co. have given the agency for their films to Messrs. Marks & Co., who already handle Biograph, Lubin and Kalem. B. & C.'s product is steadily improving and "Lieut. Daring" is becoming a highly popular film personage.

B. A.

Lincoln, Neb.—C. A. Wolfe, of De Witt, has leased the Empire Theater Building and will conduct a moving picture show.

Sioux City, Ia.—The building at 412 Nebraska street, owned by L. B. Martin, is to be remodeled for a moving picture show at a cost of $3,000.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

INDEPENDENT FILMS ONLY

129 N. EIGHTH STREET PHILADELPHIA

Power's and Motiograph Machines

W. E. GREENE

FILM EXCHANGE, Inc.

THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

MR. EXHIBITOR:

Start the Season right by using an Independent Service from a Reliable House. We are buying the Output of the Sales Co. and have some choice services open. Write—wire—or call To-Day at

W. E. GREENE FILM EXCHANGE, Inc.

228 TREMONT ST., BOSTON, MASS.

Telephone: 2187-3790 Oxford.

I'm Pulling Hard for YOU, EXHIBITORS!

Here's News:

CARDINAL FARLEY

got a wonderful reception in New York—my camera man was on the RECEPTION COMMITTEE'S BOAT! I got EVERYTHING that happened, and all the great men who took part, until he finally entered the Cathedral. How's that for a

Regular Release?

"Beautiful Christiana" makes up the reel, which is released in place of "The Nurse," on **SATURDAY, JANUARY 27th.** Here's more for YOU:

For Tuesday, January 30th
Billy's Surrender

For Saturday, February 3rd
The Explorer

JUST READ THE SYNOPSES, THEN LET MY BOOST DEPARTMENT SHOW YOU, FREE, HOW TO DRAW CROWDS. SEND YOUR NAME IN.

Powers Motion Picture Co.

511 West 42d St., New York City

Sold through Motion Picture Dist. & Sales Co.

BROWN MOVES IN TOWN

Imp Release, Saturday, February 3, 1912

When Brown moved to town a rather unpleasant adventure befell him. Before he got his packing boxes properly placed he tore his pants. It was a very bad tear, indeed. In his difficulty he appealed to a neighbor to help him out with another pair. The neighbor was unable to do so and intimated as much by sending him a photograph of herself. For the neighbor was a lady doctor. However, she was good-natured and sent poor Brown a kimono instead, which Brown gallantly wore in the sight of the doctor.

Here Brown's troubles might have ceased were it not that news had gotten abroad that there was an escaped lunatic to be run to earth. It was poor Brown's hard luck that he was taken for the looney and so he suffered many indignities before he was identified and rescued by the kind lady physician.

The lady doctor was so good-natured that she fell in love with Brown and Brown with her, and the picture ends by the conjunction of their two names outside their apartment, presumably in a flourishing part of New York.

This is typical of the bright and vivacious comedies that form part of the Saturday releases of the Imp Film Company.

OUR CHICAGO CORRESPONDENT SAYS—

The prettiest little theater that I have had the pleasure to visit lately is the California Theater at the corner of North California avenue and Augusta street. The theater has only been opened since last August and is doing a fine business. It is managed by Mr. William Edwards, formerly of St. Paul, Minn., and the success of the California is largely due to the ability of both Mr. Edwards and Mr. L. Geinsberg, the proprietor. The seating capacity of the house is 299, and an excellent program is always shown there. Three reels of Anti-Trust pictures, Sprokets pictures, one spot and one illustrated song make up the evening's program. The pleasure of the evening's show is also added to by an excellent orchestra of a piano player and drummer. Mr. Edwards is a very live and up-to-date exhibitor, and although at the present he is not a member of the Exhibitors League of America, Illinois State No. 2, he is seriously thinking of joining the same.

MANUFACTURERS' SYNOPSES of FILMS

THE LITTLE SOLDIER
Solax Release, January 24

Little Arthur's mother buys him a picture book showing soldiers in all their resplendent colors. That settled it.

Arthur decides that an existence without a uniform is like a meal without dessert. His father gets him a uniform. The "little soldier" dreams of battles and conquering armies.

One night his dreams are disturbed. An unscrupulous maid connives with her sweetheart, a burglar. They both plan to rob the house. Arthur's mother hears some noise downstairs. She goes down to investigate and finds the burglar at work. This is the "big scene." Arthur, in bed, hears his mother's screams. He takes his tin sword, and in his pajamas, rushes down and challenges the burglar. The thief thinks it's a great joke.

In the meantime Arthur's father arrives and puts the thief out of business, but a stray bullet hits the "little soldier." He is wounded, but not fatally.

FROZEN ON LOVE'S TRAIL
Solax Release, January 28

A white girl, living with her father at the barracks near an Indian reservation, is very kind to a half-breed Indian. He falls in love with her, but she does not encourage him. However, she one day is about to accept a trinket from him when one of the soldiers, who is also in love with her, intimates something that does not sound nice to a good girl's ears. She throws the trinket at his face and runs off mortified.

Many weeks later, the girl rides off alone on a little hunting trip among the snow-topped mountains. Her horse goes lame, stumbles and throws her. She is stunned and lies prostrate in the snow. Along comes the good half-breed with a sled drawn by a pack of dogs. The dogs drawing the sled, against a background of beautiful snow-covered mountains, shows a vista of indescribable scenic beauty.

The half-breed comes across the girl. He puts her on his sled and wraps her frozen form in his own furs. He is almost naked. He runs on for miles, urging his dog-pack. The chill cold is too much for him. His frozen sinews become stiffened. At last his legs give way and he tumbles, frozen, into the snow, while the dogs carry the sled to safety. A rescuing party later finds the Indian frozen on love's trail.

MEMORIES OF '49
Solax Release, January 26

A hardy old frontiersman, sitting in front of his cabin roasting a leg of lamb, dozes off and dreams of his struggles on the prairies. He lives over again the time when his father's pioneer wagon was attacked by Indians, of the time when nearly all of his relations were massacred, and of his escape and rescue.

His whole career looms up before him and passes on in review. His boyhood on the plains, the struggles of an early manhood, his tender love affair, his marriage, his growing family and their gradual demise and finally the mists of this nightmare begin to fade away and then we see the hardy old frontiersman "get a hustle on" and prepare a meal for his lonely self and big, faithful dog.

AS IT WAS IN THE BEGINNING
Thanhouser Release, January 30

A society girl, admired and courted by many men, is still indifferent to one and all. She enjoys their company, is pleased with their attention, but has not met "the" man, the one she would be willing to accept as a life partner.

At a dance one evening there is introduced to her a man who could be best described by the one word, "masterful." He shows that he is attracted by the girl, but unlike her other suitors, he does not flatter her, or bow down before her. And his personality strangely affects her.

With her thoughts all of the stranger, she sits alone, musing. It seems to her that she is carried backward many centuries to a time, when by her supposed magic arts, she reigned over a tribe of cave men, who worshipped her as a goddess. But in her rude court one day there appeared a stranger, who mocked at her pretensions and derided her powers. The others would have attacked him but she felt herself impelled to stay their hands, and the stranger walked off, still jeering at her.

The stranger, not content with mocking at her, stirred up her heretofore loyal subjects to rebellion. They stormed her cave, but her magic was still potent and she drove them off, unarmed though she was. But the stranger remained, laughed at her and finally took her prisoner, dragging her back to the village of the men who had once held her as a queen.

There the cave men consulted as to her fate, and enraged because they had so long believed in her magic power, decided to put her to death. The stranger, however, balked their plans. He regarded the girl with rude favor, told the others that she belonged to him and ordered them out of his way. When they tried to bar his progress he fought his way through them and to safety in the wilderness outside with her in his arms.

There they made their home, and the one-time goddess was content to fetch and carry for "her man," rough, brutal and masterful though he was. For he was hers, and he protected her.

She comes back to a realization of the present with a start. The stranger stands before her, and asks for the next dance. In a daze, she rises and takes his arm and walks with him toward the ballroom. And all the way the one thought is running through her head:

"I wonder if he is 'the' man?"

For the stranger at the dance looked exactly like the man who in the prehistoric past subjugated the goddess and fought the timid cave men who first worshipped her and then wanted to put her to death.

ON PROBATION
Thanhouser Release, February 2

If you were a lonely, rich old man, and there was a child you dearly loved, to whose care would you entrust it?

This is a question that many have tried to solve. Some have succeeded, others failed. The pity of it is that there is no chance to correct such an error, once it is made. Death prevents an appeal.

A certain old widower had a little granddaughter, and he earnestly desired that she should grow up to be a

happy, healthy, wealthy woman. His only other near relatives were his sister and his son. His sister was married and with a boy of her own, while his son was not naturally vicious but was lazy and shiftless.

It was destined that one of them should be the guardian of the tiny girl, and it seemed an easy matter to settle. The son loved the girl, it was true, but his habits were against him. The sister, despite the natural love she had for her own family, lavished affection upon her little niece. So the old man made his will just before starting on his yacht to look after some business affairs.

The captain of the vessel broke the news to the family that the millionaire had been washed overboard and drowned at sea. His will was opened and read. It made the sister the executrix of the estate, which was to be held in trust for five years. At the end of that time, the son, "if he had committed no dishonest act," was to receive one-half, the sister the other. Should the boy misconduct himself, everything went to the sister, who was also to bring up the little girl as her own. Until the estate was finally divided, the sister was to provide a home for the boy and the girl.

Had the old man's spirit been able to revisit the world, it would have been shocked at what went on after his death was announced. For the sister discarded her sweet, hypocritical ways and made a drudge of the little girl. The child's toys were taken way, she was banished from her beautifully furnished nursery, and sent to an attic room, where night after night she sobbed herself to sleep. Her only friend was the son, who developed manly traits in time of trouble. The two were badly treated, but there seemed no escape for them.

Not content with half the fortune, the grasping sister plotted to get all of it. One dishonest act on the boy's part would win the fortune for her. He declined to commit it, so she artfully contrived, by a chain of evidence, to make it out that he was a thief.

The plot was successful, and when a policeman put his hand on the young man's shoulders she realized that great wealth was hers. The next second she found that she had lost all.

For this particular, lonely, rich old man had found a way to correct a vital error. He had reasoned out how it could be done, and there were no flaws in his plans.

The sister he had trusted failed him, but she was not permitted to enjoy the fruits of her treachery. The son, who had developed into a man under the stress of misfortune, came into a fortune in time, and the little girl did grow up to be a happy woman.

THE GRUBSTAKE MORTGAGE

American Release, February 8

Jack Burton, a young mining engineer in the employ of the Face Quartz Mining Company, is in love with the foreman's daughter.

She loves another suitor, Jim Blake, a young proprietor, but she does not encourage his attentions. Failing to find any promising prospects, and in need of money, Jim salts a prospect hole he has been digging and invites the old foreman to investigate it. Not looking for trickery from his daughter's friend, the old man finds it rich in gold-bearing quartz and readily agrees to mortgage his little home to grubstake the proprietor, share and share alike. He asks his employer for the money, and as his home is clear he readily takes a mortgage on it and gives the foreman the money.

Jim takes the money, and instead of working the claims appropriates it for his own use as was his original intention. And then came the accident so common in the mines, so full of grief and agony to the wives and children of the miners. The old foreman is caught in a blast and killed. The young engineer hurries ahead to prepare his sweetheart for the dreadful news and comforts her as her father's body is carried to the home. Cut off from his support, the little girl has only the little home with its heavy mortgage and the grubstake agreement on the salted claim between herself and starvation. And then comes a curt note from the superintendent of the Face Quartz Mining Company, informing her that the mortgage on her little home is past due. With the fear of being left homeless urging her on, she goes to the mine and offers her share in the claim for an extension of the mortgage. The superintendent offers to investigate the claim, and if found valuable to cancel the mortgage on the home.

He sends the young engineer to investigate the prospect and Jack, who had heard the interview between the superintendent and his sweetheart, sincerely hoped to find gold in the claim. But it was useless. His experienced eye told him plainly the story of the robbery. The old gag of sprinkling dust in the quartz, that so easily fools the uninitiated and unsuspecting. He climbs out of the hole to meet the prospector who had salted it. He accosts the young engineer and offers a bribe to report the mine a valuable one and points out to him that if he tells the truth he will make the girl he loves homeless. He spurns the bribe and hurries to his sweetheart's home and tell her his discovery, that the claim is worthless and that the truth will render her homeless. A word from him and he could save her home, but that word would be a lie.

And she tells him to return to his employers and report the truth regardless of what will happen. With a heavy heart he returns to his employer and tells him plainly that the mine is salted and valueless. Quick to act in all things, the superintendent summons the sheriff and evicts the orphan girl from her home, enraged to think that she had tried to swindle him.

In the meantime Jack had hurried to the bank and drawn out his balance. He arrived at his sweetheart's home to late to prevent the eviction, for she has already gone. His savings are just enough to pay the mortgage, which he takes up, and then hurries to seek her. She wanders to the prospect hole, her only possession in the world, and sinks wearily down and cries. Jim Blake finds her and, gloating over her loss, tells her that it is Jack Burton's fault that she is homeless, and urges her to marry him. She refuses and he attempts to force a kiss upon her. Jack comes up and, enraged to hear the false lies and abuse given his sweetheart, he flings Jim from the girl. In a fierce fight that follows, Jim loses his balance and falls to his death in the bottom of the mouthless prospect hole. Jack leads his sweetheart back to her home, and when she tells him it is hers no longer, he takes the canceled mortgage from his pocket and slowly tears it up. And then they turn to face a new future—together.

WHERE BROADWAY MEETS THE MOUNTAINS

American Release, February 12

John Newcomb, a young playwright, retires to the mountain country, secures lodgings at the Wayside Hotel and settles down to finish his latest play.

Here, in the solitude of the vast mountain stretches, he finds inspiration to complete the play that was destined to bring him fame and fortune. It proves to be of such charm and human interest that the producers and their stars are sent out to rehearse their parts and obtain a glimpse of the country in which the plot was laid. Thus could local color be obtained.

But prior to the arrival of the company, while strolling amid the dreamy scenery of the little valley, the playwright meets Mary Cutter, daughter of a mountaineer, who delivers milk each morning at the Wayside Hotel. Young and unsophisticated, she sees and worships the handsome, polished city man, who, finding time hanging heavily upon his hands, pending the arrival of the company, goes much about with her and, quite unknown to himself, falls in love with her.

Finally, the company arrives. Frank Willsden, the leading man, is delighted with the charming young woman who is to play opposite, and amid the picturesque hills of Southern California the pair plight their troth.

Meantime, the young playwright sees little of Mary Cutter, and she, possessed of the hot, ungovernable passions of the mountain-bred girl, finds much time to spend in and about the walks of the hotel, where she can watch the playwright and his leading lady rehearse their scenes. Believing that he loves the city girl, she hurries to her father with a tale of outraged feelings. He, with quick temper, organizes a band of cowboys and hurries to the hotel. There, by mistake, he meets Frank Willsden, the leading man, with his sweetheart. In error, the mountaineer and his friends take him to Mary who easily sets them right. But the playwright, dazzled by the beauty of the leading lady, believes himself in love with her, and in a moment of jealousy accuses her lover, Frank Willsden, of having made love to Mary Cutter and his story seems to be proven by the arrival of the mountaineers with Mary and Frank. Then the revelation comes to the playwright, and for the first time he realizes that he has loved Mary without knowing it.

THE KID AND THE SLEUTH

Imp Release, January 29

Red Gallagher, a freckled A. D. T. messenger boy, is addicted to reading literature of the yellow-back variety and the lurid tales have a wonderful effect on his imagination. He neglects his duties to pursue them and imagines himself a hero on sundry occasions, only to come out of it and realize the stern realities of life. Shirking his work, he seats himself on a barrel in an alley, pulls out a detective story and reads. He yawns, drops the book, sleeps and dreams.

In his fancy, he is the hero of the detective tale which is shown on the screen. It is a farcial absurdity, depicting the well-known characters in the five-cent story books. There is a bemustached villain with an able accomplice in a handsome termagant of a woman. They are persecuting a young, innocent maiden in an effort to induce her to "sign the papers." She is subjected to all kinds of tortures and is suffering intensely when Red is called in to deliver a message. He scents the conspiracy and puts the gentleman detective wise.

The sleuth decides to assist and the pair start out to rescue the young and innocent maiden. The plotting pair discover they are about to be shadowed and they spirit the girl away.

There is a novel chase, with the messenger kid and the detective in hot pursuit. The boy has his trusty revolver and he fires it at intervals, hampering the flight of the demons in human form, although several laps in the rear. The chase ends at a saw-mill, where the tender flesh of the helpless girl is about to be mangled by a huge saw, a most diabolical torture. Red arrives in the nick of time to pull the quivering body off the log—a hero at last. His joy is short lived, for the detective places the beauty in a motor car and carries her off, rewarding Red with a few coins as a surcease for his sorrow.

The boy awakens—to find it all a dream—picks up his book and starts away to deliver a belated message, disappointed and humbled.

THE POWER OF CONSCIENCE

Imp Release, February 1

Eric Masters and his wife are leading the life of society people on a very limited income.

Their friend Vernon Godfrey, who is quite wealthy, is interested in Mrs. Masters, and holds a note of Eric's, which he is willing to renew provided the wife will go away with him. She very nearly consents to do this when he threatens to ruin her husband, but in the end love for her husband triumphs and she remains true to him.

At a fashionable ball, one of the guests, Mrs. Leslie, loses a valuable jewel, which is found by Eric. This means a way out of all his difficulties, as the jewel is worth $10,000. He is tempted to retain it, give his wife all she desires and repay his friend.

But after deliberation he returns the jewel, prefering to be honest, and with his repentant wife to lead a happier and more economical life in future.

O'BRIEN'S BUSY DAY

Imp Release, February 3

O'Brien's busy day was not full of business in the conventional or remunerative. He certainly worked hard on that memorable day.

Leaving for the office, he got roughhoused more than once before he landed at his desk. Sending out for refreshments, he was deprived of them by a predatory hobo. Going home at night for peace and a quiet smoke, he found all the rooms in his house occupied by his daughters and their lovers. Even on the very roof of the building the solace of tobacco is denied him; he is ejected from that position. Finally O'Brien makes for the Contractor's Club, only to find that place closed for repairs.

This picture is somewhat in the nature of a monologue or one-part play, the burden of the work falling upon W. R. Daly, the Imp Company's splendid all-around actor. On the same reel, "Brown Moves in Town."

When Brown moved to town an early misfortune befell him in his new home. He accidentally tore his pants by means of a nail that protruded from a packing box. His wardrobe being limited, he sought to borrow another pair of pants from a doctor who lived on the same floor.

The doctor was a lady, and sent Brown a photograph of herself, thus delicately hinting that she could not literally comply with Brown's request. However, she lent Brown a kimona, which Brown gallantly wore in public out of gratitude toward his fair benefactress.

Now it happened that news of an escaped lunatic had got bruited abroad, and Brown in his borrowed kimona was assumed to be the fugitive. His arrest and discomfiture, therefore, logically followed, and he was only removed from his predicament by the intervention of the kindly young lady doctor.

Brown was also a doctor, and from being partners in love they also became partners in business and the pleasing adventures ended with their joint names being placed outside their dwelling place.

HOW JACK DALTON GOT EVEN WITH BUD

Champion Release, January 31

Jack Dalton is a most admirable character, the sort of man we would like to claim as a friend, and when the youth, Willie Burton, meets with an accident and Jack comes to his aid and takes him to his home, and there meets Clara Burton, the boy's beautiful sister, we feel that things are as they ought to be, in the coming together of these two. We watch with pleasure the progress of the pretty love scenes, in which nauseating mushiness has no part. The coming of Bud Ahearn into the lives of these two is a stumbling block to their happiness.

Ahearn tries to force himself on Clara in spite of her womanly protests, and we feel that we could slaughter him when he brutally assails the young girl in an attempt to have her accept his wild, passionate embraces. But, thank heaven, we are relieved to see how signally he is defeated in his fell purpose. And the one whom kind Providence sends to protect the weak is none other than good and brave Jack Dalton. This is how it came about.

Bud has pals, and altogether they are a bad lot. They decide to get Jack into their clutches. Unfortunately for him, he plays into the hands of the outlaws. While Willie and he are racing their steeds to try their mettle, Jack is swooped down on by Bud's confederates. Willie has seen the capture from a distance, and like the maddened wind he dashes off for assistance.

Jack himself has no idea of submitting so calmly to the machinations of his would-be rival, and maybe it didn't do one's heart good to see how his keen wit and indomitable pluck and bravery wins for him his release, unaided, from the clutches of the now thoroughly disconcerted scoundrel.

Meantime, the happy-go-lucky cowpunchers have been informed of Jack's predicament, and with a whoop and a yell they are off for the rescue. That Bud meets with his Waterloo in a truly Western fashion goes without saying. Jack now stands higher still, if that were possible, in the eyes of the fair Clara, but her heart is already overflowing for him with true and deep-abiding love. Thus comes to him a crowning triumph, and happiness for them both in the passing of Bud.

A MATINEE MIX-UP

Nestor Release, January 22

Mrs. Carson borrows a novel from a girl friend, not realizing that she thus assists in demonstrating the truth of that old adage, "He who borrows, borrows trouble." Miss Ware, who loans the book, has just received a note from her sweetheart, Jack Raymond, making an appointment with her to attend the matinee that afternoon, and she has slipped the note into the book.

Mrs. Carson takes the novel with her, and has just composed herself to read when her friend, Mrs. Gadd, comes in with matinee tickets and invites her to the theater. Mrs. Carson hastens to get ready and, in laying down the book, drops the note out of it, unnoticed. She and her friend attend the performance and, upon leaving the theater, meet Jack and his sweetheart, Miss Ware. The latter suggests that Mrs. Carson accompany her and Jack in his car, and Mrs. Carson accepts.

In the meantime, Carson comes home and finds the note on the floor. Inasmuch as it is addressed only to "Darling," he concludes that it was meant for his wife, and leaves the house on vengeance bent. While waiting for a street car at the corner, he sees Mrs. Carson and Jack together in the auto, Jack having left his sweetheart at her home, intending to take Mrs. Carson to her own apartments and then return to take dinner with the Wares.

The sight of his apparently guilty

wife riding with Jack is too much for Carson, and he seeks his lawyer, who chances to be no other than Mr. Ware, the father of Jack's sweetheart.

The father's wrath knows no bounds when he learns that his future son-in-law is named as the co-respondent in a divorce suit. He hastens home and announces that the engagement is off, and that Jack is a reprobate and several other things. However, the father's wrath leads to explanations, and the old lawyer calls Carson on the telephone to tell him of his mistake. Mrs. Carson, whose husband has just arrived, answers the phone, and he, thinking that she is talking to her lover, tears the instrument from her, breaking the connection. It is necessary for Ware and the lovers to go to Carson's house in order to explain, and they arrive just as he is bidding his wife a tragic farewell. All ends happily, except for poor Carson, who is made to promise all sorts of things by his injured spouse.

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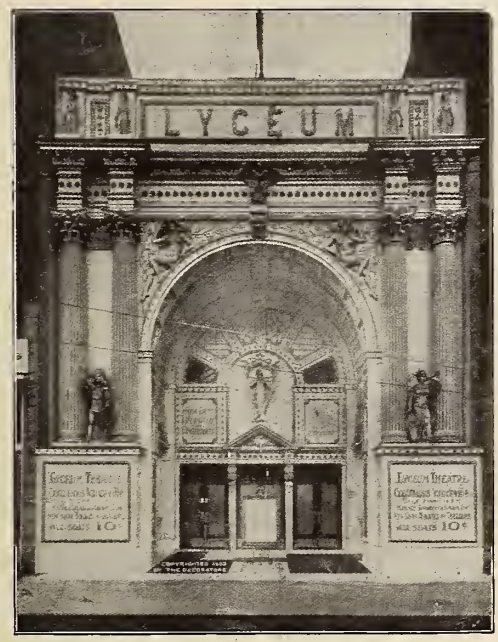

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MAN'S BEST FRIEND
Eclair Release, January 30

Old Silas Judson, stricken blind by fever and compelled, through poverty to beg in the streets is cared for by a fatherless granddaughter who looks after their cheerless home while the old man goes into the street each day accompanied by his Pomeranian, a dog of unusual intelligence.

"Gyp" is subsequently stolen and falls into the hands of the daughter of a wealthy merchant. He is later sent to The Home for Friendless Animals when the merchant's daughter explains about the purchase. On the way, "Gyp" escapes and his animal instinct carries him back to his blind master who has feebly started for home alone.

But, in crossing a busy street, the old man is struck by a passing car and seriously injured. The dog, realizing his master's condition, runs to the house and barks frantically at the door, whereupon the granddaughter follows him back to the scene of the accident.

In the meantime, the wealthy merchant, riding by in his auto, comes upon the old man and, entreated by his daughter, takes him to their home where he recovers sufficiently to be taken to his own little cottage after a short time.

The blind man's injury proved fatal, however, and they buried him in a corner of the public burying ground where little "Gyp" mourned his loss with the now friendless girl.

Fortunately the merchant's daughter learns of their pitiable condition and the two little waifs are given a good home, but "Gyp" and the little girl may be seen making regular visits to the grave of their dead friend where they place flowers and mourn in sacred silence.

WILLY PLAYS TRUANT
Eclair Release, February 1

Young Willy is a terrible boy. His nurse can hardly get him to dress. It is harder still to get him to school. Here, his exuberance causes disorder in class. He fights with his classmates, turns over desks and benches and runs away, along the road, where he continues his mischievous actions. To escape them, Willy hides in a large laundry basket. The laundress, not knowing, carries it away and empties the contents into a tub in which she pours water. Willy finds the joke less amusing and gets out of the tub quickly, pulling an obstinate bed sheet behind him. He returns to his own home and hides under the table in shame.

But he left a trail behind which was discovered by his father who gives him a whipping. On the same reel,

EDUCATION OF THE BLIND

This picture initiates us into the life and education of the blind in all its details.

We show how they learn to read, write and count according to their

methods. Also their curious lessons in music, and finally a series of tableaux which instruct in the various trades, thanks to which the afflicted ones are enabled to gain their livelihood.

A FRIEND TO CHILDREN

Great Northern Release, January 27

In this picture we are introduced to an eccentric character who is a staunch friend to children. We see him bubbling over with the milk of human kindness. Passing by a residence in which an Amazon is engaged in beating the dust from the drawing-room furniture, he assumes that corporal punishment is being meted out to some little innocent, and mounting the stairs, he bounds into the room, finds the woman with the beater in her hand, and a child uttering plaintive wails. A struggle ensues between Smith and the infant's mater familis in which, of course, our friend comes off second best. Going into the street, he next befriends a man who has imbibed not wisely but too well, and who is repeatedly "all over him." A melee ensues, and eventually Smith finds himself hauled off to the police station, where he is fined $5 before he is a free man again. A woman who is doing her washing with her infant by her side next attracts his attention, and his well-meant interference brings down upon his head not only loud anathemas, but a bucket of soap-suds. It is not long before he is again in custody and finds that his charity will cost him more, for $10 is this time the penalty. Outside a circus in which a boxing contest is in progress, the sound of blows falls upon Smith's ears, and his further investigations once more have disastrous results. By this time he has become an object of pity. With his leg and arm in splints and bandages, a beautifully-colored eye, and the other optic hidden beneath a patch, we see him at home. Yet even now his kindness is not exhausted, for seeing a howling mob of youngsters outside his window, he prepares a treat for them. The commissariat is exhausted, and when his friends turn upon him, he comes to the conclusion that ungratefulness is the world's compensation for charity. On the same reel,

THE MAN WITH THE PUPPETS

The proprietor of a puppet show arrives with his properties and proceeds to rehearse the performance. Whilst he plays the violin the puppets gyrate gracefully and pirouette. But suddenly they take flight. The man pursues them, and when he comes up to them finds only their clothes. These he puts into his taxi, but as fast as he throws the clothes in at one door, the owners again inhabit them and walk out at the other. Distracted, he returns home and is seized with a grand idea. Opening the window he plays the violin, when the puppets all come back and jump into their basket again. He slams down the lid and thus is again in possession of his own.

MAKING PAPER FROM WOOD

Lux Release, January 26

There are few of us who realize the tremendous powers and organizations at work to produce even the commonest materials which go to render our modern lives so easy. Our newspapers, for instance, which we so casually peruse and as lightly cast aside, mean little to us beyond the penny's worth of news they roughly represent. But in this remarkable film we are initiated into the strange and intricate processes which have to be undergone before even the mere paper of our daily news sheets is ready for our use. It is impossible to describe in detail the many and varied stages of manufacture which are here all faithfully depicted; it is sufficient to say that all who have seen this film will find it a subject of the most absorbing interest. On the same reel, "Oh You Kid"—comedy subject.

HEAVEN'S MESSENGER

Gaumont American Release, Jan 3

An idyllic picture drama, delicately poised on the summit of heart interest, couched amongst rural picturesqueness of an old-fashioned stream-propelled mill. The miller's daughter, quite against his approval, expresses her determination to marry the swain of her choice. The mother's leniency and the daughter's entreaties all prove vain, and the daughter is driven from the parental roof. With her scanty pack on her back, she resorts to the house of her lover, Julian, where she finds sympathy and open hospitality. The two marry and live at the husband's home. The wife's mother steals secret visits to the house where her daughter lives so happily, and when a child is born, tries to devise schemes to effect a reconciliation with the inexorable miller. She proposes placing the child in its cradle and floating it down the stream to the mill. Like the Moses of the Bible, the infant is set afloat and drifts to the dam which supplies the even flow of water that runs the mill. The stern father discovers the child, brings it to his home, all touched with sympathy. The art of the mother reveals the identity of the child, with all grand motherly tact, and the heart of the man is touched. He mitigates, and forgives his daughter with the willingness that assures her the happy relations that she so sorely sought.

THE WATERMAN'S BRIDE

Gaumont American Release, Feb. 10

A touching little canal picture depicting the joy followed by despair of desolate loneliness on the part of a waterman. While plodding his weary road in harness, drawing the heavy canal boat along the waterway, the waterman meets his love. They marry and enjoy the ceremonies that a wedding on a boat roof can only make possible.

The pair feast 'neath the starry sky until the bride persuades her happy husband on the night of their wedding day for a walk on the moonlit shore. Midst the happiness of their embraces and kisses she suddenly takes ill and dies. The bereaved husband has her clad in her wedding gown as a shroud, and in answer to duty wearly plods his lonesome way, dragging the cumbersome boat down the canal. On the same reel, "The Red Mountains of The Esterel," a reel showing 282 of the choicest scenes of the stern and rock-bound coast of The'oulee, France, the balsam-clad, white-cap-sprayed Bay of Agay, and the rocky, desolate projection of Dramont Point.

SANE ASYLUM

Rex Release, January 28

For youth is youth, and age is age, and never the twain shall meet. Never, until woman, with her eternal suggestion of Springtime, throws back the curtains of time and disclosed to dim eyes, bright again, lost youth and its gaiety and hopes, buried in the vista of the years. Woman is the one competent antagonist of Father Time; his one invincible subject; the one fractious child who will not perform his bidding or obey his mandates. And Time is just the least bit afraid of her. When woman enters the scene on the stage of life, the audience of humans, in whose set she happens, prepares for the climax of the play.

Doctor Duncan, preparing to go abroad, offers his house to his nephew Phil, lately graduated as a medico, and caring more about boon companions, Milady Nicotine and the society of the fair, than scientific research, with the proviso that if Phil applies himself to his work and acquires good habits and patients, he can retain the house as his home and office. Phil accepts, takes possession of the house, and sets about with pains to prepare to cure them. But the patients don't come, and his patience is exhausted.

Just when life is beginning to pall with its weary monotony, he meets Dolly Dimples, by profession an actorine and by the nature of things a peach, and the world becomes not so worse again. She's a vision; he isn't exactly a sight—so, well, it doesn't require a prophet to foresee what's going to happen.

A few days later Dolly's company is stranded, and it comes to that stage when despair is just about to take the center of it, when Dolly thinks of her new friend. She sends a little message clicking over the wires, with a human heart-throb that the mundane wires could not transcribe, and an invitation comes back for the whole company to make his house their headquarters.

They arrive. Jubilee is the word.

(*Continued on page* 50)

Data from Manufacturers' List of Releases

INDEPENDENT

AMBROSIO

		Feet
Dec. 20	The War in Tripoli	
Dec. 27	Tweedledum Loves a Singer	
Dec. 27	Tiny Tom's Exploits	
Jan. 3	Blood Vengeance	
Jan. 3	Fatty's Adventures	
Jan. 10	An Autumn Sunset Dream	
Jan. 17	The Burden of Shame	
Jan. 17	Tweedledum's Financial Distress	

AMERICAN

		Feet
Jan. 1	A Midwinter Trip to Los Angeles	1000
Jan. 4	The Misadventures of a Claim Agent (Com. Dr.)	1000
Jan. 8	The Winning of La Mesa	1000
Jan. 11	The Locket (Dr.)	1000
Jan. 15	The Relentless Law (Dr.)	1000
Jan. 18	Justice of the Sage (W. Dr.)	1000
Jan. 22	Objections Overruled (W. Com.)	1000
Jan. 25	The Mormons (W. Dr.)	1000
Jan. 29	Love and Lemons (W. Com.)	1000
Feb. 1	The Best Policy (W. Com.)	1000
Feb. 5	The Real Estate Fraud (Dr.)	1000
Feb. 8	The Grub Stake Mortgage	1000
Feb. 12	Where Broadway Meets the Mountains	1000

BISON

		Feet
Dec. 29	Getting His Man	
Jan. 2	Chinese Smugglers	
Jan. 5	An Indian Maid's Elopement	
Jan. 9	The Gambler's Heart	
Jan. 12	The Laugh on Dad	
Jan. 16	The Honor of the Tribe	
Jan. 19	The Run on the Bank	

CHAMPION

		Feet
Jan. 15	Fathers and Sons	950
Jan. 10	Love that Never Fails	950
Jan. 17	A Tale of the Snow	950
Jan. 22	The Brute (Dr.)	950
Jan. 24	Her Brother's Pardner (Dr.)	950
Jan. 29	Cardinal Farley's Homecoming	
Jan. 31	How Jack Got Even With Bud	
Feb. 5	Aviator and Autoist Race for Bride	
Feb. 7	A Divided Family..!	

COMET

		Feet
Dec. 18	A Game of Bridge (Dr.)	1000
Dec. 22	The Man with the Camera (Dr.)	985
Dec. 25	The Tie that Binds (Com.)	1000
Dec. 29	The Crude Miss Prude (Com.)	1000
Jan. 1	Simple Lives (Dr.)	
Jan. 5	Temperaments (Dr.)	
Jan. 8	Mr. Whoops, the Detective (Com.)	
Jan. 12	The Widow (Com., Dr.)	
Jan. 15	The Braid (Dr.)	
Jan. 19	Thirty Days (Com.)	

ECLAIR

		Feet
Dec. 28	Little Willie's Cure for Uncle (Com.)	
Jan. 2	Divorcons (Com.)	
Jan. 4	Old Papers, Old Souvenirs	
Jan. 4	Charley's Holiday (Com.)	
Jan. 9	The Doctor's Duty	
Jan. 11	The Inventor	
Jan. 18	Lady Mary's Love Adventures (Dr.)	
Jan. 21	Keeping an Eye on Father (Com.)	
Jan. 23	Love Finds a Way (Am. Com.)	
Jan. 25	Wanted, a Governess (Com.)	
Jan. 25	The Turkish Police (Edu.)	

GAUMONT

		Feet
Jan. 15	Delhi Durbar	
Jan. 27	The Christian Martyrs	
Feb. 3	Heaven's Messenger	
Feb. 6	The Cripple's Courtship	
Feb. 10	The Waterman's Bride	686
Feb. 10	Red Mountains of the Etional	282

GREAT NORTHERN

		Feet
Dec. 23	From Ostersund to Storlien	
Dec. 30	A Realistic Make-Up	
Dec. 30	Sea and Landscape, Denmark	
Jan. 6	The Temptress (Dr.)	
Jan. 13	The Inevitable Johnson (Com.)	765
Jan. 13	Waterfalls in Sweden	232
Jan. 20	A Summer Flirtation (Com.)	
Jan. 27	A Friend to Children	
Jan. 27	The Man with the Puppets	

IMP

		Feet
Jan. 8	The Winning Miss	1000
Jan. 11	In the Northern Woods	1000
Jan. 13	How She Married	600
Jan. 13	Cotton Industry	400
Jan. 15	The Deserted Shaft	1000
Jan. 18	After Many Years	1000
Jan. 20	I Wish I Had a Girl	600
Jan. 20	The Flag of Distress	600
Jan. 22	Building the Greatest Dam in the World	1000
Jan. 27	All a Mistake	600
Jan. 27	A Day on a Buffalo Ranch	400
Jan. 25	The Worth of the Man	1000
Jan. 29	The Kid and the Sleuth	1000
Feb. 1	The Power of Conscience	1000
Feb. 3	Brown Moves in Town	600
Feb. 3	O'Brien's Busy Man	300

ITALA

		Feet
Jan. 6	Foolshead's Six Duels (Com.)	
Jan. 13	The Mania for Caricatures	

LUX

By Prieur.

		Feet
Jan. 5	Through the Agony Columns (Com.)	632
Jan. 5	Artistic Earthenware in the Making (Ind.)	347
Jan. 12	Arabella Loves Her Master (Com.)	445
Jan. 12	Bill, Emperor of the Sahara (Com.)	482
Jan. 19	A Mad Dog (Com.)	219
Jan. 19	The Harm that Gossips Do (Dr.)	747

MAJESTIC

		Feet
Feb. 2	An Old Lady of Twenty (Com.)	
Feb. 2	Lucky Man (Com.)	
Feb. 4	Honor Thy Father (Dr.)	
Feb. 9	A Game for Two (Com. Dr.)	
Feb. 11	Arresting Father (Com.)	
Feb. 16	His Stepmother	
Feb. 18	Petticoat Perfidy (Com.)	

NESTOR FILM COMPANY

		Feet
Jan. 1	An Unlucky Present (Com.)	1000
Jan. 3	The Tenderfoot's Sacrifice (Dr.)	
Jan. 6	Desperate Desmond Fails (Com.)	
Jan. 8	The New Clerk (Com.)	
Jan. 10	Tracked Through the Desert (Dr.)	
Jan. 13	Just Too Late (Com.)	
Jan. 15	A Brave Little Woman (Com. Dr.)	
Jan. 17	The Fugitive (Dr.)	
Jan. 20	Desperate Desmond on the Trail Again (Com. Dr.)	
Jan. 22	A Matinee Mix-up (Com.)	
Jan. 24	Cupid and the Ranchman (Com.)	
Jan. 27	Mutt and Jeff Fall in Love (Com.)	

POWERS' PICTURE PLAYS

		Feet
Jan. 6	With the Tide (Dr.)	
Jan. 9	When Hubby Went to College (Com.)	
Jan. 9	Touring Venice (Scenic)	
Jan. 13	Her Heart's Depth (Dr.)	
Jan. 16	Little Boy Blue (Dr.)	
Jan. 16	Historical Mohawk Valley (Scenic)	
Jan. 20	Bill's Surrender (Dr.)	
Jan. 23	Four Yale Men (Dr.)	
Jan. 27	The Nurse (Dr.)	

RELIANCE

		Feet
Jan. 3	Resignation	
Jan. 6	The Two Old Men	
Jan. 10	The Gangfighter	
Jan. 13	The Quarrel	
Jan. 13	Panoramic View of New York City from the Metropolitan Tower	
Jan. 17	The Appointed Hour	
Jan. 20	A Mountain Tragedy	
Jan. 20	Hubby Minds the Baby	
Jan. 24	The Deception	
Jan. 27	The Little Darkies	
Jan. 27	Rosanna's Dream (Natural History Series No. 2)	

REPUBLIC

		Feet
Jan. 6	In the Days of the Six Nations Part I)	
Jan. 7	In the Days of the Six Nations (Part II)	
Jan. 13	Life and Battles of Daniel Boone (Part I)	
Jan. 14	Life and Battles of Daniel Boone (Part II)	
Jan. 20	Retribution	
Jan. 21	Marital Mirage	
Jan. 27	A Blue Ridge Romance	
Jan. 28	The Power of Innocence	
Feb. 4	When Men Love (Part I)	
Feb. 5	When Men Love (Part II)	

REX

		Feet
Dec. 21	The Martyr	
Dec. 28	The Unwelcome Santa Claus (Com.)	
Jan. 4	The Parting of the Ways (Dr.)	
Jan. 11	A Boarding House Mystery	
Jan. 18	Angels Unaware	
Jan. 25	A Sane Asylum (Com.)	

SOLAX COMPANY

		Feet
Jan. 5	Our Poor Relations (Dr.)	
Jan. 7	Christmas Presents (Dr.)	
Jan. 10	Economical Brown (Com.)	
Jan. 12	Black Sheep (Dr.)	
Jan. 14	By the Hand of a Child	
Jan. 17	Parson Sue	
Jan. 19	A Man's a Man	
Jan. 21	The Legend of the Balanced Rock (Dr.)	
Jan. 24	The Little Soldier (Dr.)	
Jan. 26	Memories of '49 (Dr.)	

THANHOUSER COMPANY.

		Feet
Jan. 9	Just a Bad Kid (Com.)	1000
Jan. 12	The Twelfth Juror (Dr.)	1000
Jan. 16	Dr. Jekyll and Mr. Hyde	
Jan. 19	A Niagara Honeymoon	
Jan. 23	Her Ladyship's Page (Dr.)	
Jan. 26	East Lynne (2 reels) (Dr.)	
Jan. 30	As It Was in the Beginning	
Feb. 2	On Probation	

FEATURE AND EDUCATIONAL

		Feet
Nov. 20	Love and Aviation (Dr.)	
Nov. 20	Zigomar (Dr.)	

The following films will be released by the Moving Picture Distributing & Sales Co.:

Week of January 22d

Monday, Jan. 22nd.
- American—Objections Overruled.
- Champion—The Brute.
- Imp—Building Greatest Dam in the World.
- Nestor—Matinee Mix-up.

Tuesday, January 23rd.
- Bison—The Sub-Chief's Choice.
- Eclair—Love Finds a Way.
- Powers—Four Yale Men.
- Thanhouser—Her Ladyship's Page.

Wednesday, Jan. 24th.
- Ambrosio—The Supreme Meeting.
- Champion—Her Brother's Pardner.
- Nestor—Cupid and the Ranchman.
- Reliance—The Deception.
- Solax—Little Soldier.

Thursday, Jan. 25th.
- American—The Mormon.
- Eclair—Wanted, a Governess—Turkish Police.
- Imp—The Worth of a Man.
- Rex—A Sane Asylum.

Friday, Jan. 26th.
- Bison—The Ranch Girl's Love.
- Lux—Making Paper from Wood—Oh! You Kid.
- Solax—Memories of '49.
- Thanhouser—East Lynne.
- Majestic—That Expensive Ride.

Saturday, Jan. 27th.
- Great Northern—A Friend to Children—The Man with the Puppets.
- Imp—Day on Buffalo Ranch.
- Itala—Toto in Amorata.
- Nestor—M. and J. Fall in Love.
- Powers—Cardinal Farley's Return.
- Reliance—Ten Little Darkies.
- Republic—Blue Ridge Romance.

Sunday, Jan. 28th.
- Majestic—A Mother's Sacrifice.
- Republic—Power of Innocence.
- Solax—A Ride for Life.
- Rex—Defender of the Name.

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Jan.	1—The Baby and the Stork (Dr.)	
Jan.	4—Who Got the Reward (Com.)	
Jan.	4—The Joke on the Joker (Com.)	
Jan.	8—A Tale of the Wilderness (Dr)	
Jan.	11—The Eternal Mother (Dr.)	
Jan.	15—Brave and Bold (Com.)	
Jan.	15—Did Mother Get Her Wish? (Com.)	
Jan.	18—The Old Bookkeeper (Dr.)	
Jan.	22—For His Son (Dr.)	
Jan.	25—With a Kodak (Com.)	
Jan.	25—Pants and Pansies (Com.)	

CINES
C. Kleine

Jan.	20—Brutus (Dr.)	
Jan.	23—The Brave Deserve the Fair	
Jan.	23—Artistic Venice	
Jan.	27—Joseph in Egypt	
Jan.	30—Bessie Has Three Aunts	
Jan.	30—Jenkins Stops Everything	
Feb.	3—Lost	
Feb.	3—Jenkins at the Circus	
Feb.	6—Besieged	
Feb.	6—Jenkins, a Conquering Hero	
Feb.	10—Out of Tune	
Feb.	10—Zoological Gardens in Rome	
Feb.	13—The Puppet Show	
Feb.	13—Jenkins and the Donkey	

EDISON

Dec.	26—Modern Weapons for Fighting Fire, New York City	375
Dec.	27—The Stuff that Dreams are Made of (Com.)	1000
Dec.	29—A Romance of the Cliff Dwellers (Dr.)	1000
Dec.	30—Uncle Hiram's List (Com.)	1000
Jan.	2—Eleanore Cuyler (Dr.)	1000
Jan.	3—The Two Flats (Com.)	995
Jan.	5—Freezing Auntie (Com.)	660
Jan.	5—Codfish Industry, Newfoundland	340
Jan.	6—Please Remit (Com.)	995
Jan.	9—Thirty Days at Hard Labor (Com.)	1000
Jan.	10—Max and Maurice (Com.)	1000
Jan.	12—Lead, Kindly Light (Dr.)	1000
Jan.	13—A Question of Seconds (Dr.)	775
Jan.	16—Jack and the Beanstalk	1000
Jan.	17—St. Johns, Newfoundland, and Its Surroundings	225
Jan.	19—The Little Organist (Dr.)	1000
Jan.	20—To Save Her Brother (Dr.)	1000
Jan.	23—The Stolen Nickel (Com. Dr.)	1000
Jan.	24—Father's Bluff (Com.)	1000
Jan.	26—For the Cause of the South (Dr.)	1000
Jan.	27—The New Editor (Com.)	570
Jan.	27—U. S. Volunteer Life-Saving Corps, New York City	430
Jan.	30—The Jewels (Dr.)	1000
Jan.	31—Mother and Daughters (Com. Dr.)	1000

ESSANAY FILM CO.

Dec.	21—Winning an Heiress (Com. Dr.)	300
Dec.	21—The Foiling of Red Dugan (Dr.)	700
Dec.	22—The Millionaire Barber (Com.)	1000
Dec.	23—Broncho Billy's Christmas Dinner (Dr.)	1000
Dec.	26—A Story of the West (Dr.)	1000
Dec.	28—For Memory's Sake (Dr.)	1000
Dec.	29—A Bird in the Hand (Com.)	1000
Dec.	30—Broncho Billy's Adventure (W. Dr.)	1000
Jan.	2—The Mail-Order Wife (Dr.)	1000
Jan.	4—The Valley of Regrets (Dr.)	1000
Jan.	5—For the Love of Mike (Com.)	1000
Jan.	6—A Child of the West (Dr.)	1000
Jan.	9—A Hen House Hero (Com.)	1000
Jan.	11—The Tenderfoot Foreman (Dr.)	1000
Jan.	12—A Ragtime Love Affair (Com.)	1000
Jan.	23—Widow Jenkins' Admirers (Com.)	1000
Jan.	25—Alias, Billy Sargent (Dr.)	
Jan.	26—Economy (Com.)	
Jan.	26—Dooley's Reward (Com.)	
Jan.	27—The Oath of His Office (Dr.)	1000

GAUMONT
G. Kleine

Jan.	2—A Royal Romance (Dr.)	975
Jan.	6—Evils of Impure Literature (Dr.)	1035
Jan.	9—The Winged Messenger	800
Jan.	9—Gorges of the Verdon River	200
Jan.	13—The God of Wine Gets Stung (Com.)	806
Jan.	13—The Ardennes Forests, France (Travel)	194
Jan.	16—Uncle Ned's Diplomacy (Com.)	956

KALEM CO.

Jan.	5—The O'Kalems' Visit to Killarney (Scenic)	
Jan.	8—A Southern Boy of '61 (Dr.)	1000
Jan.	10—Mrs. Sims Serves on the Jury (Com.)	
Jan.	10—Flowers for the 400 (Edu.)	
Jan.	12—The O'Neill (Dr.)	
Jan.	15—The Desert Trail (W. Dr.)	1000
Jan.	17—The Russian Peasant (Dr.)	1000
Jan.	19—The Two Spies (War Dr.)	1000
Jan.	22—Things Are Seldom What They Seem (Com.)	1000
Jan.	24—Accidents Will Happen (Com.)	
Jan.	24—How Jim Proposed (Com.)	
Jan.	26—His Mother (Dr.)	1000

LUBIN

Jan.	6—A Poor Excuse That Worked (Com.)	
Jan.	6—The Tramp and the Bear (Com.)	
Jan.	8—The Surgeon's Heroism (Dr.)	
Jan.	10—The Kissing Pills (Com.)	
Jan.	10—General Dast	
Jan.	11—The Blacksmith (Dr.)	
Jan.	13—Paid in His Own Coin (Dr.)	
Jan.	15—Her Uncle's Consent (Com.)	1000
Jan.	17—The Peanut Industry (Ind.)	
Jan.	17—A Dark Deception (Com.)	
Jan.	18—A Just Verdict (Dr.)	1000
Jan.	20—A Compromise (Com.)	
Jan.	20—A Boarding House Romance (Com.)	
Jan.	22—The Lady Police (Com.)	1000
Jan.	24—The Heart of a "Boss" (Dr.)	1000
Jan.	25—The Office Favorite (Com. Dr.)	1000
Jan.	27—Through Drifts (Dr.)	1000

G. MELIES.

Dec.	21—The Mission Father (Dr.)	1000
Dec.	28—The Ranchman's Debt of Honor (Com. Dr.)	1000
Jan.	4—A Woman's Gratitude (Dr.)	1000
Jan.	11—Roped In (Dr.)	1000
Jan.	18—The Outlaw and the Baby (Dr.)	1000
Jan.	25—The Mortgage (Dr.)	1000
Feb.	1—Cowboy vs. Tenderfoot (Dr.)	1000

PATHE FRERES

Jan.	6—The Cowboy's Sister (Dr.)	
Jan.	6—The Chillouks (Scenic)	
Jan.	8—Pathe's Weekly No. 2	
Jan.	9—The Foster Sister (Dr.)	
Jan.	9—Muray and Kindy	
Jan.	10—A Strike on the Ranch (Dr.)	
Jan.	11—The Horse Thief (Dr.)	
Jan.	11—A Sultan's Marriage in Malaysia	
Jan.	12—The Haunted Room	
Jan.	12—French Army in War Manœuvres (Scenic)	
Jan.	13—Bill's Bills (Com.)	
Jan.	15—Pathe's Weekly No. 3—1912	
Jan.	16—Bonaparte and Pichegru (Dr.)	
Jan.	16—Here and There in China (Scenic)	
Jan.	17—The Squaw-Man's Revenge (Dr.)	
Jan.	18—Is It Your Hat? (Com.)	
Jan.	18—Sulphur Industry in Sicily (Ind.)	
Jan.	19—Mrs. Pussy Loves Animals (Com.)	
Jan.	19—Manners and Customs in Malaysia (Scenic)	
Jan.	20—Unmerited Shame (Dr.)	
Jan.	22—Pathe's Weekly No. 4—1912	
Jan.	23—Love's Terrible Sacrifice (Dr.)	
Jan.	24—The Sioux's Cave of Death (Dr.)	
Jan.	25—A Windy Dream (Com.)	
Jan.	25—Life in Our Ponds (Edu.)	
Jan.	26—The Countess de Challant (Dr.)	
Jan.	27—Swiftwind's Heroism (Dr.)	
Jan.	29—Pathe's Weekly No. 5—1912	
Jan.	30—Mr. Bughouse is Cured	
Jan.	30—Farming in Tunis (Sc.)	
Jan.	30—How Plants are Born, Live and and Die (Edu.)	
Jan.	31—On the Edge of the Precipice (Dr.)	
Feb.	1—Uncle's Strategy (Com.)	
Feb.	2—The Masked Ball (Dr.)	
Feb.	3—Indian Blood (Dr.)	

SELIG

Jan.	5—The Other Fellow (Com.)	500
Jan.	5—Hutchinson, Kansas, Semi-Centennial Celebration (Topical)	500
Jan.	8—The Peacemaker (Dr.)	1000
Jan.	9—Two Men and a Girl (Dr.)	1000
Jan.	11—The Prosecuting Attorney (Dr.)	1000
Jan.	12—A Modern Ananias (Com.)	
Jan.	12—The Journey of the Western Governors to the East (Topical)	
Jan.	15—The Secret Wedding (Dr.)	1000
Jan.	16—The Cowboy's Best Girl (Dr.)	1000
Jan.	18—Merely a Millionaire (Com. Dr.)	1000
Jan.	19—A Night Out (Com.)	
Jan.	19—Seeing Buffalo (Sc.)	
Jan.	22—A Diplomat Interrupted (Com. Dr.)	1000
Jan.	23—The Bandit's Mask (Dr.)	1000
Jan.	25—Two Old Pals (Com. Dr.)	1000
Jan.	26—A Safe Proposition (Com.)	
Jan.	26—Seeing Spokane (Sc.)	

URBAN ECLIPSE
G. Kleine

Dec.	20—The Miracle (Dr.)	1040
Dec.	27—The Stolen Treasure (Dr.)	680
Dec.	27—Fair Exchange Is No Robbery (Com.)	322
Jan.	3—True to Their Trust (Dr.)	656
Jan.	3—A Cotton Goods Factory in France (Ind.)	325
Jan.	10—Lazy Bill and the Strikers (Com.)	702
Jan.	10—Pottery Making in Thoune (Ind.)	273
Jan.	17—Love Will Find a Way (Dr.)	1020
Jan.	24—A Woman's Wrath (Dr.)	980
Jan.	31—Kitty in Dreamland	
Jan.	31—Earl's Court, London	

VITAGRAPH

Jan.	5—Destiny is Changeless (Dr.)	
Jan.	6—The Path of True Love (Dr.)	
Jan.	8—Captain Jack's Dilemma	1000
Jan.	9—How Tommy Saved His Father	1000
Jan.	10—Alma's Champion	1000
Jan.	12—The Meeting of the Ways	1000
Jan.	12—A Red Cross Martyr	1000
Jan.	13—Willie's Sister	1000
Jan.	15—Father and Son	1000
Jan.	16—Chumps	1000
Jan.	17—Caught in the Rain (Dr.)	1000
Jan.	19—Tom Tilling's Baby (Com.)	1000
Jan.	20—A Girl of the West (Dr.)	1000
Jan.	22—The Blind Miner	1000
Jan.	23—Jean Intervenes	1000
Jan.	24—Captain Barnacle's Messmate	1000
Jan.	26—Love Finds a Way	1000
Jan.	27—For the Honor of the Family	1000
Jan.	29—Where the Money Went	1000
Jan.	30—Indian Romeo and Juliet	1000
Jan.	31—A Timely Rescue	1000

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They have a house-warming that's a little more than warm, when uncle suddenly decides to return home and sends a wire that he is on the way.

Re-enter despair, also gloom, and a respectable amount of misery. It looks like a domestic change, when a happy thought occurs to Phil. He will make patients of them—on the moment they all contract divers and sundry ills.

The uncle enters the home to find it a sanatorium, and is astonished and delighted at his enterprising nephew's rapid progress in his profession. That night the uncle sleeps on an improvised bed, while the happy sufferers are extended every comfort.

The little soubrette of the company is not so sick, however, that she cannot captivate the old doctor, and when he announces his engagement to the bewitching invalid, what other precedent does Phil need?

Dolly thinks that outside of the fact that he is a doctor, his uncle is only human.

A MOTHER'S SACRIFICE

Majestic Release, January 26

A year after the death of her husband, Elizabeth Morton is called upon by Herbert Harman, the executor of her late husband's "Betty," sixteen years old, to Rouen, France, as it was the expressed desire of her husband in his will that his daughter should be educated in the convent of the "Sacred Heart."

The parting between mother and daughter is a painful one, but Mrs. Morton's grief is soothed by Harman's assurance that it will be better for the girl to go abroad, not only to fulfill her father's wishes, but also because the change will go far towards softening the girl's poignant grief over her father's loss.

To Harman, who is an old friend of the family, Betty is a mere child, and once she has left the country he seldom thinks of her, beyond sending a few childish presents from time to time. He is necessarily thrown in contact with Mrs. Morton, acting in his capacity as executor of her husband's estate, and the widow—left alone in the world—unconsciously clings to him for support and comfort, and after Betty has been a year abroad, moved more by passion for the widow's loneliness than love, actuated more by the desire to protect (which is ever present in strong men), he proposes to Mrs. Morton. She—in turn—respects and admires Harman to such a degree that the prospect of looking forward to having him always with her appeals strongly to her gentle, affectionate nature. She requests him to wait a year until Betty returns from school, and if their feelings are then the same she will consent to marry him.

In the meantime, Betty has blossomed into a beautiful bud of womanhood among the cold, gray walls of the convent in Rouen, and the three years prescribed by her father's will having passed she returns to her home and mother.

Her mother has prepard a surprise for her in the shape of her first long dress. It is an evening gown, and Betty goes into girlish raptures over its beauty. Even while the girl is shyly admiring her own reflection in the hall mirror, her mother is telling Harman of the girl's arrival from France, and upon his reminder of her year-old promise she allows him to place the engagement ring upon her finger, and tells him that for the first time since her husband's death she will put on a light dress, and discard her mourning.

While making the change in her attire, she sends Betty to entertain Harman, but somehow feels that she cannot yet tell her daughter of her engagement. Perhaps it is the look of the girl's father in her eyes that prevents her.

Betty bursts upon Harman a vision of beautiful young girlhood, and the lawyer is astonished. He is almost unable to realize that this is the child that he sent away to France but three years before. Betty finds him the most charming of men, and talks to him, plays for him, sings for him, and in every way tries to captivate this tall, rather mature man, who seems so fascinatingly masculine to her girlish mind.

As the days go on, Harman realizes only too clearly that on the very day he engaged himself to the mother he lost his heart to the daughter. The girl is never told of the engagement, and innocently enough reveals to her mother the growing affection she feels for the goodlooking lawyer. Her mother is astonished, but something always keeps her from telling the girl the truth, and instead, with eyes quickened by childish beauty, watches and weighs Harman's attitude toward the girl, and realizes but too soon the truth. The moment of decision comes to her, when her daughter kneels beside her and tells her mother that she not only admires Harman, but feels that she has grown to love him. The mother knows well Harman's fineness of character, and that he will fulfill to the letter his engagement promise.

The mother looks a sad and lonely future grimly in the face, and buoyed up by her mother love sacrifices her own desire, and frees Harman from their engagement. He understands that she has surmised the true state of affairs, and even then would not speak the love that is in his heart for the girl, but that her mother bids him to do so.

She heroically places her daughter's hand in his, and leaves them building their "air castles" together, and then wearily pauses in front of her mirror—the very mirror before which her daughter a few moments before has coquetted so daintily, and reads there the truth that the love of man is no longer for her, but that she must cherish deep in her heart only her mother-love.

BILLY'S SURRENDER

Power's Release, Tuesday, Jan. 30

This film was scheduled for an earlier date, but the Powers Special Split Reel has crowded it out so that the release date was postponed.

The story is a gripping tale of the regeneration of men who the police say have no hearts; but this is one time where the patience and earnestness of a girl won out and the best the game could give her in return was a grand collection of pistols, bludgeons, knives, blackjacks and other such persuaders.

THE EXPLORER

Powers Release, Saturday, February 3

Little old Cupid is the champion globe-trotter of the world. Although his subjects may travel thousands of miles away from one another, he is King of every domain and the universe is his chariot.

One of those little incidents which happen in everyday life makes two people believe that they are lost to one another and the girl gives the young explorer up for lost, but he attains fame, and at an embassy ball he comes face to face with her. The explanation makes the path clear to both, but he is too late to claim his love from the Grim Reaper, for while the music is playing and the dancers swaying, he looks into her eyes for the last time.

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And carry in stock only the highest grade goods required for your theater.
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A TRAIN-LOAD OF MONEY CAN BE MADE
BY FEATURING

MIGNON

Or THE CHILD OF FATE

ADAPTED FROM THOMAS' FAMOUS OPERA
RELEASED FRIDAY, FEBRUARY 2nd

The photo-opera sensation. A revelation in exquisite scenic values. An all-star cast. A wonderful production staged regardless of expense. Shows a real house on fire.

These superlative adjectives are used advisedly. We are not "booming through our hats." Audiences will be more enthusiastic than we are after they have seen this feature production exhibited.

We will supply the Exhibitors, through their Exchanges, with special music, one-sheets and three-sheets. We will send direct, on application, special lobby-displays and handbills.

The Fixer Fixed

THE COMEDY RELEASE OF WEDNESDAY, JANUARY 31st

Any man who is mean enough to try to "double-cross" anybody, always gets the dirty end of it. The "Fixer" in this comedy tries to fix things for himself, with his cousin's money. He gets "in dutch," and the pretty damsel marries a real man, and the fixer is fixed good and proper. A picture in which Billy Quirk is seen to advantage. On the same reel is shown

The Wonderful Oswego Falls

A thrilling scenic picture well worth featuring. The pictures reveal vistas of unimaginable scenic beauty.

Frozen on Love's Trail

RELEASED SUNDAY, JANUARY 28th

A half-breed Indian sacrifices his life for a white girl who has been kind to him. He is frozen to death in the snowy mountains, while his team of dogs and sled carry the one he idealized to safety.

The story has all the qualities of one of those novels which keep you up to the small hours of the night. The natural beauty of the scenery amidst which this story has been staged cannot be too strongly adjectived.

We are proud of the programme beginning SUNDAY, JAN. 28th.

Solax Company

CONGRESS AVE. FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

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Are you MAKING MONEY? Are you SATISFIED?

If you are ONLY HOLDING YOUR OWN you're STANDING STILL, just ONE degree above the ZERO mark.

Your COMPETITOR CHUCKLES to see you there. WARM UP to your OPPORTUNITIES.

The PUBLIC is in a NERVOUS FIDGET for more CIN-ES and the NEW URBAN-ECLIPSE films. They FIT the TIMES.

ASK YOUR PATRONS what PLEASES them MOST. STUDY your BUSINESS. You MUST use your HEAD or you CAN'T go AHEAD.

GET a MOVE on—SHOW KOSMIK Films—BE a SUCCESS.

COMING KOSMIK RELEASES

CIN-ES TUESDAY, JAN. 30

JENKINS STOPS EVERYTHING

Comedy—About 430 Feet

Jenkins reads an old book that proves his downfall. He fails to make good in his superhuman efforts.

BESSIE HAS THREE AUNTS

Comedy—About 695 Feet

A clever comedy that will make everybody laugh. It will brighten your hopes.

ECLIPSE, WEDNESDAY, JAN. 31

KITTY IN DREAMLAND

Fiction—About 575 Feet

The pleasant dream that Kitty had was photographed. See it in this unusually interesting film.

EARLE'S COURT LONDON

Scenic—About 415 Feet

The film shows the equipment of one of London's largest pleasure resorts.

CIN-ES, SATURDAY, FEB. 3

LOST

Drama—About 760 Feet

An excellent drama that interests the spectator from the first to the last picture.

JENKINS AT THE CIRCUS

Comedy—About 280 Feet

Jenkins creates no end of laughter with his acrobatic feats.

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166 North State Street **CHICAGO**

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FEB 3 1912

MOVING PICTURE NEWS

Volume V
No. 4

January 27
1912

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SCENE FROM
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MAJESTIC RELEASE, February 23rd

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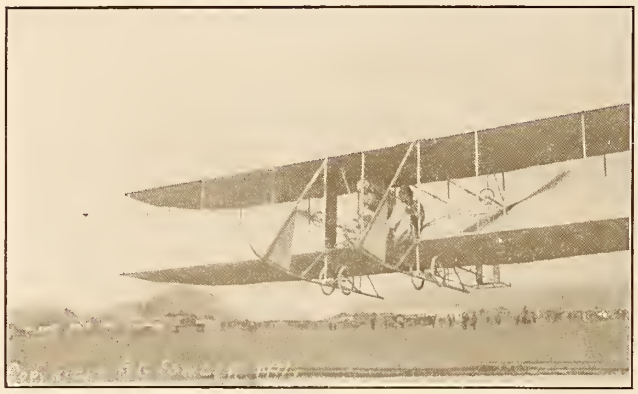
ROBERT G. FOWLER'S TRANS-CONTINENTAL FLIGHT



FEBRUARY 12 Monday FEBRUARY 12
Don't fail to book this at once
MONDAY SPLIT-REEL—A comedy on the same reel

"MR. PIDDIE REBELS"

(VERY FUNNY)

This Fowler release is a very sensational feature and shows something that has never been attempted before in the history of filmdom. It's distinctly a startling novelty when you can see the country from the same angle as an aviator can, and all for the price of five or ten cents. It's a luxury to see such marvels at the price of a nickel, but stop and think of the cost to us—aye, the enormous cost to successfully carry out such an unusual venture.

FEATURES! FEATURES! FEATURES!

CHAMPION HAS A BATCH OF THEM

"SHERLOCKO & WATSO"

The exclusive rights to produce it are owned by Champs, and you can therefore look for the first Sherlocko release on

FEBRUARY 26th, 1912

This is a Monday feature and we want you to start ringing up your exchange now.

On FEBRUARY 14th we release a big drama

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It is a wonderful reel of film with a great story. The photography is clear as crystal and the subject is splendidly staged and acted under the supervision of our new director.

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MARK M. DINTENFASS, Mgr.

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Sold through Motion Picture Dist. & Sales Co.

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We have broken the backs of the feature film high prices and have placed our prices within the reach of every picture show owner in the United States who plans to enter the STATE RIGHTS business. Here they are:

Alabama, $500; Arizona, $450; Arkansas, $500; California, $500; Colorado, $500; Connecticut and Rhode Island, $500; Delaware and New Jersey, $500; Florida, $500; Georgia, $500; Idaho and Montana, $550; Iowa, $500; Kansas, $500; Kentucky, $500; Louisiana, $500; Maine, $500; Maryland, $500; Massachusetts, $500; Minnesota, $500; Mississippi, $500; Missouri, $500; Nebraska, $500; Nevada and Utah, $550; New Hampshire and Vermont, $550; New Mexico, $450; New York, $700; North Carolina, $500; North and South Dakota, $550; Oklahoma, $500; Oregon, $450; Pennsylvania, $600; South Carolina, $500; Tennessee, $500; Texas, $600; Virginia, $500; Washington, $500; Wisconsin, $500; Wyoming, $450.

Above prices are for "The Thunderbolt" and "The Ninth Commandment or Thou Shalt Not"—and each quotation includes a set of films. Two or more states with one set of films may be purchased at a very low price and provision for additional sets of films is made in every contract. **A FEW MORE STATES ON "ZIGOMAR" ARE STILL LEFT AT SLIGHTLY HIGHER PRICES.**

Plenty of advertising—one and three sheets, photo displays and banners. Write for description of subjects.

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THE FEATURE AND EDUCATIONAL FILM CO., Cleveland

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AGFA FILM

Sold exclusively in the U. S. A. by
THE RAW FILM SUPPLY CO.

Read This. Reprinted from the NEW YORK HERALD:

Dec. 28, 1911.

FIRELESS PICTURE FILMS.

Berlin, Wednesday.—An incombustible cinematograph film which will lessen the possibility of panic in moving picture theatres was demonstrated recently before the Berlin Chemical Society and is now reported to be a success. The invention is greeted with enthusiasm in Berlin where several panics have occurred at film shows, the latest of which happened yesterday, passing off, fortunately, without loss of life.

All particulars mailed on application.

Raw Film Supply Co.
15 E. 26th Street
NEW YORK

KOSMIK SUPERB FILMS

ECLIPSE RELEASE, FEBRUARY 7, 1912:

CAPTURED BY WIRELESS

A sensational Detective Story. Keeps the spectator on edge till the last minute.

Describes how a criminal is captured with the aid of a wireless message sent to the captain of the ship. Shows a real wireless apparatus in action.

CIN-ES SPLIT REEL. RELEASE, FEBRUARY 6, 1912:

BESIEGED

JENKINS, A Conquering Hero

The former, a remarkable war drama; the latter, a roaring comedy.

GEORGE KLEINE

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THE THANHOUSER WO-A-WEEK

If Your Exchange Is Out Of 3 Sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne" WRITE US DIRECT

"IN FEBRUARY"

☐ **FRIDAY the 9th**
"THE SIGNAL CODE," The Story for Which a Fleet of Battleships Was Used.

☐ **TUESDAY the 13th**
"THE SILENT WITNESS," Better than the "Twelfth Juror" of Month Before.

☐ **TUESDAY the 20th**
"WASHINGTON IN DANGER," The George Washington Special.

☐ **FRIDAY the 23rd**
"A MESSAGE FROM NIAGARA," Second of the Niagara Falls Scenic Gems.

4 FEATURES YOU MUSTN'T MISS—CHECK 'EM AS YOU GET 'EM

RELEASED TUESDAY, FEBRUARY 6
"Getting-Rich-Quick" As It Is

The Trouble Maker

RELEASED FRIDAY, FEBRUARY 9
In Which A Warship Fleet Was Used

The Signal Code

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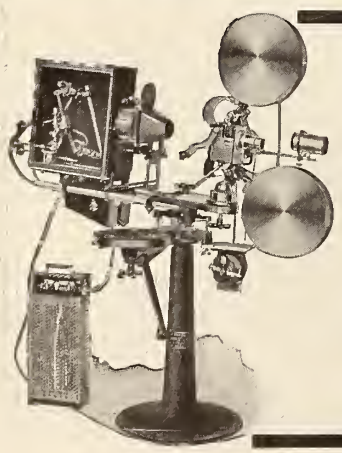
POSITIVELY! "NICHOLAS NICKLEBY" BY DICKENS IN TWO REELS.



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THE 1912 MODEL MOTIOGRAPH IS DAILY REPLACING MACHINES OF ALL OTHER MAKES.

THIS MODEL HAS PROVEN EVEN MORE POPULAR THAN EARLIER MODELS—AND THE MOTIOGRAPH HAS ALWAYS BEEN POPULAR WITH GOOD OPERATORS.

Mr. Bartholomae, Prop. Garfield Theatre, Chicago, says: "I am building a new house now and nothing but **The Motiograph** will do."

A. L. Orr, of Dwight, Illinois, says: "I would not have any other make machine. **The Motiograph** is the best and I have used them all, not a dollar for repairs in a year."

AN IMPORTANT INSTALLATION LAST WEEK WAS THE PLACING OF A 1912 MODEL IN THE JANET, CHICAGO. Says Mr. Hyman, the owner: "We are more than pleased; we will put **The Motiograph** in our other house."

1912 Models now being shipped.

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For Sale by Live Dealers Everywhere.

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The Moving Picture News

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Volume V **January 27, 1912** **Number 4**

THE CENSORING OF MOVING PICTURES

WE have before us the complete reports of the Chicago Bureau of Moving Pictures under the Department of Police. The annual report states the total number of moving picture films approved for the year 1911 was 3,255, giving an average length of 800 feet each, making a grand total of 2,604,000 feet of film approved. The total number of the rejected films during the year was 84, with a total length of 67,200 feet that were not satisfactory according to the standard of the Bureau to be exhibited in Chicago. The total number of feet eliminated from films which were afterward approved was 3,150, giving a grand total of 70,350 feet of film rejected.

This board also approves slides to be exhibited in the moving picture theater and they approved 286, rejecting 25. The report states that postal cards were also censored, but as we do not touch this subject we can say that by the total number of arrests made for violation of the moving picture ordinance were six out of a total of 400 five- and ten-cent theaters which exhibit moving pictures. All these theaters are frequently visited by the officers with a view of preventing the exhibition of films that the board has condemned.

The report states that 16,211 feet of film were condemned as undesirable over the total of 1910. Why is this, Mr. Manufacturer? We were under the impression that a great uplift movement was going on. Is this accounted for by the fact that more manufacturers are in existence in 1911 than 1910? Perhaps this may be so, but as we have not the official figures for 1910 we are not able to say. One clause of the report merits special attention. It reads as follows: It is difficult to prevent the exhibition of bad films to the public with an ordinance providing a penalty for the manufacturers, their agents or traders. The confiscation of bad films would be very effective where the manufacturer is shown the jurisdiction of a city ordinance when a fine is imposed. However, in accordance with your orders I have requested that you amend to the moving picture audiences by preparing and introducing in the city a Council imposing a penalty on producers of moving picture films, their agents, or traders, for circulating films or any portion thereof which have been rejected by this board and also providing that a fee of 50 cents be charged for each permit issued by this board for the exhibition of moving picture films, which will net the city approximately $15,000. The reports for the term ending January 6 give a total of films inspected 72, number of permits issued 790, and films rejected 6, giving a full total of feet rejected as 6,218. The January 13 report shows the total number of films inspected 84, number of permits issued 981, films rejected 4. The full total of feet of film rejected is 4,525 and the report shows that 126 theaters were visited, commended, or reproved as they deserved.

These lists are on exhibit in our office for the use of manufacturers who are interested in the question. We feel it is hardly proper either to the licensed manufacturers or the members of the sales company to publish these reports in full, much as we would like to do so, but the above figures will give our readers some idea of the actual work and power of the Chicago board. We would join issue with some of the censoring adopted by this board, for instance, from the film "Julius Caesar," there were eliminated the scene of the killing of Caesar; from "Brutus" the stabbing of Brutus was taken out. Now, as these are historical plays and are exhibited or characterized in every theater in the land and thousands of school children are instructed in these teachings and also seeing the exhibition of these plays, we cannot for the life of us understand why it is immoral in a moving picture film, and not in a legally organized theater for the legitimate drama. We would wish for the New York Board of Censorship the same power that the Chicago board has, but until it is under the supervision of the City Council with power to act, and a proper ordinance is passed, we fear that very little improvement will be made in some of the films now on the market and preparing to be placed on the market.

Many cities in the land are taking example from Chicago and if the police sergeants are selected with as much care in other centers as they are in Chicago we feel sure that great good will result to the moving picture industry at large. It must not be understood that we do not value the work of the National Board of Censors, but some of the pictures we have seen lately running in some of the theaters—we very much question the wisdom of their passing, but owing to the great work they have done with small material at their end, we think they have accomplished wonderfully good results. We feel, to some extent, if we could get the complete report of the New York board and compare it with Chicago, we would find great improvement in the latter city. From an exhibitor's

standpoint it would be a splendid thing to publish these reports in full in the News, but we question very much if it would aid the manufacturers by their publicity.

THE FIRE RISK

THE article which appeared in our issue of January 6 has caused so much comment that we feel we have done the trade good service by bringing this matter to their attention. The publication of that article has brought us quite a number of requests for us to go to some of the prominent theaters in the city and give a lecture on the fire risks of cinematography, assuring the people of their safety, and also explaining our idea as mentioned in our article of the 6th. We are perfectly willing to help in this campaign as far as our limited capabilities permit, and are prepared to give a few minutes' talk at several selected theaters in the city. At the same time we feel sure that the various managers of these theaters could just as easily explain to their patrons the conditions as we could, and would much prefer that they do so; however, the principal reason for our reverting back to this subject is the great fire that occurred in the General Film Company's office at Philadelphia. We are sorry, more than sorry, for the General Film Company in these calamities, one in New York, one in Philadelphia, and three or four smaller ones that we have made note of make us wonder when conditions will alter. The Independents are just as bad in their work after witnessing the fire at the Western Film Company's office, and two or three minor fires that have occurred in some of the manufactories. This, in our opinion, merits the getting together of all sections of the industry to discuss the advisability of a non-inflammable film and put out all the energies possible to secure this.

We have—all of us—a right to demand an honest living, and we believe that in the cinematograph industry everyone employed is striving to gain this livelihood, and in matters of the safety in the use of celluloid that all should strive their utmost to make this an accomplished fact. We are now investigating one of the finest celluloid films that has been our province to examine, and full particulars will be given in an early issue. Our tendencies, our principles have naturally been for the freedom of the cinematograph industry, and this information we have no desire to hand to any one party, that they may control either the output or the income of this. We want to be open for every manufacturer to be able to secure the complete use without the imposition of excessive royalties on patents. If, as is the condition, which we learned on a recent visit to Philadelphia, the authorities there are going to take out every theater exhibiting moving pictures from the business district, a great calamity will result, not only to the Nickelodeon proprietors, but also to the business section at large. It is well known that the moving picture show patrons have brought most of their shopping business into the business sections, where moving picture theaters have held sway, and we know that if a conference of every manufacturer could be held methods, principles, and conditions could be devised and saner advice tendered to what is now likely to be an imposition of still harsher measures and stronger embargoes placed on the moving picture. The machine manufacturers are endeavoring to eliminate the fire risk, and machines are now made which completely cover anything of a fire risk, making it impossible for a film to burn up in the machine. The trouble is not so much now in the projecting machines or in the theaters, but in the storage and in the offices. and if, as is stated, it is the inflammable cement that causes this trouble why not get a non-inflammable one which is not made with fire properties?

Surely in this great day of chemical advancement experts can be found who will help solve this difficulty, and if the manufacturers will put themselves in touch with us, we, with the permission of the inventor, will place them in complete accord with the manufacturer of non-inflammable cement and the non-inflammable base for the picture.

THE STAG PARTY

IT is with exceeding great reluctance and regret that we touch upon the subject of the recent raid on the Harlem Casino in New York City, where films unfit for exhibition were seized with a large number of lantern slides of like nature. We are more than surprised to find that manufacturers and those who possess these immoral films should allow them to be exhibited, even at a gathering of men who have no sense of self-respect left in witnessing such exhibitions. We learn that prominent politicians, prominent Harlemites of extremely respectable character were present among the thousands of men at the Casino. We feel it is incumbent upon us to ask those who possess these pictures, for the sake of the good of the industry, to immediately destroy them and purge the industry of its festering sores.

Another point we would like to touch upon and to ask a question: How is it that some of these films pass through the custom house? Who is responsible for this? Several times in conversation with custom authorities we have suggested, for the benefit of the custom office itself, that a machine for projecting pictures should be obtained and the services of an operator secured, and that the custom officials should examine every film from its outside to the center, and we feel sure that a great deal of unpleasantness would speedily disappear. The outer portion of the film has been perhaps a beautiful subject, and that portion has been unwound for examination, but the inner portion has never been touched. Can we wonder that it is necessary for censorship boards to arise and look over films before they are exhibited to the public? Is it any wonder when such blarney press reports go out broadcast all over the world that men who have the morals of the public in charge should protest against the moving picture, not having seen the latest, but jumping to the conclusion that all are tarred with the same brush and consequently they condemn all? The greatest censure should be passed upon the man who provided this club with the films and slides and he ought to be put in a place where it is impossible for him ever to allow such an exhibition again. There ought to be some means whereby every film manufacturer and exchange in the country should be examined for these pictures, private drawers, safes, and inner receptacles of a secret nature should be broken up until the true culprit is found, who for the sake of a few miserable dollars wrecks or injures a great and growing industry.

R. GUTHRIE KELLY KILLED

As we go to press we have received word that Mr. R. Guthrie Kelly, the Scenario Editor of the Nestor Film Co. at their studio, Hollywood, California, was killed in an auto accident last Wednesday during the heavy fog in Los Angeles, near the County Club House, on the road to Santa Monica.

Pittsburgh, Pa.—It is rumored that a new theater will be erected at Fifth and Liberty streets.

Vicksburg, Miss.—Extensive improvements will be made to the Bijou Dream Theater.

Missoula, Mont.—The Montana Amusement Company of Butte will erect a new moving picture theater on Park street at a cost of $60,000.

WHOLE FLEET OF BATTLESHIPS USED IN PICTURE

In the search for novel effects in pictures that is ever being conducted by the film producers, Thanhouser Company came upon a fleet of warships the other week and pressed them into instant service. The completed picture has been called "The Signal Code," and is announced for release

on Friday, February 9. As the title denotes, it deals with that most carefully guarded book in the world, the naval signal code. So important and so vital is the little volume that it is kept weighted with lead, to the end that should capture impend, it may be dropped overboard and quickly sunk. And it is issued only to high officers in the navy. Still, one of these very code books is stolen by a pretty girl, spy for a foreign power, and it is of this startling theft that the picture treats.

DELHI DURBAR TO BE SHOWN IN KINEMACOLOR SOON

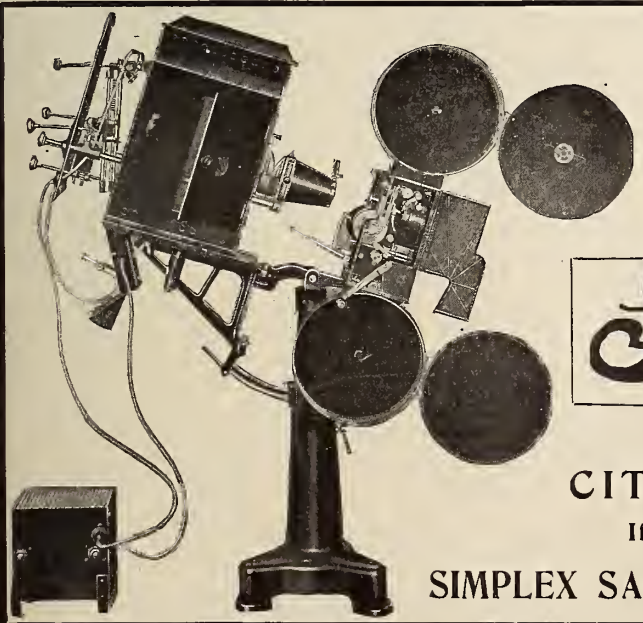
The natural color motion pictures of the Coronation of King George and Queen Mary of England last summer at Westminster Abbey have only four weeks more to run at the Kinemacolor Theater on Fortieth street, where they have been exhibited over four hundred times. They will then be superseded by the reproduction in motion and color of the Delhi Durbar, on which the eyes of the whole world have been centered during the last two months.

The Durbar just finished was the most spectacular series of events in recent years,. and of the greatest political significance. Several hundred sovereign native princes paid honor to their supreme ruler from over the seas. The actual ceremony of assumption of his title by the King-Emperor was held in a vast arena with a hundred thousand observers, while stretched around on the plains for many miles was a city of tents accommodating a million visitors to Delhi, now just made the capital of all India. The court held there by George V. was the most gorgeous within the memory of living men, the aggregation of potentates and military far exceeding in richness of color and brilliancy of assemblage even the Coronation in England.

King George, who is personally interested in the process, invited Charles Urban, its inventor, to accompany the royal party on the yacht "Medina" when they embarked from Portsmouth on November 11. Views were taken on shipboard of the various sports indulged in by the royal suite, and the visit of their Majesties to the Rock of Gibraltar was also recorded in the pictures. The King exchanged state visits with the Khedive of Egypt at Port Said, and at Eden was greeted by a most enthusiastic reception. It was here that the first enchanting Indian scenery enters the film narrative, and continues through the rest of the subjects, portrayed with fascination hard to describe. At Bombay there were more ceremonies and presentations, and an exposition arranged for them at the most interesting art objects and jewels of the city. The famous Elephanta Caves, with their exquisite stalacite formations, were explored and something else of interest consumed every moment of time until the date of the state entry into Delhi with hundreds of elephants and camels in procession, after which the Durbar proper took place and the King-Emperor placed on his own head the magnificent crown made especially for the occasion.

After his many regal duties had received due attention, the King-Emperor went to Nepal for tiger and lion hunting, being a guest at several courts of the leading native princes, there seeing marvelous entertainments which had been lavishly prepared for his coming long in advance. A Kinemacolor operator also accompanied the Queen-Empress in her journeys through Agra, Bundi and the Katah, where Christmas was spent and the royal party reunited. To Calcutta they went to another reception, nearly as gorgeous as the one in Delhi, after which they again embarked to proceed homeward. Every event of the trip has been recorded in Kinemacolor, and will very soon be presented in town.

Rockford, Ill.—John Sammons has sold the Colonial Moving Picture Theater on West State street to Anderson & Johnson.



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INITIATIVE OF EDUCATIONAL FILMS TO ACCOMPANY TEXT BOOKS MADE AT THE EDEN MUSEE

By Margaret I. MacDonald

ONE of the most significant steps in the history of education in New York City was taken on Friday night, January 18th, when Rich. G. Hollaman, president of the Eden Musee, exhibited for the benefit of the Board of Education of New York City, and other interested ones, a number of films on the following subjects and suitable as text books aids: Natural history, zoölogy, chemistry, geography, botany and science.

Mr. Hollaman opened the exhibition, which was attended by the following representatives of the Board of Education and clergy: School Commissioner Haupt; Edward W. Stitt,

RICH. G. HOLLAMAN

District Superintendent of Schools; Commissioner General Wingate; Commissioner Stern; School Principal William J. Morrison; Commissioner F. H. McGowan; former Commissioners, Hon. George Livingston and Dr. W. J. Stewart; J. Aspinwall Hodge and W. H. Story, of the People's Institute; Rev. N. B. Thompson; Mr. James Alexander; Bartholomew W. Greene; Supreme Court Judge Kelby, and other public-minded citizens interested in this uplifting movement, with the following remarks:

"There is no subject of greater interest before the public all over the country to-day than the wonderful possibilities of the moving picture in the education and uplifting of the people.

"The gigantic development of this fascinating art during the past two years has been most remarkable. No longer is it confined to the entertainment of the masses. Scientists, educators, governments, the clergy, all are interested and adapting the cinematograph to aid them in developing their different lines of thought.

"The moving picture was first shown to the public as an amusement in the Eden Musee fifteen years ago. To-day there are 180,000 men and women employed in the industry, and several million dollars earning dividends through the results obtained by the aid of this wonderful invention.

"Educators throughout the country are now advocating moving pictures being used in the public schools. I have been collecting data for the past six months and am in correspondence with hundreds of school principals, college officials, mayors of cities, ministers of the Gospel, government officials and uplifters generally, all looking for light as to the proper material for educational purposes. Some States and city governments have already made appropriations for this purpose, and others will follow.

"Some weeks ago certain public-spirited citizens, at their own expense, gave exhibitions in the Brooklyn schools. The success was instantaneous. Children and their parents crowded to the auditorium and hundreds were turned away nightly. This highly successful attempt to uplift the people was brought to a sudden stop by the authorities claiming the machines projecting the pictures were dangerous. If this is the true objection, it no longer holds good, as the machine we are using to-night is absolutely fireproof."

This exhibition of films of educational subjects was a marvel to many who attended the entertainment. Preceding the exhibition of the educational films several hundred feet of purely recreative film was shown, and also a rest was given the brain and eye of the auditor midway through the exhibition by the insertion of several hundred feet more of interesting recreative subjects.

The first of the natural history series shown was the evolution of the moth and the butterfly, showing several different species in their different stages of evolution. The different kind of grubs and their manner of feeding, and the kind of food upon which they feed previous to the emerging of the beautiful butterfly from the homely grub state.

Following this came "A Day in the Life of a Snow Drop," a beautiful study in botany, showing the opening of the bud in the morning and its closing in the evening. Many interesting studies were given in this series: "The Opening of a Chestnut Burr," "The Ripening of a Willow Pod," "The Opening of the Nasturtium Bud." The growth and development of different blossoms were shown and explained in a like manner.

The series in chemistry was intensely interesting and instructive. The actual working out of the effect of hydrochloric acid on washing soda, the effect of hydrochloric acid on magnesium, the action of mercury on aluminum, the electrolosis of water, etc.

Science was represented by an X-ray exhibition entitled "From Egg to Chick." This was one of the most interesting exhibitions ever shown to the public, in that the possibility of being able to view the development of animal life from its embryo state to its period of advent into the world is of recent discovery. The possibility of such a thing was never even dreamed of until within very recent years.

The life and habits of different birds, and the daily working of the honey bee were specially pleasing.

Zoölogy was largely represented by elephants working in the timber yards of India, seals in their daily life, chimpanzees at play. Several animal scenes were shown which were taken in Carl Hagenbeck's Wild Animal Park in Hamburg.

The geographical portion of the entertainment was represented by scenes of life in Europe, Asia and Africa.

Mr. Hollaman is to be congratulated upon his enterprise, which is the most important step which has yet been taken with regard to impressing upon the minds of New York educators the importance of installing the moving picture in the schools as an aid to the text book. The result of early teaching by means of the eye of all subjects possible of demonstration through moving pictures will be something more wonderful than can even be imagined by we who have received the elements of our early education by means of poring over the pages of the text book. And to the year of 1912 will doubtless belong the distinction of bringing about the most important innovation in methods of education ever known to man. And one of the most marked advancements in the history of the human race is destined to be laid at the door of the moving picture.

At the close of the entertainment a committee consisting of Commissioners Haput, Wingate, Stitt and members Hodge and Story of the People's Institute were invited on the stage and thoroughly examined the Simplex projector and pronounced it the ideal machine for educational purposes.

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(SUNDAY, JANUARY 28)

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You will tell us it is a harbinger of the TO-MORROW of film-perfection!
The camera has photographed pictorial art and a human heart!
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make fine birds! The world hasn't changed in a short time like several million years. It's the same to-day as it was when Eve bought her first spring suit.

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with Louis Weber and her appealing charm and convincing realism is a page from the history of humans! It will be a **feather in your cap!**

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The Rex Motion Picture Masterpiece Co.

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This is not our advertisement! Our films alone are!

Sold through Motion Picture Dist. & Sales Co.

SIDE LIGHTS ON THE CINEMATOGRAPH

By Leonard Donaldson

THE PICTURE PLAYWRIGHT

A DEVELOPMENT of modern journalism which has sprung into life with the advent of the picture play, and one which offers unique facilities to the literary aspirant, is scenario writing. In the last few issues of the News we have read much upon this subject from the clever pen of Mr. William Lord Wright. He has shown us the potentialities and the charms of this new art. He has explained the minor workings of picture play authorship; he has shown us what to do, and what to look out for if we are desirous of becoming a successful picture playwright.

Chancing the risk of being dubbed a plagiarist, I venture to set forth—only, of course, within the limits of my knowledge of this subject, one or two points of interest which may be accepted as a welcome supplement to the writings of my able fellow contributor.

Placing myself in the ranks of the picture playwright, or perhaps I should have said of the *aspiring* picture playwright, I admit that my attention has been drawn to this class of work essentially by its simplicity; of course, there I should explain that I know nought of the principles of the motion picture art. These wordless dramas—what pleasure must they afford their originators! There is no need to spend a lot of my time deciding upon the best opening paragraph, or to pass sleepless nights wondering whether the remark made by Miss Vere de Vere in the sixth chapter was in accord with my sketch of her character given in the introduction. So *much,* I think, can be left to the discretion of a circumspect "art director," or a discriminating actor. Who, then, would not be a picture playwright?

No, dear aspirant. Your road appears to be a smooth one, but there are many pitfalls on the way; many turnings that may, and certainly will, if you do not pick your route, lead you to the terminus of Disappointment!

That there is a need for good suitable plots, we cannot (after studying the work of Mr. William Lord Wright) dispute. There are thousands of stories to be told—typical stories of American life, in its little known phases, that would be of intense interest to we Britishers. It is not a succession of scenes that is wanted, but a plot that will give life and interest to a beautiful, and perhaps historical, setting. Historical stories are undoubtedly best when written round some episode with only two or three actors. The cinematograph is developing two new arts. One for the actors, who have to put the essentials of a three hours' dialogue into, perhaps, eighteen minutes of action, and one for the scenario writers, who must discover new rules and principles for developing the plot and revealing character without the aid of words. A rule of the greatest import to the picture-wright is that he should bear in mind the great interest there is in *suspense.* Bear in mind also that the story will have far greater force if you don't reveal the "denouement" halfway through the film.

The aspirant should further understand the working of the projector. One may wonder whether the Shakespeare of the film world is to be found serving his probation to the craft in some New York theater!

Stirring scenes lose their power unless they tell a story; and unless there is a strong thread connecting them. The human interest must predominate, and the story must move.

If the scenario-writer has more limitations and restrictions than the "legitimate" (I like not the term) playwright, he finds consolation in the fact that, while perhaps he is compelled to condense his action, he has also a much wider scope in the setting of his story. The theatrical stage manager has to arrange his stage very carefully; he is cramped for room and perhaps limited to a few scenes, and many things that he would like to show can, for technical reasons, never be produced upon any stage.

However, with regard to the silent stage I might aptly quote the words of the immortal playwright of Avon: "All the world's a stage and men and women simply players."

HANGING THEMSELVES

By a Backwoods Observer

The statement has been made that in a single week in the present theatrical season, over seventy traveling companies were forced to disband on account of poor business. Nearly all the managers lay the blame on the moving picture theaters, but there is another reason which had much to do with this state of affairs. Too many companies started on the road with nothing but the reputation of the original company and fine lithos to recommend them; so-called stars were raised almost in a night from "supe" parts, and managers who could see no farther than the ends of their noses disregarded a fundamental law of business—that full value must be given for the money received—and forced the public to pay exorbitant prices for inferior productions.

In view of all this there should be no surprise felt at the preference shown by the average person for the moving picture as a form of entertainment. The moving picture theaters furnish the public with an evening's entertainment at a price which enables a man to take his entire family with him without spending any more than he would ordinarily pay for his own admission to a regular theater.

The film manufacturer should beware of over-production, the cause which is mainly responsible for the present slump in theatricals. There is need for this warning, as any close observer will testify.

In the place in which I live there are two picture theaters. Both use licensed service of four reels to a change, three changes per week, and take their service from the same exchange, thus avoiding repeaters. Since the licensed manufacturers have been issuing thirty-six reels per week there has been a marked falling off in the general quality of the pictures shown in these two houses. This tendency has not been confined to any one company, but has been noticed in films made by all the manufacturers. Occasionally a film is shown which might properly be called a masterpiece, but their effect is greatly minimized by the large number of senseless, poorly constructed and inaccurate films shown. To the observer it looks as though attention was lavished upon a few productions, while others were rushed through in order to fill up the weekly program.

I have even seen film after film which was marred by inconsistencies in plot, by acting which could be done better by many an amateur, and by a lack of careful attention to details which were immediately noted by observant ones in the audience.

In one film which I saw recently a couple eloped on a hand-car. They were chased by the girl's father, a railroad engineer, in a locomotive, and yet, with no train behind him to impede his progress, he was unable to catch up with the elopers. In fact, according to the film, they gained on him. To further add to the inconsistency, the engine was blocked by a small landslide, and the angry father pursued the elopers on foot, getting closer to them by that method than when in the engine. Is there any wonder that the majority of the audience laughed, and that a railroad man sitting next to me gave a snort of disgust and felt the theater?

In another film by a different company, an officer of the Confederate Army assists in the defense of a Southern home against a band of guerillas. A detachment of Union soldiers appears on the scene and rescues them. The Confederate officer was arrested and found to have information about the Union forces concealed about him. In spite of the fact that he was wearing the uniform of his own army, the film produced had him tried by a court-martial, and sentenced to be executed as a spy. No officer or private, bearing dispatches of any kind, can be executed as a spy, if, when captured, he is wearing the uniform of his own army, although of course he can be arrested and held as a prisoner of war.

In a film produced by a company which formerly had

a reputation for absolutely accurate portrayals, we are told by a sub-title that the hero has a broken arm, yet that did not prevent him from using it to handle his revolver in a subsequent scene. Judging from the expression on the actor's face, it did not hurt him half as much to handle a heavy revolver with a broken arm as it did to have the heroine bathe and bind up the wound a few minutes later. In this film, too, the story was far from being what it should be, in fact, it would be almost impossible to find any plot, even if a microscope was used.

In just one evening's performance of four reels, which I saw recently, two of the reels were very poor, the third was fair, and the fourth was a rattling good comedy. In the first film shown, a man coming direct from a jail resolves to enter the army, in spite of the rules absolutely prohibiting the recruiting of criminals. Also, when he desired to enlist, he entered a doorway, at one side of which was a large poster bearing the words "Men Wanted for the U. S. Navy and Marine Corps," yet he came out a full-fledged recruit in army uniform.

The next film was an Indian story, and one of the worst kind. A party of settlers is shown in one scene, firing from the house, yet in the next scene, the exterior of the stockade, the smoke from the rifles is plainly shown as coming through holes cut in the stockade. Then the Indians fire the house, and one of the settlers goes for help. After a long, perilous journey to his destination, and an equal time on the return trip, he finds the house in exactly the same condition as when he left, although the smoke has been pouring out of the house all the time. A first-class Indian or Western picture, if carefully prepared, correct in details, and above all, with a logical and consistent story, is relished by the major portion of the average audience, but how many of them are released now?

In another film, a scene is supposed to represent a part of an island peopled only by savages, yet the place where the savages made their attack was plainly no stranger to the pruning knife of a landscape gardner, and worst of all, a neat and very modern walk, apparently of cement, stood forth prominently in the background. The list of incidents such as these which could be given would more than fill the pages of several issues of this paper.

Of course, a great many people in the average audience are not critical, but there are many who are, and usually the people who criticise are the very ones who can hurt the patronage the most. Moving pictures are attracting more people who are accustomed to reason out the things that they see, and to such the picture which is hastily produced and inaccurate in details is not an inducement to call again.

A business man whom I know, formerly attended a picture show every night. Now he goes once, and occasionally twice, a week. When asked why he did not go oftener, his reply was: "I don't feel like sitting through three reels of poor pictures just to see one good one."

Take heed, Mr. Manufacturer, and profit by the mistakes of the theatrical manager. The public is rapidly learning to discriminate between the good and the bad in pictures, and if you do not see the writing on the wall, and produce not more pictures but better pictures, you will find the old saying, "Give a man enough rope, and he will hang himself," is just as true to-day as it was in the past. You have produced good pictures, all of you. You are producing good pictures occasionally, now. Why not make them all a little bit better?

HALLBERG DIRECT CURRENT ECONOMIZERS IN DEMAND

The past few weeks have shown a greatly increased sale of Hallberg Economizers for all circuits, and Direct Current Economizers are being turned out to the capacity of the factory. In all sections of the country where motion picture machines are being used on 110, 220-volt and 500-volt power circuits, the tremendous saving of 50, 70 and 90, respectively, on electric bills affected by the Hallberg D. C. Economizer, makes this device an adjunct of first importance in such cases.

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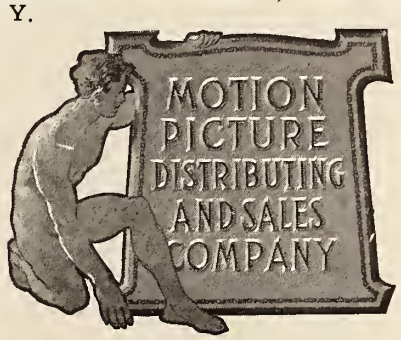
MAJESTIC MOTION PICTURE COMPANY, 145 West 45th St., N. Y. C.
NESTOR FILM COMPANY, 688 Avenue E, Bayonne, New Jersey.
NEW YORK MOTION PICTURE COMPANY, 251 West 19th St., N. Y. C.
GREAT NORTHERN FILM COMPANY, 7 East 14th St., N. Y. C.
POWERS MOTION PICTURE COMPANY, 511 West 42nd St., N. Y. C.
REPUBLIC FILM COMPANY, 145 West 45th St., N. Y. C.
REX MOTION PICTURE COMPANY, 573 Eleventh Ave., N. Y. C.
SOLAX COMPANY, Congress Ave., Flushing, Long Island.
THANHOUSER COMPANY, New Rochelle, N. Y.



WEEKLY PROGRAM

MONDAY .. ....Imp, American, Champion, Nestor, Solax.
TUESDAY.....Thanhouser, Bison, Powers, Eclair, Itala.
WEDNESDAY..Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY ....Rex, American, Imp, Eclair.
FRIDAY .....Bison, Solax, Thanhouser, Lux.
SATURDAY ....Powers, Great Northern, Nestor, Reliance, Republic, Imp.
SUNDAY.....Majestic, Republic, Eclair, Rex, Solax.

MOTION PICTURE DISTRIBUTING & SALES COMPANY

111 EAST 14th ST., NEW YORK CITY.

THE MORE REFINED ELEMENT ENTERING VAUDEVILLE

By Margaret I. MacDonald

MY friends, will you forgive me if I forget the film just for once and wander off among the mazes of the musical world, where my energies were for several years directed? Is it wrong or unseemly that once in a while we wish to relax, to leave for a brief moment the things that of necessity in the struggle for daily bread claim more than their share of time and energy and thought.

There is in the dispensing of the Divine Giver once in a while a grain of sweet with the bitter. When we have labored amid the difficulties and disappointments of each successive day with that automatic smile that never wears off, leaving shadows where the weary muscles have sought to keep intact the masque of good nature grinning back at life's burdens; when we are struggling to lift the load that momentarily grows heavier with our exhausting strength and the last roseate tint wears off the edges of the now-and-then little glint of sunshine, is there anything that can more fully arouse the last lingering spark of divinity in one's makeup than the sound of a sweet, fresh human voice in song?

When, but a short time ago, it was my privilege to meet with Mrs. Woods, better known in the musical world as Miss Maud Fitz-Stubbs, and her two charming daughters, there came just such a moment to me. These young ladies have traveled all over Australia, New Zealand, the British Isles and Europe in concert, rendering in costume a Maori song and dance as well as harmonizing many beautiful ballads.

The Misses Doris and Aileen Woods, are, as will be seen from the accompanying cut, of almost identical similarity as regards feature, form and expression. The likeness is remarkable. They sing as one. Their harmonizing is natural and unstudied, and is one of the features of their singing. Their voices are pure and sweet, and their conception and interpretation of the songs they sing is most intelligent and artistic.

Miss Maud Fitz-Stubbs, the mother of this unique pair, is a brilliant pianist, and is known as the Australian Strauss. This gifted woman has doubtless impressed, prenatally, on the twins a portion of her own musical genius.

It is understood that these young ladies will, ere long, condescend to appear on the American vaudeville stage. Having had an almost phenomenal success abroad, the American public may look forward to a great deal of pleasure to be derived from the duet singing of these two young Australians. Their work is so refreshingly different from the ranting vulgarism of so many of those posing as musicians, who are entertaining the public from the vaudeville stage to-day. May it be soon that all but the most refined entertainment be offered the public even in vaudeville, which was for years marred by its vulgarism, but which, thank God, is becoming now more of a refined entertainment in the lighter vein.

It is in our moving picture houses that we need an overhauling so far as vaudeville is concerned. Not long ago I was obliged to sit in the front row in a moving picture theater and listen to a young vaudevillian whose every word was reeking with vulgar suggestion.

May the day soon come when we will have only what is most charming and refined in our moving picture theaters, where women may sit without hiding their faces and listen to pretty, refined music, and witness dancing that is beautiful without being vulgar, or comedy that is clean as well as funny. Remember, vaudevillians, the time is at hand when the public will demand fun without filth, even though a few vulgar individuals may still applaud your vulgarisms.

We hope that the advent of the Woods sisters, or "The New Zealand Twins," as they are known on the continent, will be quickly followed by others of a like caliber.

Waycross, Ga.—A moving picture theater owned by Alex. James was destroyed by fire at a loss of $3,500.

Minonk, Ill.—Harry Johnson and Alvin Anderson, proprietor of the Variety Store, have purchased the largest moving picture show in Rockford, Ill.

Charles City, Ia.—The Lyric Theater was destroyed by fire. Loss, $1,500.

Morrison, Ia.—R. J. Maloney, who operates the Lyric Theater here, will open a moving picture theater in Clinton.

NOTES BY THE WAY

By De Facto

THERE ARE OTHERS

Many enter the moving picture game as exhibitors with the idea that it is one of the softest business snaps to be found, but as a rule their experience is comprehended in the remark of a party who opened up a little theater in a Florida town and after a few weeks' operation declared with emphasis: "Well, I sure have worked harder in the past six weeks than I did in the six years I was in the liquor business."

A GOOD WAY TO DO IT

Jacksonville, Fla., authorities have the right idea as to how to handle exhibitors with an itching desire to put on pictures that are harmful to morals and injurious to the general cause of motion picturedom. It was announced by a Trust exhibitor there that he would put on the notorious "Jesse James" pictures that are being peddled about the country. He "billed" the town extensively, spent a lot of money in general advertising, and made a great hurrah about the "wonderful" show that he was going to have, but when the day arrived he just ran the reels once when the police department quietly notified him to cut them out. And so he was out all the time, thought, labor and money expended, lost a day's receipts and got in bad with the city authorities. And it serves him right.

MOVING PICTURES MOVE MEN

Who says that moving pictures are only for children and that they have no heart interest for those of older growth? A recent Reliance release, entitled "A Happy Thanksgiving," was being shown when a patron came out of the theater and remarked to the manager that he hated to come out into the street as his eyes were rather red, wherupon the manager replied: "Oh, you needn't mind that; a couple of real estate men came out crying a little while ago." It was said, of course, in a semi-jocular way, but the incident illustrates more forcibly than a thousand words the depths to which a good picture can move men of the world.

SOCIETY WOMEN AND WESTERN PICTURES

If St. Augustine, Fla., may be taken as a criterion, then it is not true that the demand for Western pictures is on the decline, and this demand comes not from the small boy who is inflamed with the doing of "Death Notch, the Destroyer, or the Redman's Menace"; "Dare-Devil Darrel, or Back From the Grave for Revenge," and such like literature, but from a higher class, for when recently visiting the Jefferson Theater, which beautiful playhouse, with its twelve hundred seating capacity, is now devoted mainly to moving pictures, your correspondent heard a number of ladies, who had come in their automobiles and opera cloaks, inquire earnestly of the manager when he expected to put on some more Western pictures. Let not those tourists and St. Augustine ladies take umbrage at this as in anywise reflecting upon their good taste, but rather let it stand to their credit as indicating that they know and appreciate good Independent Western pictures when they see them.

IF "OVERNIGHT" WERE IN MOVING PICTURES

Well, there would be the biggest kind of a stir, and the self-constituted guardian of public morals would fill the newspapers with letters signed by "Pro Bono Publico," "Save the Home," "Morality," et. als., all setting forth the evils of the pictures. And yet, the play itself has had a run of nearly a year in New York and is now showing to crowded houses in the South without a thought or murmur of protest, even though a lady's "nightie" is held up before the audience and one of the actors runs upon the stage in his pajamas. As a stage play "Overnight" is a fine, bright, clean, delightful comedy, but as a picture play with all the scenes it would surely evoke a storm of protest. Why is this thus?

THE LIMIT

Many, great and various are the vicissitudes of the motion picture exhibitor, but after you have collected, collaborated and published all the troubles, trials and tribulations of all the exhibitors under the sun, whether in the frozen North or the sunny South, in the radiant East or the far West, or among the isles of the sea, nothing will be found to equal or compare with the unique experience of a Dade City, Fla., exhibitor, who surely considered himself "up against it" when he wired his exchange: "Please send me quick another set of posters, as those that you did send me were all eaten up by the goats while I was at the post office."

THE MOTION PICTURE AND THE STAGE

By Robert Grau

THE Independent movement in the film industry seems to have reached its zenith at this time though it cannot be truthfully stated that in view of all the progress in the industry itself and the opportunity offered to the manufacturer and producer, that the output presented for public consumption is in all instances what it should be. Nor is there that affiliation or comradeship existing among the various companies such as obtains in the amusement calling with large bodies of showmen brought together for their own protection and for the betterment of their operative conditions.

The greatest problem that showmen have to cope with is one that the moving picture industry has long since solved —that of creating a public patronage. Therefore, the aim should be to constantly raise the artistic level of the productions on the screen, and to do this in this stage of the progress it is absolutely necessary to strengthen the distinctly theatrical phase of the picture play since "actualities" are not frequent enough to avail in a field so prolific with competition as at present.

This seems to be quite well understood with the Independents, since the newcomers and some of the older manufacturers have located their headquarters in the heart of the theatrical rialto. This is so true that the "Exchange" building at 145 West Forty-fifth street is now referred to by professionals as the "lure of the Camera Man."

The great success attending the efforts of the Thanhouser Company is explained greatly through the manner in which this company has embraced the theatrical phase of the moving picture, undoubtedly due to Mr. Thanhouser's vast experience as a manager of stock companies in the West before his advent into the newer field. However this may be there is not to-day in the entire group of manufacturers on either side, a better or more artistic producing exhibit than that which is shown on the screen with the Thanhouser trademark. Nor can it be said that the discernment in the selection of material (already successful in the stage calling) displayed by this company is of a character difficult of emulation. It is extremely doubtful that Mr. Thanhouser cares for scenarios. Evidently he sees a plethora of material in "fifteen-cent books" and in such royalty plays as are not too costly. It is certain at any rate that the policy adopted in the New Rochelle institution is one wholly constructive.

There are hundreds of plays and playlets, some old, others old enough to be new, that lend themselves peculiarly to the photographic spectacle, and these constitute and represent an asset to the producer of picture plays, an asset, too, of such uncommon worth, that the day may not be far off when these same available vehicles may be the only source of this particular kind that the producer can turn to, for in the last week or two there has been much agitation and considerable discussion in the offices of prominent theatrical managers over the encroachment on their realm of the moving picture, and at least two of the larger firms issued an embargo that will prevent the utilization of this firm's discarded plays for portrayal on the screen.

Moreover, the organ of one of the two largest business institutions in the amusement field has devoted much space recently on the same subject. The substance of these writings has been a vigorous protest against the appearance of prominent players and the production of plays controlled by theatrical managers in moving picture theaters. The writer of these articles is regarded as one of the most authoritative and influential figures identified with theatrical literature, and his viewpoint is that the amusement or theatrical profession are themselves providing the film industry with their most potent plays, players and producers, thus creating a condition which must naturally operate against the larger interests in due course.

This agitation had to come. The wonder is that it was so long coming, nevertheless the present writer does not think that the great movement now on as between the players and the interests in control of the film industry, is one that can be checked, and instead of retrogression the movement will assume proportions not dreamed of perhaps at this time. The theatrical manager has his hands full, solving the problem of where he is to get his audiences from, and already we see the spectacle of three theaters in the heart of the amusement zone reducing their scale of admission prices, and still the public is indifferent, the prices may be reduced still further and yet not avail the men who now seem less inclined to assume risks than at any time in the last twenty-five years.

A prominent vaudeville manager attracted much attention recently by making an announcement to the effect that he intended to erect a number of neighborhood theaters in the greater city and devote them to stock companies, at the same time expressing the opinion that the stock company is destined to replace the picture play in the esteem of the public, even going so far as to state that the end of the motion picture craze is near at hand.

This manager—who by the way was none other than Percy Williams—probably did not himself believe that which he meant to express. Undoubtedly the wish was father to the thought, but Mr. Williams is too shrewd a manager to assume that there is the least suggestion of a decline in the vogue of the silent drama. If Mr. Williams meant to suggest that the moving picture public can be attracted to see plays by stock companies, he is by all manner of means correct in his views, for I have had ample evidence of this in my personal observations. In the city where I happen to have the honor to reside (Mt. Vernon, N. Y.) I have witnessed an evolution of this kind nothing short of amazing. Four years ago an audience could not have been attracted for any kind of an entertainment, then came Proctor's "Bijou Dream," which inside of two months had accumulated a weekly attendance of 20,000, then came two other theaters solely devoted to motion pictures, all playing to capacity. About a year ago two intrepid young men had the temerity to come to Mt. Vernon and tempt fate with a stock company. What do you suppose did happen? Instead of meeting with failure the enterprise was an enormous success despite that the scale of prices ranged from 25 cents to $1.00 and that the theater (The Crescent) had bankrupted every previous lessee for twenty years.

On the day this article is written this same stock company is dedicating a new and beautiful theater expressly erected for them, and costing over $50,000, all made in Mt. Vernon with stock. And the strangest part of the whole revelation is the certainty that the audiences are greatly made up of moving picture patrons who had a desire to see plays by real actors. A desire created through persistent attendance in the theater of science and artifice, but let no man assume that this public is any less interested in the silent drama; on the contrary this is simply evidence of the powers and permanency of the picture play.

MR. HOCHSTETTER RESIGNS FROM ORTHO FILM COMPANY

Mr. Fred W. Hochstetter begs to notify his friends that he has resigned the presidency of the Ortho Film Company and has severed his connections as an employee of the said company.

Mr. Hochstetter has some exceptional business plans for the future which will be of much benefit to film exchanges as well as exhibitors and the trade in general, full particulars of which will be announced in next week's issue.

AN OPERATOR'S WAIL

St. Paul, Minn., Jan. 18.

Editor Moving Picture News,
New York.

My Dear Mr. Saunders:—While looking over your valuable paper I have noticed articles by "Canuck, of the Catskills," and they have been very interesting. In this part of the country conditions are different. Our service is fine. But anybody can run a machine—from a man of one hundred years down to a child of six. No license is needed. In our sister city they have a strong union, which helps some, but here we can not get a union.

The whole idea of the managers here is to get an operator (or a man who calls himself one) as cheap as possible, so it is the exchanges who are to be pitied.

Now, "Canuck, in the Catskills," let's hear what you have to say to this. Boosting for better picture conditions, and for the great Independent cause, I remain,

Yours very truly,

ST. PAUL.

MOTION PICTURE EXHIBITORS

Get Busy to Defend their Reputation and Will Hold Entertainment and Ball on Monday Evening, January 29

The Motion Picture Exhibitors' Association of Greater New York, incorporated in 1911 under the laws of the State of New York for the purpose of drawing the attention of the outside world to their usefulness and standing in the community in defense of the many slurs thrown upon the name of the motion picture exhibitor, will give on Monday night, January 29th, at Palm Garden, Fifty-eighth street and Lexington avenue, an entertainment of high class music and moving pictures, succeeded by a ball.

It is said that this entertainment will be different in style from anything of its kind ever given in this country. In an interview with the chairman of the entertainment committee, Mr. Oscar I. Lamberger, he said, "All of the people who appear in the pictures will be there in person and will make their bow to the audience. Many of them will entertain with short sketches between the pictures or will appear in some capacity of refined entertainment. It must be distinctly understood, however, that this entertainment will not take the form of a vaudeville show, but will be merely an effort made on the part of the picture actors and actresses to personally entertain their many admirers."

Prominent city officials, representatives of civic bodies such as the People's Institute, Woman's Municipal League, The Philosophic Society of Brooklyn, and a score of others have promised to be there.

This it appears to us is a good move on the part of the Exhibitors' Association, and one worthy of patronage. To use a quotation from themselves, "Considering that our rating in commercial agencies is null and void, considering that our business has been the butt and football of 'Authorities (?)' and the many municipal departments, the demonstration that shall take place this month is one that you must earnestly labor for."

Tickets are selling at $1.00, at their offices 12 East Fifteenth street, New York City.

MR. HENRY J. BROCK, NEW MANAGER OF KINEMACOLOR

An interesting interview has been obtained by us with Mr. Henry J. Brock, the newly installed manager of the Kinemacolor Co. of America.

Mr. Brock, who is also president of the Kinemacolor Company of Canada, Ltd., evolved to his present connection with Kinemacolor from the Mark Brock Theatrical Enterprise, of Buffalo, which controls some of the finest moving picture theaters in the country.

Says Mr. Brock: "The moving picture business is at present going through a process of elimination. We have striven to provide a high class entertainment for the people, and have found that our highest priced houses paid the best. There we show only the best pictures, and provide a high-class musical entertainment as well. The better class of people are attending the moving picture show now, and they demand better accommodations and better entertainment than has been given heretofore, and are, therefore, willing to pay higher prices. In my opinion the nickel picture show will soon be a thing of the past. This fact has been made evident to us in the opening of a high-class motion picture theater in a certain city about eighteen months ago; in a very short time the other four or five small shows in the same block had been closed up. The better class of patrons demand better theaters, and the other class will be just as well satisfied, for everybody loves pictures."

Mr. Brook is enthusiastic with regard to Kinemacolor, and is convinced that the colored picture has more meaning than the black and white. Inside of three months the Kinemacolor Company will be releasing regularly, in all probability, four releases per week. The company is a wheel within a wheel, and all departments will be handled by its own staff of workers. These releases will be topical, scientific, scenic and educational. Drama and comedy will not be handled by them until their own stock company is formed, which will not be for a few months' time. Kinemacolor is employing companies to exhibit their pictures in the different theaters in the East, taking in a circuit which does not run south of St. Louis or west of Chicago. The programs in these theaters will be a combination of the Kinemacolor and the black and white, Kinemacolors being shown alternately with the black and white, a lecturer being employed to explain the different scenes.

With Mr. Brock, who is a man of valuable experience and former enterprise, at the helm, Kinemacolor is doubtless destined to unlimited success and usefulness.

FOR HER FATHER'S SAKE

(Champion)

This is a splendidly conceived and cleverly acted drama with Miss Evelyn Francis in the role of a daughter who is willing to sacrifice her happiness to save her father from the financial clutches of a designing business associate, who would gain her in marriage by holding this advantage over her father's head. The girl's true sweetheart is dismissed from their home without learning the

real state of affairs. As deeply disappointed over his throw-down the young man plunges into the mazes of business with heart and soul, and, as a big horse dealer in the Far West he amasses a fortune. The unfortunate girl becomes more tortured as her wedding day nears, and she sends a last farewell letter to her sweetheart. And when he receives it, only then does he learn the cause of his dismissal. It is the wedding day, and the unfortunate girl is about to be united to the man she abhors when in strides the youth of the West, who upsets the carefully laid plans of his rival.

Philadelphia, Pa.—The Lubin Moving Picture Theater was destroyed by fire at a loss of $200,000.

Louisville, Ky.—The Clifton Amusement Company, capital $2,500; R. H. Lucas, E. L. Pay and Thomas Lucas.

Los Angeles, Cal.—Arch. H. A. Reeves will prepare plans for a new theater building to be erected in Monrovia for the Consolidated Amusement Company at a cost of $25,000.

Roseville, Ill.—Byers & Nelson will establish a moving picture theater here.

Keokuk, Ia.—Messrs. F. L. Secoy and L. F. Chenoweth, of Muscatine. will conduct a 5 cent moving picture theater i nthe building at 1101 Main street.

THE HELPING HAND

Imp Release, February 5

In "The Helping Hand," the Imp drama of that name to be released on Monday, February 5, is a situation of such extreme novelty and freshness that it is probably sufficient of itself to make the fortune of the picture. The old man, who has been rewarded for an act of honesty, finds himself in the park, seated under a tree. The money that has been given him and is to save him and his wife from destitution is in a wallet by his side. Thugs set upon him; he is in despair at the probable loss of the money. At that moment a park employee who is at work in the tree drops

his shears, picks up the wallet and lifts it to a place of safety. The thugs, finding the old man has no money on him, sheer off. Then when the old man is left alone, the helping hand from above restores the wallet to him, and so by this remarkable agency—the helping hand of the picture—the old couple are saved from the catastrophe which threatened them.

PATHE FRERES

We learn on good authority that following in the footsteps of our friend Carl Goldenberg, another good man from the American society of Pathe Freres, is leaving their employ in New York. We refer to the energetic and faithful vice-president, Mr. Roussel, who has had charge of the complete work in Jersey City, and it is due to his admirable administration that the pictures and products are so perfect. The seceding of Mr. Roussel leaves Mr. J. A. Berst in full control of the whole of the Pathe Freres Company in this country.

Mr. Roussel leaves for France in a fortnight or three weeks time to take charge of the Pathe Freres factory that caters for the amateur cinematographer and accessories, no doubt, under his able management he will be able to make the amateur outfit accessories, including projecting machines, as popular as the various hand cameras are today. We wish him success in his new enterprise and express a regret at losing so able and congenial a gentleman.

MAJESTIC STILL ON TOP

Majestic is bringing out some remarkably good comedies. The work of this company is showing a large amount of attention paid to detail. Throughout the whole series of comedies exhibited to a number of the press during the past week, not one slow moment appeared in any of them; and during the time occupied in viewing these reels all were convulsed with laughter. In days like the present when good comedy is such a scarce article, it is a real treat to sit for a half hour or so viewing such excellent films as the following Majestics:

"An Old Lady of Twenty" and "Lucky Man" comprise a split reel which is for release on Friday, February 2d. The story treats of an amusing deception practiced upon a young artist by a pretty young actress, who impersonating two different individuals, an old lady and her pretty young daughter, works the game so well that eventually the young man falling in love with the young lady, requests her hand from the old lady, her mother, whom he also admires. At this supreme moment, the young lady tears off the wig of gray hair, and is transformed into the young woman—the woman of his choice. The story has, of course, the usual happy ending. It is well worked out, and the comedy is excellent, showing many extremely amusing incidents. The latter story, "Lucky Man," is the story of a young woman's dream that she has been transformed into a man. It shows her throwing all the fire of her young blood into the joys of manhood. This is full of funny situations, and a laugh all through. One unique point with regard to this film is the fact that she is seen lying in bed asleep all the while that the dream portion of the picture is on, forming thereby a novel innovation in motion picture photography.

"A Game for Two," for release Sunday, February 4th, is one of the funny films that we have recently seen. To use a slang phrase, "it is a scream." Miss Trunelle appears to advantage in this picture. It is the story of a young author with a pretty little wife who has no time for books—she is full of frivolity, very quick witted, and has a determination of purpose not to be outdone which shows up in the result of her resolution to separate her husband and his female collaborator in his literary work, when at the close of the story her husband is discovered locked in the kitchen of the apartment of the young man whom he has allowed to escort his wife to the theater, the young man out in the cold on the fire-escape, and the objectionable female, who from a fright has run next door in night clothes and curl papers, is locked in the clothes closet, while the young wife is reposing peacefully at home. The scene in the morning when the valet unlocks the doors and windows, releasing the captives from their respective places, is very funny. This is one of the best comedies on the market to-day.

"Arresting Father." for release Sunday, February 11th, is equally pleasing and would bear greater mention but for lack of space.

Majestic is about to form another stock company for work here. They commenced work at their Coney Island studio on Wednesday of the past week.

TWIN REX APPROACHES

After months of impatient waiting, weeks of anticipation and days when we counted their hours for the realization of the long-desired, the eventful day is at last at hand. To-morrow, Sunday, January 28th, the Rex second release will flash its pregnant significance on the screens. The momentous hour is imminent. Even as you read this, if you read it on the day it is issued, the hands are slowly crawling around the clock, cycling the day away, and nearing the climax of months of preparation and expectation.

"The Defender of the Name," is the title of the initial second release, and we are confident that our readers are as well familiar with the story, even thus prematurely, as they would be were we to dwell more extensively upon it. The tale has been reviewed probably more than any other production before its release date. Nor has this unique tribute been the result of over-zealous press-agentry. It has rather been due to the superlative quality of the film, to the unusual type of the story, to the genius evidenced in its construction and interpretation.

The Rex two-a-week is a tribute to Independent progress!

THE BENHAMS ARE BETTER

The whole dratted Benham family is better. Just as they all went "under the weather" simultaneously, so have they all hit the road to Wellville together. By the Benham family we mean, of course, the tribe of Harry Benham, the Thanhouser player.

So now, girls, it's out! Handsome Harry is a family man. And so strong a family man is he that when he gets sick his family gets sick; and when his family gets sick he gets sick. And not a portion of the family, either; it's the whole family or nothing.

First, Harry cut his hand while working in a Thanhouser playlet and then his youngest contracted the measles. Then Mrs. Benham caught a severe cold, and the oldest boy, Leland, had to "get the measles," too. The whole blamed bunch were on the sick list!

And now, Praises Be, it is announced that the Benhams are better—again in a bunch!

THE DURBAR IN KINEMACOLOR

Mr. Charles Urban has just returned to London from Delhi, bringing with him an enormous quantity of Kinemacolor film, brilliantly reproducing in the actual tints of nature all the wonderful spectacles and processional splendors—teeming with life, color, and tradition—of their Majesties' epoch-making visit to their vast and prolific empire in the East. The task of classifying and arranging these historic records for production, as well as of making the elaborate musical arrangements necessary for their realistic presentation at the Scala (including the engaging of a military band, pipers of the Black Watch, or some other Highland regiment, and performers on many native instruments) will take some little time, but Mr. Urban feels confident of having all ready by the afternoon and evening of Monday, the fifth of February. Owing to the vastness of the subject, and the fact that the present results (for Mr. Urban has left behind him a large staff to photograph all the Calcutta ceremonies) take at least six hours to put upon the screen, the program will be divided into two parts: That of the afternoon including the arrival at Bombay, a survey of Dehli and the mighty camps, the State entry and magnificent procession through the Elephants' Gate, the Polo Tournament, etc. In the evening will be, first, and foremost, a privileged picture of the King and Queen leaving the King's camp, the Durbar in all its splendor, and from a magnificent coign of vantage, the Garden party, the review of fifty thousand troops, the Military Tournament, the King's visit to the camps, and finally, the State departure. And, to suit the convenience of town and country patrons, the afternoon and evening programs will be alternated once a fortnight.

Kinemacolor Theater, New York, will soon have these films on exhibition.

San Francisco, Cal.—A one-story nickelodeon will be erected here at a cost of $3,800.

Trenton, Mo.—Manager C. P. Spoor of the Bee Theater, which was destroyed by fire, will establish a new moving picture show in the Boyce building, at 905 Main street, and will call it the Lyric.

Lexington, Ky.—All the stock has been subscribed for a new $100,000 theater to be erected on Main street by James B. Hagin.

Ballard, Wash.—Wm. H. Murphy has started to construct a $1,500 moving picture theater at Market and Tallman streets.

Keokuk, Ia.—The Dodges Moving Picture Theater was destroyed by fire.

A HARD LESSON (SOLAX)

Cast

Frank Chance.....Darwin Karr
His Friend.....Billy Quirk
His Wife.....Blanche Cornwall
The Owner of the Gambling Den.....Lee Beggs
Gamblers and Detectives

If those who are inveterate gamblers could be brought to face the ordeal which confronted Frank Chance, the gambler in "A Hard Lesson," gambling would be reduced to the mere betting of a box of candy or cigars. Professional gambling has ruined many a good man, while it has caused the unhappiness of countless noble women. The excuse some gamblers give, is that gambling has a magnetism or a fascination which is difficult for them to shake off. It gives them, they say, a certain amount of excitement and consumes that measure of excess energy which perhaps they would expend in a more vicious recreation.

In our production of "A Hard Lesson," which is to be released Friday, February 16th, one of the most realistic gambling scenes is shown on the screen. The story involves a

man who gets to a gambling den regardless of the protestations of his wife. He is extremely lucky and his luck attracts attention. Strangers become friendly with him and he, being a "good feller," "sets up" the crowd. After the night's playing, he is advised by the owner of the den that it would be hazardous for him to attempt going home alone with so much cash on his person. Chance decides to remain over night. He is shown to a room.

During the night, he not only finds that he has been trapped, but an attempt is made on his life. The panels on the wall disclose to him the eyes of a person, while his bed begins to sink gradually below the floor. Chance makes his escape, however.

The strong character of the plot made necessary a succession of incidents which would sustain the interest. The climax almost "takes one's breath away." The story is compelling and forceful. Indeed, it is one of the strongest dramas from the Solax studios.

Edward Kirsch, President of the Moving Picture Operators' Union, and Joseph Hennegan, manager of a five-cent theater, were appointed yesterday by Mayor Hunt as an Examining Board for all applicants for licenses as moving picture machine operators.

Clayton & Donahay, proprietors of the new moving picture theater at Freehold, N. J., have bought the theater building and equipment on Throckmorton street from Edward Skirm. Clayton & Donahay will operate both houses.

It is said that the new moving picture theater, which is soon to be opened in the Linck Block, West Fourth street, Williamsport, Pa., is to be backed by the moving picture syndicate. The local head to the project is said to be a Mr. Maneval.

CHICAGO LETTER

Mr. George Gilmore, press agent of the Exhibitors' League of America, Illinois Branch No. 2, informs us that at the meeting of exhibitors, Monday, January 15th, many items of interest were discussed, also preparations and plans were made to handle the next National Convention of Exhibitors, which will be held here August 12th, 1912. At the next meeting Illinois exhibitors will nominate candidates for the various offices, and at the following meeting new officers will be elected from the list of candidates chosen. Wishing to promote better feeling and to become more acquainted in general, a Dutch luncheon will be given by the Exhibitors' League at the Hotel Sherman, the newest and most fashionable hotel at Chicago, Monday evening, February 5th. It will be held at a late hour as many of the exhibitors are busily engaged at their theaters until as late as 10:30 o'clock. All the members of the Illinois Branch No. 2, and the majority of film men here are expected to be present at this gathering. By request from Mayor Harrison to aid the destitute and suffering poor here, who are greatly in need of assistance at the present time, due to the unusual continued period of cold weather of late, the members of the league here, generously conceded to Mayor Harrison's request, and agreed to give their entire box office recipts of Tuesday, January 23d, to Mayor Harrison to be distributed among the needy.

The above charitable act was done purely out of the benevolence of the league, with no endeavor to receive newspaper publicity for the same. Many of the exhibitors contributed their personal checks of $20.00, thus demonstrating the generous impulse to give freely with no effort to gain publicity for same.

Now that the American Film Manufacturing Company has entered its new factory, the successful dinner to employees, held during the holidays, will be repeated.

For this purpose, it is proposed to utilize the new studio, where an excellent dinner and some extemporaneous talks are promised. President Hutchinson is a firm believer in the policy of getting close to his employees and the results of his first attempt have made him anxious to repeat the experiment. Gatherings of that kind, he believes, promote a better feeling among employees and tend toward more loyalty and closer understanding of the principles for which the American stands.

The titles of coming releases of the American Film Manufacturing Company, bearing such names as, "The Real Estate Fraud," "Where Broadway Meets the Mountains," "The Innocent Grafter," "Society and Chaps," "A Leap Year Comedy," etc., has given rise to some speculation in the trade as to whether the American is not slightly diverging from its usual type of pictures. Coming releases show a tendency to touch the effete East here and there without losing or imparing any of those Western elements that have made American films so popular. The cowboy, that imperishable, romantic Western product whose popularity remains undiminished, is still seen in American releases, along with the Eastern business man, college man and sorority girl. Thus, a double purpose is accomplished, as it is the intention to make Americans so universal in appeal that all classes of theater-goers will watch them.

Exhibitors' desire to obtain photographs of the well-known players at a moderate price is now possible, due to the efforts of the R. & H. Photographers, 17 West Lake street, who have pictures of the leading actors for sale.

The Morton Film Exchange has been purchased by Eugene Cline, the well-known manager and owner of many commercial Exchanges here.

Operator's license fee has been passed on by the City Council, which is $2.00 for renewal of license, and $3.00 for first license.

Mr. Hutchinson, of the American Film Manufacturing Company, and family left here last week for California, and we hope much pleasure was accorded them.

Mr. Berz, correspondent of the Laemmle Film Service, left Chicago last week for a Western trip, and it is expected that Mr. Berz, after leisurely passing through Oklahoma and Nevada, will locate and open an office in California, the object of which is not as yet known. Mr. Berz has been on the sick list for sime time, and we all hope the change of climate will aid Mr. Berz in regaining his health.

An exhibition of 6,000 feet of moving pictures was given here last week showing many interesting views of the industrial activities of Butte, Montana, Silver Bow Valley, Rock Canyon, Jefferson Canyon and Hell Gate.

WARNER KENNEDY.

SCENE FROM THE RECKONING
Republic Release, February 11th

EVERY THEATER NEEDS THIS SERVICE

One of the strongest attractions that has ever been presented to the theater-going public is now being furnished by Hunton-Fell-Elliott, Inc., 1328 Broadway, New York. This company is supplying moving picture and vaudeville theaters with a daily service of current event news slides by Underwood & Underwood, the world's famous news photographers.

The public is keenly interested in the leading events of the day immediately after they occur. This service covers every event that is interesting—every occurrence that thrills, news pictures of wars, sports and all the leading national and international events.

It is one of the greatest educational features of the day and is pulling large crowds to the theaters that have booked it. The slides reach you about the same time your local papers are running accounts of the subjects furnished. It is very easy to understand why the public will follow such an up-to-the-minute service that is only possible in this wonderful age. Underwood & Underwood have a large staff of photographers in every country in the world, which insures your securing all the leading events of the day, no matter where they occur.

While the great Equitable fire was in progress, theaters all over the East were showing the most important fire scenes to crowded houses.

The public has responded so strongly to this attraction that many managers realize news slides have come to stay and have added this service to their regular show.

Four slides are furnished daily, twenty-four per week, at a cost of twelve dollars per week.

NOTES OF THE WEEK

THE Epworth Methodist Church of Denver, Colo., will be transformed several evenings during the week into a moving picture show, for which 5 cents admission will be charged. The pastor, Rev. Austin Chapman, who is now working to secure funds for the installation of the picture machine, is convinced that it is a worthy departure. Says Mr. Chapman: "The people seem to crave such things, and we will have to introduce them into the churches if we intend to hold our congregations." Mr. Chapman has been studying methods of this sort adopted by other churches in securing larger attendances and an increased interest in church affairs, and expresses himself as convinced that the moving picture used as a form of education and amusement in the churches is an important mark in the progress of our civilization.

* * * *

Miss Helen S. Coe, of Portland, addressing the Lewiston Murray Club, believes that the moving picture is the greatest force which has ever come into this country. One remark of Miss Coe's would be well for the public in general to notice: "We all want to keep abreast of the times, and as the moving picture is a much-talked-about subject, it is well to study into the question and know more about it. We should take the subject into our minds and consider it in a broad sense, putting aside the underbrush." In discussing the subject of the popularity of moving pictures, Miss Coe notes that in Europe the pictures were first patronized by the aristocracy and then by the masses, while in this country the interest is working up from the masses to the aristocracy. Statistics prove that over 40 per cent. in this country are attending moving picture shows, and again figures show that it is an erroneous idea that the largest number are children who attend the shows. In many places they are not allowed to attend the performances unless with parents or chaperons.

With regard to the educational side, Miss Coe argued: "I believe there is a possibility of using moving pictures as the greatest educator in America." She also cited the case of a prominent librarian in a large Wisconsin city who noticed the great decrease in library patronage following the establishment of moving picture concerns in that city. What did he do? He did not condemn the moving pictures, but he introduced moving pictures into the library. He brought out Tennyson's poems in pictures, and the patronage of the library not only increased in large number, but it was said that the demand for Tennyson's poems became so great that the supply throughout the state was exhausted.

Miss Coe believes that under proper conditions the evening use of schoolhouses showing moving pictures of an educational nature might become an important factor in the life of the city. In conclusion, she urged that club women use their influence in making the moving picture show useful. "I would suggest," she said, "that all the clubs of these two cities (Lewiston and Portland) form parties and go and see the moving pictures. Just as soon as you see any objections report them to the Board of Censors of New York City."

* * * *

Moving picture operators of Davenport, Rock Island and Moline met yesterday morning at the Times Building at Davenport in temporary session prior to perfecting a permanent organization. The meeting was in charge of Grand Treasurer T. J. Sullivan of the National Board of Electrical Workers, who addressed the members present, explaining the need of such an organization for the betterment of the employees and electrical workers. Mr. Sullivan has headquarters at Springfield, Ill., and is the editor of the official journal for the electrical workers of America. The subject of the meeting was the affiliation of moving picture operators with the National Organization of Electrical Workers.. A movement has been made in all parts of the United States towards this end and is meeting with great success.

The three cities above mentioned will have a membership of over 50 by the time the entire number has signed the charter, making one of the largest organizations west of Chicago.

* * * *

A school teacher in Chicago in a recent interview hits the nail squarely on the head in the following statement: "When I first taught English I found it almost impossible to interest my pupils in books that really are worth while. For a long time I thought it was ignorance on their part, but I soon found out that many of those pupils who did not seem to care for books were in reality a great deal brighter than I had ever been, were quick to learn and had more retentive memories than I. Then I evolved a change, which I still hold good, that only persons with good imaginations enjoy reading books. I talked to many of my pupils who did not enjoy reading, and in practically every case I found the difficulty the same. They regarded a book as merely so many printed pages. There was no human interest, as the phrase is. I tried picking out historical novels for auxiliary reading, and before I gave them to my class I gave them reviews of the historical facts touched upon. This gave fairly satisfactory results.

"When the moving picture show came into popularity it was interesting to note the change. I remember we had been studying Shakespeare's 'Macbeth.' One morning my first class surprised me by manifesting real interest in the play. My astonishment increased as each succeeding class manifested growing interest. Finally I asked one of the pupils what had caused the interest and was informed that the Shakespearean drama had been the subject of one of the reels at a nearby moving picture house the preceding night, and the majority of my pupils had taken the opportunity of getting acquainted with the play.

"After that I was a motion picture convert." At the price of 5 cents every school child in Pueblo can see pictures from the greatest writers the world has produced, and almost every week some great play in motion photography, and the pupil who sees it learns the stories in a very few minutes that otherwise would take months.

* * * *

It is estimated that there are nearly 5,000 actors and actresses idle in New York City alone, owing to the fact that the moving picture drama is usurping the place of the spoken drama in all parts of the country.

* * * *

P. S. 63, Third Street, near First Avenue, Manhattan, which is now an evening recreation center, will ere long

Great Northern

THE "KING PIN" of QUALITY FILMS

RELEASE FOR SATURDAY, JANUARY 27th

A FRIEND TO CHILDREN

A real mirth provoking comedy of an entirely new order. On the same reel:

THE MAN WITH THE PUPPETS

A comedy trick-film which will both greatly amuse and perplex an audience.

RELEASE FOR SATURDAY, FEBRUARY 3rd

VENGEANCE vs. LOVE

A thrilling drama reminiscent of Nihilism, in which love conquers hatred.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

be the scene of a novel night school for the parents of the children. While the children are studying in a quiet room or being entertained with moving pictures, the mothers will be taught by a teacher in charge many things belonging to the domestic department of life. The fathers may bring a broken chair or any other article of furniture to mend, thus learning the use of tools and the economy of their proper use.

The expense of the additional service of teachers, janitors, etc., will be met by V. E. Macy, of Manhattan. The cost will be about $3,000. His offer was accepted by the Board of Education at a recent meeting.

* * * *

Christian Leden, explorer and scientist, who is now on his way back to Norway after spending some time in scientific research in the Arctic regions, and who has brought back with him some interesting moving pictures depicting some phases of Eskimo life which has been filmed by him for the first time, is about to complete arrangements for another Arctic expedition and an attempt to make the famous Northwest passage. The expedition will be financed by the Norwegian government. This expedition will doubtless result in the procuring of a number of wonderful moving pictures.

* * * *

Superintendent Francis of the Los Angeles Board of Education recommended that the board ask the City Council to so amend the city ordinance as to allow moving pictures in the city schools. This matter was referred to the insurance committee, who will confer with the Board of Underwriters and report.

* * * *

"You say the boy's maternal grandfather was a highwayman?"

"Yes."

"And his paternal grandfather was charged with arson?"

"Yes."

"And his aunt is a shoplifter and his uncle a counterfeiter?"

"Yes."

"Then to what do you ascribe his waywardness?"

"Why, to moving pictures, of course."

* * * *

Articles of incorporation have been granted to the Raw Film Supply Company of Manhattan. The company will manufacture motion picture supplies with a capital stock of $50,000. The incorporators are A. Feshay, F. Disch and G. H. Lohmeyer, of New York City.

* * * *

The new school board of Washington, Pa., has announced its intention of installing a moving picture machine in the public schools to be used principally in the study of history, geography, chemistry and botany.

A moving picture show was given by A. J. Gillingham, manager of the Detroit branch of the General Film Company, in the Board of Education rooms Wednesday afternoon, for the benefit of members of the committee on text books and course of study, which is considering the purchase of a number of moving picture machines for use in the schools. Among the films shown was an excellent one, giving in vivid detail the work being done on the Panama Canal. The famous "tuberculosis" film was also shown.

A rather unique use for the moving picture film was found in its adoption for the prevention of this. Whether this method of prevention was actually a success was not literally known, but, however, it was tried aboard a steamer en route to Japan not long ago. The diversion, it is said, was much appreciated.

* * * *

Moving pictures of the Cleveland children skating in the park in that city will be shown throughout the United States.

* * * *

An important step taken in educational circles of Chicago is the installation of a moving picture equipment in the Audubon school, 3500 North Hoyne avenue. For an hour 450 pupils were entertained with an instructive motion picture exhibition, views of foreign countries, supplemented with songs and selections by the Eighth Grade orchestra. Mr. Chas. A. Kent, principal of the school, operates the machine himself. On the particular instance spoken of the following subjects were shown: "The Canals of Venice," "The Illinois Steel Mills, "Farming with Dynamite," "Catalina Island," and "Marine Gardens." The expense of the machine, which cost $170, was paid out of the fund of the school. The pupils had formed a moving picture association, to which they contributed 10 cents a month with which to rent films.

* * * *

Another mark of the rapid development of the motion picture business is shown in the fact that in Houston, Tex., where a year ago there but four exclusive motion picture shows, to-day there are twelve, with plans for the investment of more than $100,000 more in new enterprises of this character. The Dixie Film Co. will operate a motion picture show in the new $75,000 theater being built as a part of the new Krupp and Tuffly building at Main street and Prairie avenue.

* * * *

The motion picture exhibitors of some 300 Chicago five cent motion picture theaters subscribed the proceeds of January 23d to the aid of the city's poor.

* * * *

The moving picture theater has taken Russia by storm. In Moscow alone there are about eighty cinematograph thea-

ters and about the same number in St. Petersburg. During the cholera plague the cinematograph showed many influential factors in educating the people how to prevent the spread of disease.

* * * *

At the monthly meeting of the Sherwin-Hyde Parents' Association held on the evening of January 18th in the assembly hall of the Sherwin Grammar School, Sterling street, Roxbury, it was agreed that the moving picture show is here to stay; that it might be made better; that children should not be allowed to attend unless accompanied by an adult; that it can become a powerful educational faculty; that at present the visits of children should not be more than once or twice a month. A low-priced but high-grade moving picture theater with all objectional features removed was advocated as the best for children and adults.

* * * *

The First Christian Church of St. Charles, Mo., opened a motion picture show in competition with those of the neighborhood which drew the young people from the services.

* * * *

That invaluable entertainer, the Daily Consular and Trade Report, devotes attention in a recent issue to moving pictures abroad and develops that the films have a big patronage not only in the 3,000 playhouses of England, the 1,500 in Germany, France, Norway, Russia and Spain, but have invaded Turkey, Morocco, Syria, Japan, China, the Straits Settlement, New Zealand, Australia and even Honduras. The American subjects and workmanship are the most popular everywhere, the failure of a theater in far-off Turkey being attributed to a change from American films with the consequent disappointment of patrons. England likes the educational subjects especially, and on occasion exhibits an enterprise that sets the pace for Americans. The Grand National Steeplechase in Liverpool, for instance, is run at 3 p.m. and motion pictures of the event are taken, developed on a special train and shown that night in London, 200 miles away.

* * * *

On Saturday evening, January 27th, Edward S. Curtis will lecture on the Indian race, at the picture musicale to be given in Harrisburg by the Technical High School and the Harrisburg Natural History Society. The lecture will be entitled "A Vanishing Race" and will be illustrated with moving pictures taken from life.

* * * *

In the recent issue of daily consular reports sent out from the bureau of manufacturers at Washington, thirty-five pages are occupied with reports from as many as eighteen countries.

* * * *

Another moving picture house is to be built in Colorado Springs at a cost of $15,000.

* * * *

It is estimated that more than 50,000 persons have seen the film entitled "The Awakening of John Bond," which was produced from the National Association for the Study and Prevention of Tuberculosis and which has been showing since December 5th in Cincinnati show houses.

* * * *

The receipts of French theaters last year were $6,600,000, one-fourth of which was paid to the moving picture theaters.

* * * *

Prof. Harold Barnes, of Girard College, Philadelphia, in an address before the League of American Penwomen at the Public Library last night, strongly endorsed the comic supplement and the moving pictures, provided they were of the right sort and did not exploit anything that would disease the minds of children. He said that the scheme of moving pictures had been tried with great success in several school systems and had proved valuable. The subject of Prof. Barnes' address was "The Parent, the Pedagogue, and the Pupil."

* * * *

One of the latest uses made of the moving picture is in its adaptation for city publicity purposes. Secretary G. H. Prugh of the Industrial Motion Picture Co., of South Bend, Ind., recently visited many industrial concerns in Bay City, Mich., for the purpose of closing contracts for pictures to be used for publicity purposes.

* * * *

Cleveland has followed Chicago's example and has given from the proceeds of its moving picture theaters to charity, about two hundred moving picture houses contributing to the fund.

A TIMELY EXPLANATION

Much misunderstanding has recently resulted from a confusion of the Solax and the Gaumont interests. Mme. Alice Blache, the president of the Solax Company, has decided to dispel the false impression which may exist in the minds of many by the issue of the following signed statement:

January 22, 1912.

Gentlemen:

We wish to protest vigorously against the allegations being made to the effect that the Solax Company and the Gaumont Company are allied in business.

The only relation which exists is a family one, Mrs. Blache being president of the Solax Company, and Mr. Blache manager of the Gaumont Company of New York. This is the only relation existing between the two companies.

The Solax Company received its charter September 7, 1910, through our attorneys, Goldie & Gumm, of 27 William street, New York City, who will give complete information to any person desiring it.

It is true that the Solax Company has in the past rented the Gaumont studio, and all developing and printing has been done in the Gaumont plant, but this has been strictly on a cash business basis and under the same conditions as many other moving picture concerns have had their work done by the Gaumont Company.

We have recently purchased a large piece of land in Fort Lee, N. J., where we are constructing our own studio and where we will shortly be installed in very much larger and better quarters than we have at present.

We trust that you will attach to this communication the importance which it merits, and believe in our sincerity in making these statements to you.

Yours very truly,
SOLAX COMPANY,
Alice Blache, President.

MR. DAVID HORSLEY HOME AGAIN

Mr. David Horsley is again with his friends in the East, after an eventful sojourn with his motion picture stock company in California. So far it has been impossible to get within more than looking distance of Mr. Horsley, so surrounded is he with well-wishers and friends, eager for his first word and best smile. However, in our next issue we will be able to give our readers something from Mr. Horsley direct—at least, so we hope. Mr. Horsley will be an extremely busy man for some time to come, as his return here will, of necessity, add a new impetus to the business which has been so well looked after in his absence by Mr. Charles Simone, who, by the way, reports himself well along the road to recovery from his recent attack of muscular rheumatism.

Nestor have some excellent films for release soon, of which more in another issue.

HALLBERG ECONOMIZERS FOR ALL CIRCUITS

Mr. J. H. Hallberg, "The Economizer Man," reports that during the past week he has shipped out alternating current Economizers for 25 cycles, 40 cycles, 60 cycles, and 133 cycles, and has booked orders for D.C. Economizers for 110 volts, 220 volts and 500 volt circuits. He is also furnishing chairs and machines for three new theaters.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

INDEPENDENT FILMS ONLY
129 N. EIGHTH STREET PHILADELPHIA
Power's and Motiograph Machines

LANTERN SLIDES, COLORED AND UNCOLORED

BY WILLIAM LORD WRIGHT

MR. A. W. THOMAS, newspaper man and scenario writer, of Marion, Ohio, submits the following under the caption, "A Picture Play Arrest," for this page: "The Kid of Roaring Camp" and "Eleanore Cuyler" became too hilarious the other night in "The Two Flats" and "The Widow" living next door, who is one of "The Professor's Daughters," called "Whoops, the Detective." The sleuth hurried to the scene and hustled "The Cowboy's Sister" and "Desperate Desmond" before "The Prosecuting Attorney," where the woman said she was "Bonita, of El Cajon," adding that she and her friend, "Brown, of Harvard," were indulging in "A Ragtime Love Affair."

"A Terrible Discovery" was made, replied the official, declaring she had been "Betrayed by a Parasol." The woman and her companion were silent. "Playing the Game" is always followed by "The Parting of the Ways," so the "Village Romance" will end here, "The Horse Thief" getting "Thirty Days at Hard Labor," said the court. The accused man, losing his nervousness, now found words and declared "A Slight Mistake" had been made; that he was "Deacon Debbs" and the woman was "Stage Struck Lizzie," a "Diamond in the Rough," who was on "Uncle Hiram's List" and he had simply called to see her. "For the Love of Mike," exclaimed the officer who had made the arrest. "On the Stroke of Three" it was "A Question of Seconds" when I nabbed "The Strangers," said the sleuth to the court. The detective said the woman told him she was "The Actress" in "Divorcons" and that the man was "Alma's Champion"; that they were on their way "Back to His Old Home Town" where they would meet "Two Men and a Girl," all of them joining in a sketch entitled "A Day at the Circus."

"By Decree of Fate," remarked the court, "Her One Day's Dream" is over, but "A Timely Lesson" has been learned and I shall send her back to her father, "The Blacksmith." Until her companion's fine is "Paid in His Own Coin," he must go with "Lazy Bill and the Strikers," ending "The Caddy's Dream," he added.

"Love That Never Fails" didn't prove so in this case and "Gossip" has it that it was "His Fate's Rehearsal."

* * * *

NURSERY JINGLES

The north wind doth blow, and we shall have snow,
And what will the youngster do then, por thing?
Lest his lot be too slow, he will hike to a show
And stick with the pictures again till Spring.

* * * *

"Did you see Dainta's Farano?" was asked of a cultured woman this week. In telling of this the lady said at first she thought the questioner was asking about some new kind of breakfast food. Fortunately the interrogator was put right with Dante, and the Inferno was explained, not in sublime verse but in understandable English.

ALL IN THE PICTURE SHOW

You do not have to go abroad
World wonders for to see,
They're here before your very door
As reel, as reel can be.
The great canal, the camel pack,
The Tiber's peaceful flow,
The River Nile, the Paris Style,
All in the picture show.

You see the Czar upon his throne,
The peasant girl afield;
Castles, hives, dens and dives
Upon the screen revealed.
The mighty battles of the world,
The tyrant's overthrow;
The Kaiser's band, the low brigand,
All in the picture show.

The world's great hidden mysteries,
The wonders of the deep;
The sad, the glad, the good, the bad,
The costly and the cheap.
How marvelous the moving screen,
How eagerly we go
To see the things just as they are
Shown in the picture show.

—Contributed.

* * * *

Jinks—"Do you like the colored moving pictures the best?"
Blinks—"No. I like the ones best with the white folks and Indians."

* * * *

At least a half million dollars were spent last year in moving picture theaters of Cleveland, according to estimates of Forest City theater managers.

Because the new mayor of Dayton, Ohio, has closed moving picture theaters on Sunday the theater owners are having the law investigated relative to the closing of temperance pool rooms which have been allowed to run.

The Guardian Amusement Company, Cleveland, has been incorporated with a capital stock of $10,000. The concern will manufacture moving picture apparatus.

The United States Baseball League, recently organized proposes to build parks in a number of the larger cities an utilize them in the evening for moving picture shows.

* * * *

Placard seen at a moving picture show in Chicago: "Young children must have parents."

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED
NOW READY TO CATER TO OUT-OF-TOWN BUSINESS
LET US HEAR FROM YOU

Telephone 2892 Bryant 2893
Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

THAT RESOLUTION

Old 1911 is passed and gone
And a new year has been born,
Let us start this new one right
By boosting the pictures with all our might.
We know in the past much fame has been won
But remember the game has only begun.
The churches and schools at last have found
The best educator the world around,
Pictures, the only teachers of their kind
Not only amuse but improve the mind.
So lets get together with right good cheer,
There is much to be done in the coming year.
BE A BOOSTER!

PHIL WHITMAN.

Data from Manufacturers' List of Releases

INDEPENDENT

AMBROSIO

		Feet
Jan.	3—Blood Vengeance	
Jan.	3—Fatty's Adventures	
Jan.	10—An Autumn Sunset Dream	
Jan.	17—The Burden of Shame	
Jan.	17—Tweedledum's Financial Distress	
Jan.	24—The Supreme Meeting	

AMERICAN

Jan.	4—The Misadventures of a Claim Agent (Com. Dr.)	1000
Jan.	8—The Winning of La Mesa	1000
Jan.	11—The Locket (Dr.)	1000
Jan.	15—The Relentless Law (Dr.)	1000
Jan.	18—Justice of the Sage (W. Dr.)	1000
Jan.	22—Objections Overruled (W. Com.)	1000
Jan.	25—The Mormons (W. Dr.)	1000
Jan.	29—Love and Lemons (W. Com.)	1000
Feb.	1—The Best Policy (W. Com.)	1000
Feb.	5—The Real Estate Fraud (Dr.)	1000
Feb.	8—The Grub Stake Mortgage	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)	1000

BISON

Jan.	5—An Indian Maid's Elopement
Jan.	9—The Gambler's Heart
Jan.	12—The Laugh on Dad
Jan.	16—The Honor of the Tribe
Jan.	19—The Run on the Bank
Jan.	23—The Sub-Chief's Choice
Jan.	26—The Ranch Girl's Love

CHAMPION

Jan.	15—Fathers and Sons	950
Jan.	10—Love that Never Fails	950
Jan.	17—A Tale of the Snow	950
Jan.	22—The Brute (Dr.)	950
Jan.	24—Her Brother's Pardner (Dr.)	950
Jan.	29—Cardinal Farley's Homecoming	
Jan.	31—How Jack Got Even With Bud	
Feb.	5—Aviator and Autoist Race for Bride	
Feb.	7—A Divided Family..!	

COMET

Jan.	1—Simple Lives (Dr.)
Jan.	5—Temperaments (Dr.)
Jan.	8—Mr. Whoops, the Detective (Com.)
Jan.	12—The Widow (Com., Dr.)
Jan.	15—The Braid (Dr.)
Jan.	19—Thirty Days (Com.)

ECLAIR

Jan.	4—Charley's Holiday (Com.)
Jan.	9—The Doctor's Duty
Jan.	11—The Inventor
Jan.	18—Lady Mary's Love Adventures (Dr.)
Jan.	21—Keeping an Eye on Father (Com.)
Jan.	23—Love Finds a Way (Am. Com.)
Jan.	25—Wanted, a Governess (Com.)
Jan.	25—The Turkish Police (Edu.)
Jan.	28—More Deadly than the Male (Com.)
Jan.	30—Man's Best Friend (Am. Dr.)
Feb.	1—Willy Plays Truant (Com.)
Feb.	1—Education of the Blind (Edu.)

GAUMONT

		Feet
Jan.	15—Delhi Durbar	
Jan.	27—The Christian Martyrs	
Feb.	3—Heaven's Messenger	
Feb.	6—The Cripple's Courtship	
Feb.	10—The Waterman's Bride	686
Feb.	10—Red Mountains of the Etional	282

GREAT NORTHERN

Jan.	6—The Temptress (Dr.)	
Jan.	13—The Inevitable Johnson (Com.)	765
Jan.	13—Waterfalls in Sweden	232
Jan.	20—A Summer Flirtation (Com.)	
Jan.	27—A Friend to Children	
Jan.	27—The Man witb tbe Puppets	

IMP

Jan.	18—After Many Years	1000
Jan.	20—I Wish I Had a Girl	600
Jan.	20—The Flag of Distress	600
Jan.	22—Building the Greatest Dam in the World	1000
Jan.	27—All a Mistake	600
Jan.	27—A Day on a Buffalo Ranch	400
Jan.	25—The Worth of the Man	1000
Jan.	29—The Kid and the Sleuth	1000
Feb.	1—The Power of Conscience	1000
Feb.	3—Brown Moves in Town	600
Feb.	3—O'Brien's Busy Man	300
Feb.	5—The Helping Hand	1000
Feb.	8—Mrs. Matthews, Dressmaker	1000
Feb.	10—The Tea Industry in the United States	400
Feb.	10—Who Wears Them	600

ITALA

Jan.	6—Foolshead's Six Duels (Com.)
Jan.	13—The Mania for Caricatures

LUX

By Prieur.

Jan.	12—Arabella Loves Her Master (Com.)	445
Jan.	12—Bill, Emperor of the Sahara (Com.)	482
Jan.	19—A Mad Dog (Com.)	219
Jan.	19—The Harm that Gossips Do (Dr.)	747
Jan.	26—Oh! You Kid (Com.)	511
Jan.	26—Making Paper from Wood (Ind.)	416

MAJESTIC

Feb.	2—An Old Lady of Twenty (Com.)
Feb.	2—Lucky Man (Com.)
Feb.	4—Honor Thy Father (Dr.)
Feb.	9—A Game for Two (Com. Dr.)
Feb.	11—Arresting Father (Com.)
Feb.	16—His Stepmother
Feb.	18—Petticoat Perfidy (Com.)

NESTOR FILM COMPANY

Jan.	17—The Fugitive (Dr.)
Jan.	20—Desperate Desmond on the Trail Again (Com. Dr.)
Jan.	22—A Matinee Mix-up (Com.)
Jan.	24—Cupid and the Ranchman (Com.)
Jan.	27—Mutt and Jeff Fall in Love (Com.)
Jan.	29—Widow Winks (Com.)
Jan.	29—Ravages of Equitable Fire
Jan.	31—The Man from the Foot Hills (Dr.)
Feb.	3—Desperate Desmond at the Cannon's Mouth (Com. Dr.)

POWERS' PICTURE PLAYS

		Feet
Jan.	16—Little Boy Blue (Dr.)	
Jan.	16—Historical Mohawk Valley (Scenic)	
Jan.	20—Bill's Surrender (Dr.)	
Jan.	23—Four Yale Men (Dr.)	
Jan.	27—The Nurse (Dr.)	
Jan.	30—Billy's Surrender (Dr.)	
Feb.	3—The Explorer (Dr.)	

RELIANCE

Jan.	13—The Quarrel
Jan.	13—Panoramic View of New York City from the Metropolitan Tower
Jan.	17—The Appointed Hour
Jan.	20—A Mountain Tragedy
Jan.	20—Hubby Minds the Baby
Jan.	24—The Deception
Jan.	27—The Little Darkies
Jan.	27—Rosanna's Dream (Natural History Series No. 2)
Jan.	31—Solomon's Son
Feb.	3—The Man Under the Bed

REPUBLIC

Jan.	13—Life and Battles of Daniel Boone (Part I)
Jan.	14—Life and Battles of Daniel Boone (Part II)
Jan.	20—Retribution
Jan.	21—Marital Mirage
Jan.	27—A Blue Ridge Romance
Jan.	28—The Power of Innocence
Feb.	4—When Men Love (Part I)
Feb.	5—When Men Love (Part II)
Feb.	10—Mother's Old Arm Chair
Feb.	11—The Reckoning
Feb.	17—Human Nature
Feb.	18—The Girl Who Waited

REX

Jan.	18—Angels Unaware
Jan.	25—A Sane Asylum (Com.)
Jan.	28—Readin', Ritin' and 'Rithmetic (Com. Dr.)
Feb.	1—Fine Feathers (Dr.)
Feb.	4—Under Her Wing (Dr.)

SOLAX COMPANY

Jan.	17—Parson Sue
Jan.	19—A Man's a Man
Jan.	21—The Legend of the Balanced Rock (Dr.)
Jan.	24—The Little Soldier (Dr.)
Jan.	26—Memories of '49 (Dr.)
Jan.	28—Frozen on Love's Trail (Dr.)
Jan.	31—The Fixer Fixed (Com.)
Feb.	2—The Child of Fate

THANHOUSER COMPANY.

Jan.	19—A Niagara Honeymoon
Jan.	23—Her Ladyship's Page (Dr.)
Jan.	26—East Lynne (2 reels) (Dr.)
Jan.	30—As It Was in the Beginning
Feb.	2—On Probation
Feb.	6—The Trouble Maker
Feb.	9—The Signal Code

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)

The following films have been released by the M. P. Distributing & Sales Co. for week of January 29, 1912:

Monday, January 29th:
- American—Love and Lemons.
- Champion—Cardinal Farley's Homecoming—Ding Dong Bells.
- Imp—Kid and the Sleuth.
- Nestor—Widow Winks—Ravages of Fire.

Tuesday, January 30th:
- Bison—Love and Jealousy.
- Eclair—Man's Best Friend.
- Powers—Billy's Surrender.
- Thanhouser—As It Was in the Beginning.

Wednesday, January 31st:
- Ambrosio—Sammy, the Little Boot-boy—Tweedledum Father and His Worthy Son.
- Champion—How Jack Got Even with Bud.
- Nestor—Man from Foothills.
- Reliance—Solomon's Son.
- Solax—The Fixer Fixed—Oswego Falls.

Thursday, February 1st—
- American—The Best Policy.
- Eclair—Willy Plays Truant—Education of Blind.
- Imp—Power of Conscience.
- Rex—Fine Feathers.

Friday, February 2d:
- Bison—The Empty Water Keg.
- Lux—Fickle Woman—Skiddy and Mat.
- Solax—Mignon.
- Thanhouser—On Probation.
- Majestic—Old Lady of Twenty—Lucky Man.

Saturday, February 3d:
- Great Northern—Vengeance vs. Love.
- Imp—Brown Moves in Town—O'Brien's Busy Day.
- Itala—Ascent of Matterhorn—Attempt.
- Nestor—Desperate Desmond at Cannon's Mouth.
- Powers—The Explorer.
- Reliance—The Man Under the Bed.
- Republic—When Men Love.

Sunday, February 4th:
- Majestic—Game for Two.
- Republic—Northern Hearts.
- Solax—The Snowman.
- Rex—Readin', Ritin' and 'Rithmetic.

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Jan.	4—The Joke on the Joker (Com.)....	
Jan.	8—A Tale of the Wilderness (Dr)....	
Jan.	11—The Eternal Mother (Dr.).....	
Jan.	15—Brave and Bold (Com.).....	
Jan.	15—Did Mother Get Her Wish? (Com.)	
Jan.	18—The Old Bookkeeper (Dr.).....	
Jan.	22—For His Son (Dr.).....	
Jan.	25—With a Kodak (Com.).....	
Jan.	25—Pants and Pansies (Com.).....	
Jan.	29—A Blot in the 'Scutcheon (Dr.)....	
Feb.	1—The Transformation of Mike (Dr.)	

CINES

C. Kleine

Jan.	20—Brutus (Dr.).....	
Jan.	23—The Brave Deserve the Fair.....	
Jan.	23—Artistic Vengence.....	
Jan.	27—Joseph in Egypt.....	
Jan.	30—Bessie Has Three Aunts.....	
Jan.	30—Jenkins Stops Everything.....	
Feh.	3—Lost	
Feh.	3—Jenkins at the Circus.....	
Feh.	6—Besieged	
Feh.	6—Jenkins, a Conquering Hero.....	
Feb.	10—Out of Tune.....	
Feh.	10—Zoological Gardens in Rome.....	
Feh.	13—The Puppet Show.....	
Feb.	13—Jenkins and the Donkey.....	

EDISON

Jan.	6—Please Remit (Com.).....	995
Jan.	9—Thirty Days at Hard Labor (Com.).	1000
Jan.	10—Max and Maurice (Com.).....	1000
Jan.	12—Lead, Kindly Light (Dr.).....	1000
Jan.	13—A Question of Seconds (Dr.).....	775
Jan.	16—Jack and the Beanstalk.....	1000
Jan.	17—St. Johns, Newfoundland, and Its Surroundings	225
Jan.	19—The Little Organist (Dr.).....	1000
Jan.	20—To Save Her Brother (Dr.).....	1000
Jan.	23—The Stolen Nickel (Com. Dr.).....	1000
Jan.	24—Father's Bluff (Com.).....	1000
Jan.	26—For the Cause of the South (Dr.)..	1000
Jan.	27—The New Editor (Com.).....	570
Jan.	27—U. S. Volunteer Life-Saving Corps, New York City.....	430
Jan.	30—The Jewels (Dr.).....	1000
Jan.	31—Mother and Daughters (Com. Dr.).	1000
Feb.	2—His Secretary (Dr.).....	1000
Feh.	3—Lucky Dog (Com.).....	500
Feh.	3—Niagara Falls	500
Feb.	6—The Passing of J. B. Randell & Co. (Dr.)	1000
Feb.	7—The Commuter's Wife (Com.).....	1000
Feh.	9—The Corsican Brothers (Dr).....	1000
Feh.	10—Von Weher's Last Waltz (Dr.)....	425
Feh.	10—The City of Denver (Sc.).....	575
Feb.	13—His Daughter (Dr.).....	1000
Feb.	14—Hogan's Alley (Com.).....	1000

ESSANAY FILM CO.

Dec.	26—A Story of the West (Dr.).....	1000
Dec.	28—For Memory's Sake (Dr.).....	1000
Dec.	29—A Bird in the Hand (Com.).....	1000
Dec.	30—Broncho Billy's Adventure (W. Dr.).	1000
Jan.	2—The Mail-Order Wife (Dr.).....	1000
Jan.	4—The Valley of Regrets (Dr.).....	1000
Jan.	5—For the Love of Mike (Com.).....	1000
Jan.	6—A Child of the West (Dr.).....	1000
Jan.	9—A Hen House Hero (Com.).....	1000
Jan.	11—The Tenderfoot Foreman (Dr.)....	1000
Jan.	12—A Ragtime Love Affair (Com.)....	1000
Jan.	23—Widow Jenkins' Admirers (Com.).	1000
Jan.	25—Alias, Billy Sargent (Dr.).....	
Jan.	26—Economy (Com.)	
Jan.	26—Dooley's Reward (Com.).....	
Jan.	27—The Oath of His Office (Dr.).....	1000
Jan.	30—A Brother's Error (Dr.).....	1000

		Feet
Feb.	1—The Grip Snatcher (Com.).....	1000
Feb.	2—The Hospital Baby (Dr.).....	1000
Feb.	3—Broncho Billy and the Schoolmistress (Com.)	1000

GAUMONT

G. Kleine

Jan.	2—A Royal Romance (Dr.).....	975
Jan.	6—Evils of Impure Literature (Dr.)...	1035
Jan.	9—The Winged Messenger.....	800
Jan.	9—Gorges of the Verdon River.....	200
Jan.	13—The God of Wine Gets Stung (Com.)	806
Jan.	13—The Ardennes Forests, France (Travel)	194
Jan.	16—Uncle Ned's Diplomacy (Com.)....	956

KALEM CO.

Jan.	10—Mrs. Sims Serves on the Jury (Com.)	
Jan.	10—Flowers for the 400 (Edu.).....	
Jan.	12—The O'Neill (Dr.).....	
Jan.	15—The Desert Trail (W. Dr.).....	1000
Jan.	17—The Russian Peasant (Dr.).....	1000
Jan.	19—The Two Spies (War Dr.).....	1000
Jan.	22—Things Are Seldom What They Seem (Com.)	1000
Jan.	24—Accidents Will Happen (Com.)....	
Jan.	24—How Jim Proposed (Com.).....	
Jan.	26—His Mother (Dr.).....	1000
Jan.	29—An Interrupted Wedding (Dr.)....	1000
Jan.	31—Walk, You Walk! (Com.).....	1000
Feh.	2—A Princess of the Hills (Dr.)....	1000

LUBIN

Jan.	10—General Dast.....	
Jan.	11—The Blacksmith (Dr.).....	
Jan.	13—Paid in His Own Coin (Dr.).....	
Jan.	15—Her Uncle's Consent (Com.).....	1000
Jan.	17—The Peanut Industry (Ind.).....	
Jan.	17—A Dark Deception (Com.).....	
Jan.	18—A Just Verdict (Dr.).....	1000
Jan.	20—A Compromise (Com.).....	
Jan.	20—A Boarding House Romance (Com.)	
Jan.	22—The Lady Police (Com.).....	1000
Jan.	24—The Heart of a "Boss" (Dr.).....	1000
Jan.	25—The Office Favorite (Com. Dr.)....	1000
Jan.	27—Through Drifts (Dr.).....	1000
Jan.	29—The Poor Relation (Dr.).....	1000
Jan.	31—Love vs. Strategy (Dr.).....	1000
Feb.	1—The Physician's Honor (Dr.).....	1000
Feb.	3—The Imposter (Dr.).....	1000

G. MELIES.

Dec.	28—The Ranchman's Debt of Honor (Com. Dr.)	1000
Jan.	4—A Woman's Gratitude (Dr.).....	1000
Jan.	11—Roped In (Dr.).....	1000
Jan.	18—The Outlaw and the Baby (Dr.)..	1000
Jan.	25—The Mortgage (Dr.).....	1000
Feh.	1—Cowboy vs. Tenderfoot (Dr.).....	1000
Feh.	8—Dodging the Sheriff (Dr.).....	1000

PATHE FRERES

Jan.	13—Bill's Bills (Com.).....	
Jan.	15—Pathe's Weekly No. 3—1912.....	
Jan.	16—Bonaparte and Pichegru (Dr.).....	
Jan.	16—Here and There in China (Scenic)	
Jan.	17—The Squaw-Man's Revenge (Dr.)..	
Jan.	18—Is It Your Hat? (Com.).....	
Jan.	18—Sulphur Industry in Sicily (Ind.)..	
Jan.	19—Mrs. Pussy Loves Animals (Com.)	
Jan.	19—Manners and Customs in Malaysia (Scenic)	
Jan.	20—Unmerited Shame (Dr.).....	
Jan.	22—Pathe's Weekly No. 4—1912.....	
Jan.	23—Love's Terrible Sacrifice (Dr.)....	
Jan.	24—The Sioux's Cave of Death (Dr.)..	
Jan.	25—A Windy Dream (Com.).....	
Jan.	25—Life in Our Ponds (Edu.).....	
Jan.	26—The Countess de Challant (Dr.)...	
Jan.	27—Swiftwind's Heroism (Dr.).....	
Jan.	29—Pathe's Weekly No. 5—1912.....	
Jan.	30—Mr. Bughouse is Cured.....	
Jan.	30—Farming in Tunis (Sc.).....	
Jan.	30—How Plants are Born, Live and and Die (Edu.).....	
Jan.	31—On the Edge of the Precipice (Dr.)	
Feb.	1—Uncle's Strategy (Com.).....	
Feb.	2—The Masked Ball (Dr.).....	
Feb.	3—Indian Blood (Dr.).....	
Feh.	5—Pathe's Weekly No. 6.....	
Feh.	6—Roentgen's X Rays	
Feh.	6—Excursion in the Swiss Alps (Sc.)	
Feh.	7—A hoomerang joke (Com.).....	
Feh.	7—A Visit to the Dome of the Milan Cathedral (Sc.)	
Feh.	8—Niagara Falls in Winter (Sc.)....	
Feb.	8—Three Kittens	
Feh.	9—Philemon Baucis	
Feh.	9—Hunting Marahout in Abyssinia...	
Feh.	10—Two Brothers (Dr.).....	

SELIG

Jan.	9—Two Men and a Girl (Dr.).....	1000
Jan.	11—The Prosecuting Attorney (Dr.)...	1000
Jan.	12—A Modern Ananias (Com.).....	
Jan.	12—The Journey of the Western Governors to the East (Topical).....	
Jan.	15—The Secret Wedding (Dr.).....	1000
Jan.	16—The Cowboy's Best Girl (Dr.).....	1000
Jan.	18—Merely a Millionaire (Com. Dr.)..	1000
Jan.	19—A Night Out (Com.).....	
Jan.	19—Seeing Buffalo (Sc.).....	
Jan.	22—A Diplomat Interrupted (Com. Dr.).	1000
Jan.	23—The Bandit's Mask (Dr.).....	1000
Jan.	25—Two Old Pals (Com. Dr.).....	1000
Jan.	26—A Safe Proposition (Com.).....	
Jan.	26—Seeing Spokane (Sc.).....	
Jan.	29—The Test (Dr.).....	1000
Jan.	30—The Scapegoat (Dr.).....	1000
Feh.	1—The Little Stowaway (Dr.).....	1000
Feb.	2—Bunkie (Dr.)	1000

URBAN ECLIPSE

G. Kleine

Dec.	20—The Miracle (Dr.).....	1040
Dec.	27—The Stolen Treasure (Dr.).....	680
Dec.	27—Fair Exchange Is No Rohbery (Com.)	322
Jan.	3—True to Their Trust (Dr.).....	656
Jan.	3—A Cotton Goods Factory in France (Ind.)	325
Jan.	10—Lazy Bill and the Strikers (Com.)..	702
Jan.	10—Pottery Making in Thoune (Ind.)..	273
Jan.	17—Love Will Find a Way (Dr.).....	1020
Jan.	24—A Woman's Wrath (Dr.).....	980
Jan.	31—Kitty in Dreamland.....	
Jan.	31—Earl's Court, London.....	

VITAGRAPH

Jan.	8—Captain Jack's Dilemma.....	1000
Jan.	9—How Tommy Saved His Father....	1000
Jan.	10—Alma's Champion.....	1000
Jan.	12—The Meeting of the Ways.....	1000
Jan.	12—A Red Cross Martyr.....	1000
Jan.	13—Willie's Sister	1000
Jan.	15—Father and Son.....	1000
Jan.	16—Chumps	1000
Jan.	17—Caught in the Rain (Dr.).....	1000
Jan.	19—Tom Tilling's Baby (Com.).....	1000
Jan.	20—A Girl of the West (Dr.).....	1000
Jan.	22—The Blind Miner.....	1000
Jan.	23—Jean Intervenes	1000
Jan.	24—Captain Barnacle's Messmate.....	1000
Jan.	26—Love Finds a Way.....	1000
Jan.	27—For the Honor of the Family.....	1000
Jan.	29—Where the Money Went.....	1000
Jan.	30—Indian Romeo and Juliet.....	1000
Jan.	31—A Timely Rescue.....	1000
Feh.	2—The First Violin (Dr.).....	1000
Feb.	3—A Problem in Reduction (Com.)..	1000

ARE YOU A LIVE WIRE?

A good live exhibitor readily realizes the necessity of good advertising and is prompt to take advantage of something that will increase his receipts. A great many exhibitors are afraid to make any changes in their business for fear it will interfere with some old fogy notion, pertaining to that particular thing, which has been handed down through ages and is a part of ancient history.

DON'T PUT IT OFF, BUT DO IT NOW

THE FELLOW WHO TAKES TIME FOR DOING THINGS, IS A LAZY COUSIN TO THE FELLOW WHO DOES TIME FOR TAKING THINGS

WRITE US ABOUT OUR PROPOSITION

EXHIBITORS ADVERTISING CO.
Suite 604-605-606, 117 North Dearborn Street
CHICAGO, ILL.

SCENES FROM THE GIRL WHO WAITED
Republic Release, February 18th

POWERS SHAKES THE PLUM TREE

Some great things are to be expected from the Powers Company. Not content with securing the services of Albert McGovern, versatile director, Mr. Powers has contracted with Mr. Giles R. Warren, who recently resigned as scenario editor of the Lubin Manufacturing Company. Warren will, effective in two weeks, have taken up his duties as scenario editor for the Powers Company and

GILES R. WARREN

will work in conjunction with Mr. McGovern, in making Powers picture plays better and brighter. We repeat, that some great things can confidently be expected from the further association of these two acknowledged masters of different branches of the cinematographic industry.

Powers will be busily engaged in receiving congratulations from leading scenario writers when they learn that Giles R. Warren is soon to assume charge of the scenario department of the Powers Company. Much of the best work will immediately be forwarded to the Powers studios.

Warren was formerly scenario editor of the Imp Films Company. After efficient service with Laemmle he joined the Lubin forces and, until his recent resignation, the Lubin Manufacturing Company boasted of one of the best conducted scenario departments in the business.

Many of the plots which made the name of Lubin much to be desired during the past year were evolved in the fertile brain of Mr. Warren. His originality and versatility as a writer is too well known to necessitate mention here.

There is another side to Warren's acquisition that has made his services so eagerly sought for since his resignation from the Lubin Company. It is the fact that he is so universally admired and respected by the great army of authors, that makes him very desirable to the various picture manufacturers. Warren has the deserved reputation among writers for prompt service and fair dealing, and nothing else is countenanced in the office over which Mr. Warren presides.

Mr. Powers is to be congratulated on his enterprise in contracting for Mr. Warren's services and the flood of A No. 1 scenarios that will be logically turned into the Powers channel from the date of this notice, will be the best proof of Powers knowledge and foresight.

WILLIAM LORD WRIGHT.

HOADLEY BACK IN THE HARNESS

C. B. Hoadley, who recently resigned as scenario editor of the Imp, is back in harness once more after a deserved vacation of several weeks. This will be joyful news for the hundreds of authors who learned to admire Mr. Hoadley while that gentleman was with the Imp Company. One strong asset for Hoadley is the friendly regard in which he is held by the writers in all parts of the country. He earned this esteem by kindly methods. It is understood that Mr. Hoadley is considering several flattering offers from producing companies to join their respective staffs either as editor or publicity agent. A letter directed to him in care of the Moving Picture News will be delivered safely.

Mr. Hoadley is said to be the only real, simon-pure newspaperman in the picture business to-day. He has served in editorial capacities with every newspaper in Toledo, Ohio, and gained fame as a feature writer for Gotham newspapers. He is also a successful writer of magazine stories. During his long service with the Imp he proved his worth in the capacities of editor and publicity writer. For a time he was in complete charge of the advertising force and originated many new ideas beneficial to that company. He is strikingly original in his publicity work. Hoadley is particularly versatile as a writer of the juvenile picture play, his child stories having been in great demand not only with the Imp, but with other first-class producers.

Personally, Mr. Hoadley is a good fellow, has a knack of making friends and keeping them, and they all will be interested to know that he is once again ready for business.

DO YOU BELIEVE IN RE-INCARNATION?

One way or t'other you will be glad to see the theory advanced in a Thanhouser issue called "As It Was In the Beginning." There is an indifferent society girl of the present. She is introduced at a function to a man who impresses her as being "masterful." There is that about him which makes her weaken before his gaze. Later, she sits alone, musing. She is carried back to a prehistoric age, in her dream, and she finds there a savage, the counterpart of

the stranger at the ball, who fascinates and dominates her just as the stranger did.

Do you think her dream had any foundation in fact—in the fact of the long ago? "As It Was in the Beginning" is the fourth and last feature in Thanhouser's "greatest January," releasing Tuesday, January 30.

And speaking of Thanhouser Company, we would mention they advise us that an additional lot of three and eight sheet lithos have been turned out for "Dr. Jekyll and Mr. Hyde" and "East Lynne," and exhibitors who cannot obtain this matter at their Exchange should write direct to the Thanhouser office at New Rochelle, N. Y.

REPUBLIC'S ARCTIC PRODUCTIONS

In spite of difficult and ofttimes dangerous obstacles, a freezing temperature, the thermometer often registering 30 degrees below zero—snow and windstorms seldom experienced by picture players—the members of the Republic Saranac Company are continuing to turn out Arctic reproductions that will undoubtedly meet with approval.

The majestic Adirondack Mountains are known all over the world for their beauty and grandeur, and as every picture is taken in the very heart of these mountains the scenic effects alone ought to be worth while.

The peculiar weather conditions of the high altitude is another great advantage moving picture manufacturers have, as a blinding snowstorm is often accompanied by a brilliant sun. Most of the "Rep" pictures have several scenes taken during a frightful blizzard, and the effect ought to prove very effective as well as novel. The primitive method of travel with dog sledges through snow that is often from one to six feet in depth is another unique feature.

GETTING RICH QUICK AS VIEWED BY THANHOUSER

Is getting rich quick a sure road to happiness? Guess again, says Thanhouser Company, and they serve up a story about some poor folks who really got wealthy quick, to support their contention. Said "poor folks" were a young married couple who only had an old farm house and their health to boast of. Suddenly, out of the horizon of funny fate, a round million springs upon 'em. And they don't dodge their "luck"—no, not for a minute. They were real flesh-and-blood people, you see. They corraled the gold with avidity and proceeded to cut a dash in good society. And like a flash, unhappiness came to them! They had money, and all that it could buy, but discord and darkness enveloped their lives. The wonderful gold proved too much for them! The story is a very simple and, seemingly, a very actual one and it will cause many film theatergoers to think. Under the title, "The Trouble Maker," the reel issues Tuesday, February 6.

A SYSTEM OF EXCELLENT MERIT

There is probably no one thing that is of any more importance to the exhibitor of motion pictures than to see that they are well equipped with a good system of advertising. There are two very essential features of the motion picture business, one being a modern and up-to-date system of advertising to induce the public to attend their show, and the other is to give them a class of advertising that will keep them after they have once become interested.

So many exhibitors lose sight of these two important factors in their business and do not stop to consider that the present, and perhaps the future, success of their business existence depends a great deal on the attractiveness and modern and up-to-date manner in which they present their programs to the public. One of the greatest showmen this country has ever known has said, "If I were starting in business and had only ten dollars, I would spend nine dollars and fifty cents in good advertising, and get a shave, haircut and my shoes shined with the other fifty cents."

There are numerous advertising propositions on the market and they all have more or less merit, but there is one system which has made a most phenomenal record in the few months in which it has been operating, and from present indications will, in a very short time, become the most popular, if not the national system. The system is put out by the Exhibitors' Advertising Company, Chicago, Ill., whose ad appears on page 23 in this issue, and we believe it meets the demands of the exhibitor better than most any other system. A poster is given for each and every film released each week by the Licensed Manufacturers (there being 36 releases per week at this time) for which the exhibitor has to pay only $2.00 per week. These posters are mailed to the exhibitor each week for the following week's releases, so that an exhibitor always has his posters before he gets his film, even though he uses first run. The fact that these posters are mailed to the exhibitor each week saves him the annoyance and trouble of running around to find his posters to correspond with the films he is going to run. The posters belong to the exhibitor and he does not have to return them, but can file them away for future use if he so desires.

In connection with the poster service, and as a part of the system, an elegant oak frame is furnished for the purpose of displaying the posters, which is sold for the nominal sum of ten dollars. This system makes a very fine display and adds materially to the front of any theatre and, we understand, has been adopted and is being used by some of the best and most up-to-date theaters in the country.

WHEN CANDLES BEAT ELECTRIC LIGHTS IN THE SHOW BUSINESS

In front of an empty lot beside the Elite Theater, Santa Rosa, Cal., the advance posters for feature pictures are displayed on a three-sheet billboard. No attention was given to these advance notices until a candle was nailed in the center of the board and lit. The display was for Thanhouser's "She." Through curiosity everybody stopped and the result was a "No Standing Room" sign.

THE CARL BARCKHOFF CO.
BUILDERS OF PIPE ORGANS
With or Without Self Playing Attachment
POMEROY, OHIO, U. S. A.
Established 1819

Over 3000 Barckhoff Organs in use, which testify to their superiority and durability in construction, workmanship and sweetness of tone.

We make a specialty of Organ Chimes, made by no other builder.

You are dealing with the Manufacturer, no commission.

DAILY CONSULAR AND TRADE REPORTS OF MOVING PICTURES ABROAD

ENGLAND

[From Consul General John L. Griffiths, London.]

Moving picture shows are so popular here that there is not a town of any size or importance in the vicinity of London without one or more such shows, and there are a great number in London itself. Many are operated in groups by companies, syndicates, or circuits. Communications addressed to the "Manager, Cinematograph Theater," with the name of any town or city in the United Kingdom, would almost invariably reach the principal show of that character in the place.

The prices of admission vary from 4 to 61 cents. The length of films required for an average performance, lasting from 1½ to 1¾ hours, approximates 4,500 feet. Prices of the films per 1,000 feet range from $2.43 to $24.33, according to the date, the release, and the quality of film. Important and popular events are often shown on the same day as their occurrence. The Grand National Steeplechase Race, for example, is held in Liverpool, which is a little over 200 miles from London. The principal race begins at 3 o'clock in the afternoon and is over in about seven or eight minutes. That night the race is shown in a series at some of the London music halls, the pictures having been developed while the train was running from Liverpool to London.

It is now quite the custom for moving pictures to form part of the program at the music halls, 52 of which were licensed by the London County Council during the year ending with September, 1911. Outside greater London these theaters are licensed by the local borough councils.

There is a considerable number of firms engaged in manufacturing moving picture films, the total average production being estimated at about 130 000 feet of film per week. Competition is said to be very keen.

Evidences of Decline in Popularity

While these picture theaters still enjoy a wide measure of popularity, there is evidence that the public is not so much attracted as formerly. Possibly the existence of so great a number of shows has contributed to this decline, but the chief cause, according to a writer in one of the principal London weeklies, is the fact that proprietors have provided what they like rather than what the public desires. While programs are changed two or three times weekly, there is still too much similarity in the style of picture shown. There is undoubtedly an increasing desire for pictures of scientific interest, depicting, for instance, insect life, bee farming, ostrich farming, and the progress of the different stages in the manufacture of various products.

The Kinemacolor shows, in which the moving pictures are represented in two or three colors, have been very popular in London, and indeed everywhere in the United Kingdom. The coronation ceremonies, the investiture of the Prince of Wales, and other subjects of general interest have been represented in color, and have attracted large and appreciative audiences. It has been found that the reproduction of interesting historical events in which the costumes are a conspicuous feature is received most favorably by the audiences. Scenes from popular authors, such as Dickens and Scott, are accepted with manifest favor and are frequently produced in color.

There is apparently a good opportunity now for the manufacturers of American films to obtain additional trade in the United Kingdom. American-made films are being constantly shown in England.

Three weekly publications devoted to the trade and published in London are: The Bioscope, 85 Shaftesbury avenue, W.; the Picture Theater News, 58 Avenue Chambers, Vernon Place, W. C., and the Kinematograph and Lantern Weekly, Tottenham street, Tottenham Court Road, W.

[From Consul Homer M. Byington, Bristol.]

American Scenic Films Desired

The manager of a large moving picture concern in Bristol says that most of the films used are selected from those issued by the manufacturers in England or agents of manufacturers in foreign countries. A large number of American films are obtained through the various agents in London.

YOU CAN GET IT IF YOU

GET A REP

SATURDAY, FEBRUARY 17th

"HUMAN NATURE"

A new and novel situation in motion pictures that will bring joyous and sympathetic tears to all eyes.

SUNDAY, FEBRUARY 18th

"THE GIRL WHO WAITED"

A dramatic gem taken in the heart of the Majestic Adirondack Mountains during frightful snow storms.

A PICTURE THAT WILL LONG BE REMEMBERED

KEEP IN MIND

"A NEW LEASE ON LIFE"

The picture that will interest every man, woman and child who loves life and health.

Republic Film Co.

145 W. 45TH STREET, NEW YORK CITY

Send us your name and address for free advance advertising matter.

Name .....

Address .....

Town .....

One manager points out that the moving picture shows here seldom get any subjects from the United States other than "drama," "comedy," and "comics." He says:

"Certain outstanding events and the scenery of many portions of the United States would be welcomed in this country. Naturally the topical events have to be of universal interest; such subjects as the great forest fire which occurred about a year ago should take well in England. While pictures of Japan, China, Siam, and various European cities, and scenes from nearly every country in existence are constantly seen, I do not remember ever to have seen a picture of an American city with the exception of Niagara Falls. American manufacturers are to be congratulated on their photography, but I think they stick too closely to well-recognized groups of subjects; a greater variety would be wiser in the long run."

[From Consul Augustus E. Ingram, Bradford.]

Refreshments Served in Some Theaters

In some of the moving picture theaters in Bradford tea and sweet biscuits or crackers are served free during the afternoon. Prices of admission range from 4 cents to 36 cents.

Local moving picture men say that fully 60 per cent of the pictures now shown in this country are American, and of the rest probably 25 per cent are French. In the trade journals are several advertisements of American firms. The American pictures that are now most popular are those called "American drama," particularly such as depict ranch or cowboy life. Occasionally such pictures are rather too sensational, and must often give rise to strangely erroneous conceptions of conditions in the United States.

American films are highly spoken of; the only criticism I have heard is that the color printing of the advertising posters that are used outside the picture theaters is often crude and not equal to work done in this country.

[From Consul Samuel M. Taylor, Nottingham.]

American Films Preferred

One moving picture theater in Nottingham, which uses 6,000 feet of film weekly, employs a "chooser," whose business is to attend the exhibitions given in London by manufacturers of films. These exhibitions are given in rotation, according to character, as comic, dramatic, educational, etc., and after seeing them the "chooser" draws up a list of films desired and forwards it to the general purchasing agent of the syndicate to which the theater belongs, who undertakes to obtain the films from the manufacturers.

The operator of another show says:

"We run a wonderful lot of American films, a good many French, some Italian, and a few English; but the Americans are at the top of the list in the superiority of their working."

He advises that in applying for orders all particulars as to films should be given, such as the length, subject, whether in color or black and white, etc.—the more particulars given the better the chance of doing business. His own circuit is running a great number of colored pictures at present and they are generally much in favor.

"TEA INDUSTRY"

Imp Release, February 10

It is not generally known in the United States that there is a tea farm, or rather plantation, where the tea plant is cultivated. Such, however, is the case. Whether the tea plant will ever be cultivated in the Southern and Western States to anything like the extent it is in India, China and Ceylon is a matter which agricultural chemists may decide for us in future years. For the present the unique fact remains amongst his many industries "Uncle Sam" includes that of the cultivation of tea.

In this picture, which was taken in Summerville, S. C., we are shown the process of tea plant cultivation, from the weeding of the ground, in which the plants are growing, right up to the mechanical picking of the leaves, which are finally sorted out by hand and packed ready for the market.

Tea plant cultivation is not given much opportunity for mechanical handling, so much depends upon the human hand in selecting and sorting the tea leaves. But it is interesting to note that in stripping the leaves from the plants a machine very much like a reaper is employed.

It's Hard To Write a Film Advertisement

In the Film Business the Superlative is Dead. Words like "Gorgeous," "Magnificent," "Gigantic," have lost their meaning and convey no more to your mind than the Illustrious "Tongues of Babel."

Little Wonder with some Thirty manufacturers clamoring for your attention, each with the "Best," The "Greatest" and The "Grandest" two, three or four times a week.

The success of AMERICAN FILM is not based on Empty Praise or Plain Hot-Air—AMERICAN prosperity is the result of painstaking work, careful study of the markets and an organization capable and efficient.

AMERICAN SUCCESS is not contingent upon miscellaneous "feature" pictures but rather a standard grade of excellence week in and out calculated to make you want each and every AMERICAN RELEASE.

Some of Our February Offerings

"THE BEST POLICY"

Release Feb. 1. Approx. length, 1,000 feet. Western Comedy.

A tale of three train robbers retiring into the busb to divide the swag. It's "double-cross" upon "double-cross." Screamingly funny. A bully good story with a laugb in every picture.

"THE REAL ESTATE FRAUD"

Release Feb. 5th. Approx. length, 1,000 feet. Western Social-Drama.

A charming, deligbtful story centering about the efforts of two real estate sharks to swindle an inexperienced but pugilistic young man and how tbat attempt was frustrated by tbe "boss's" own stenographer.

"THE GRUB-STAKE MORTGAGE"

Feb. 8. Length 1,000 feet. Western Drama.

A Stirring Western tale of a Salted Mine and a Young Mining Engineer's Devotion to Truth.

"WHERE BROADWAY MEETS THE MOUNTAINS"

Feb. 12. Approx. length, 1,000 feet. Western Social

A delightful Western drama centering about the infatuation of an Eastern playwright for a mountain girl, combining a touch of the effete East with the rough, whole-souled ways of the West.

The American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

POWER'S
CAMERAGRAPH No. 6

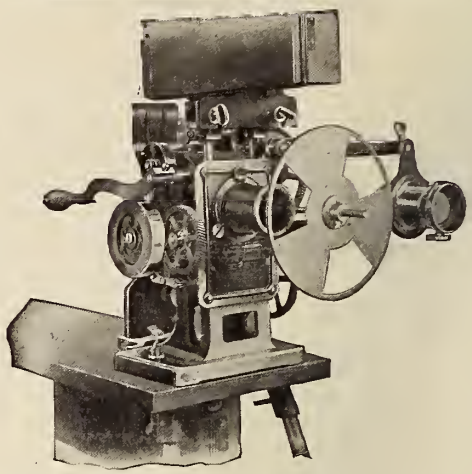
THE PERFECT MOTION PICTURE MACHINE

Over 4250 No. 6 machines are in actual use throughout the civilized world. Don't experiment. Let experience be your guide.

No truer word was ever spoken than **"Power's means perfect in motion pictures."**

Prepare for the spring trade by ordering now. We have a very attractive proposition waiting for you.

Write today for proposition D and catalogue.



NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

Washington, D. C.

One of the most progressive uses of the motion picture is that of advertising, an excellent demonstration of which was made in this city last week when 6,000 feet of films of the Studebaker-Flanders, E. M. F. automobile factory, of Detroit, Mich., was displayed before a large and interested audience. Through the eyes of the animated camera, the spectators were taken from the testing of the steel and the huge piles of pig iron to the finished product of beautiful cars being shipped to the agencies. The various castings, the manipulations of different machinery, the labor-saving devices, and the accuracy of workmanship were photographed in detail. The progression of manufacture was such as to be readily grasped by intelligent minds, while the explanatory remarks made by Mr. Boyce gave added information that was both interesting and instructing. The displaying of these films showed not only the wonderful mechanism of an automobile, but it also told its own story of world achievements and progress. No amount of still pictures could have made the same impression as those films accomplished, yet it was but a few years ago when such an expenditure would have been highly impracticable. The E. M. F. Automobile Company have found this form of advertisement a paying business. Mr. Long, the local manager, secured a representative audience for this private and complimentary exhibition of films, including not only those interested in automobiles, but business men who realized what such an exhibition means to a corporation. It is quite probable that other auto factories will find it necessary to do the same to keep abreast of the times. The motion picture has certainly become the most convincing argument to the public.

* * * *

Through the Feature Film Company Tom Moore secured a most excellent part-reel of the recent funeral of Rear Admiral Evans. The day was one of the coldest and certainly the windiest Washington has known, but Camera-man Boernstein stuck to his post until the last fire of the guns, when the soldiers doing the firing were jumping around trying to keep the blood circulating. This part-reel has been shown at the Moore chain of houses and has been favorably commented upon. To this funeral series of events Mr. Moore made a most fitting conclusion, that of a battleship in mid-ocean with the picture of "Fighting Bob" Evans on the mast and the leader "Gone ashore." Tom Moore has "some ideas" about effects.

* * * *

The Mount Vernon has been closed for the winter months.

* * * *

J. Boyd Dexter, the first Independent Exchange man of this district, has ceased to do film service business and is devoting all his time to his poster work. It is to Mr. Dexter that the Independents owe their introduction here, and to his persistence their footing in this city and vicinity. Even after the Paramount, and later the Washington Film Exchange, was established, Mr. Dexter was associated with this office. After severing his connection with the latter Exhange, some of Mr. Dexter's old customers insisted upon being served by him and it was not until quite recently that he finally decided to give up the exchange business entirely. He, therefore, turned his customers over to the local Independent office, the Washington Film Exchange. Mr. Dexter is one of our best and most artistic rapid poster painters and his work is displayed before many of the motion picture houses and the large theaters, where it is noted as "something different." His recent contract to furnish all the display to his own liking for the Imperial Theater, where motion pictures form a part of the program, is considered an unusual order of much importance.

* * * *

"Angels Unawares," as recently presented at the Empress, was one of the most impressive and heart-and-home interest photoplays we have seen recently. After its release day showing at this theater, it made a good run over the city, with favorable comments.

* * * *

The Plaza is making improvements and enlargements to its seating capacity as well as the offices of the Moore Amusement Company. Many additional seats will be made to the side and depth of the house, which will make the seating capacity the largest on Ninth street. The offices will be more commodious. Tom Moore is never content; he is always "moving on" in the room for improvement.

* * * *

Manager Airey, of the Alhambra, who is forever tinkering at something in the way of curtain, screen, lights and projection, has a new scheme in mind now to make more effective the picture. The exact nature of this will be known later. Mr. Airey, who made such a success of a road motion picture show last fall is preparing for a larger company this summer, in which he will use some new spectacular effects in his picture tent.

* * * *

Manager Notes gave the first presentation of Cardinal Farley's return and scored quite a hit by so doing. The people of Washington were much interested in this and the picture was far better than the newspaper accounts. The moving picture theaters are indeed becoming live-wire news gatherers.

In the recent presentation of "A Ragtime Love Affair" at the Leader, the pianist played the piano lesson in the photoplay so realistic that the spectators "felt" that the scene was real and did not blame the father from putting his fingers to his ears nor the professor from tearing his hair. It is little points like this that make "hits" in the presentation of the photoplays.

A TENSE SITUATION FROM "HIS BROTHER WILLIE," A POWERS PICTURE PLAY, FOR FEBRUARY 20th

SOMETHING DOING IN CLEVELAND, O.

Cleveland Local No. 1., M. P. Ex. League of America, is keeping things moving very favorable to the interests of Ohio showmen since organizing under the league banner. Many things have been started, after due deliberation at headquarters, that will be of direct benefit 'ere long to every moving picture exhibitor in the Buckeye State, and one thing is certain: The politicians of the state will have a wholesome regard for the Buckeye moving picture man by the time another legislative session opens at Columbus.

* * * *

Meantime any grafter, schemer or fly-by-nighter who tries to put anything over on one showman, as against another showman in Cleveland (P. S. Sixth City) will do well and save time for himself by seeking an audience with the boys in a body any Wednesday morning at headquarters from 10 to 2 (after that we eat, smoke and "kid" one another). Anyone with a "real good thing" of interest to the business will do business quickly with all local showmen worth seeing. The first mentioned gentry will positively "get the hook." (Don't forget print our correct headquarters address, Mr. Editor.) All trading stamp and souvenir catch-penny schemes are regarded as "baby business and altogether too undignified to be identified with the art of entertaining Mr. Family Man." The unanimous vote of a majority of Cleveland showmen—all league members—makes this "official" since our last meeting yesterday. Cut-throat competition among downtown managers is also practically a thing of the past since the league got them all to adopt the get-together policy with its motto, "Con outsiders all you like, but pull together for the love of Mike."

* * * *

The solution of the most serious problem confronting the moving picture men of all large cities to-day seems to have been met by the prompt action of Cleveland Branch No. 1, after thirty days' consideration of the matter, pro and con, and it begins to look as though a magnificent bouquet of large proportions is due the General Film Company. Fact! **Now let every exhibitor watch the news from Cleveland and be ready to act as Americans with backbone.**

* * * *

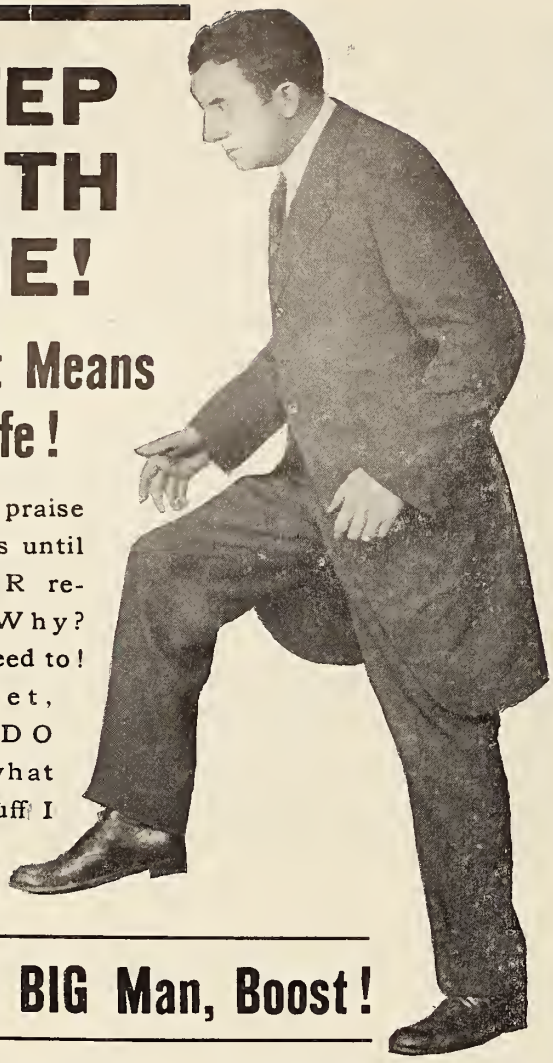
Meantime, please make note of the fact that Tuesday, January 23, is "benefit night" at all photo playhouses in this city. The Associated Charities get one admission out of every five for the relief of the poor, of which Cleveland has its share during this fearful hard winter. This was settled at our last meeting, and sixty-four dollars were thrown into the Perfecto box by the members present as a preparatory good-will boost; this included five dollars from Manager Willis of the General Film Company. All the Cleveland papers start in to-day to "plug" daily for the "Associated Charities Benefit Night." Every theater, in advertising it upon the screen, also solicits bundles of old clothing and will deliver some to Associated Charities headquarters. Is not this practical relief plan worth following by showmen of other cities?

* * * *

Cleveland motion picture men don't understand all the hue and cry over censorship bodies being deemed necessary anywhere. With an output of almost 100 reels each week—regular reels—from firms anxious to please, and with bankruptcy surely awaiting those who fail to please, it does seem as though the showman ought to be able to get his quota of about twenty reels a week and do his own censoring. With such an abundance of films upon the market it is simply a question of the "survival of the fittest" and back to the woods for the would-be censor. Put a sleuth on the track of these back number cranks and you will find that the trail leads to someone who is selfishly antagonistic to the Family Man's theater, or is a prospective candidate for a soft berth. I have trailed a few myself and ran them to cover every time. Let every exhibitor be careful to conduct his place right and insist upon doing it himself, and above all things o-r-g-a-n-i-z-e.

SAM BULLOCK.

STEP WITH ME!



Boost Means Life!

I never praise my films until AFTER release. Why? Don't need to! But yet, YOU DO know what good stuff I am making.

Be a BIG Man, Boost!

For Tuesday, Feb. 6
"The Nurse"

For Saturday, Feb. 10
"A Waiter of Weight"

Read the Synopsis -- then Boost

Powers Motion Picture Company
511 West 42nd Street -:- New York City
Sold through Motion Picture Dist. & Sales Co.

RAW FILM COMPANY

On another page will be found an advertisement calling attention to the supply of non-inflammable film. This company has opened an office at 15 East Twenty-sixth street and manufacturers who desire full particulars of this product, which we understand is perfect, are requested to address as above.

THE GAUMONT COMPANY DOING GOOD WORK

There was a distinct air of enterprise and bustle hovering about the office of the Gaumont Company, at Flushing, as the newspaper reporters flocked there on Tuesday last to view a number of the excellent films turned out by that company, and it was with pleasure and wonder that one of our staff sat through a series of some of the finest films on the market to-day.

There is a distinct individuality about the Gaumont film peculiar only to Gaumont. Each reel is a series of well-adapted pictures. The hand-colored film of the Gaumont is second to none, and is beautiful in the extreme. Another remarkable thing with regard to the Gaumont film is in many instances the beautifully artistic carrying out of a simple theme. This is in itself an art with which many firms are not thoroughly conversant. One of the things which we are so apt to forget in the manufacture of the moving picture is that each scene must be a distinct picture in itself in order to please the eye, else a sensation of dissatisfaction is realized, and a great deal of the pleasure due in the viewing of Gaumont pictures is due to the fact that this detail is well looked after.

Several of the Gaumont films have been reviewed by us in advance. One of these is "Heaven's Messenger," for release on February 3d, and as we have before said, is one of the most beautiful things on the market to-day.

CHICAGO, ILL.

Mr. W. Beale, formerly with Selig and more recently with the Imp Film Company, has been engaged by the American Film Company to take full charge of the Industrial picture business, which field the American Film Company is now interested in.

* * * *

Professor Starr, of the University of Chicago, who has recently returned from Corea and Japan, has brought back with him very interesting and educational moving picture views from the Far East.

* * * *

The Board of Education of Oak Park, Ill., has decided to install a moving picture outfit in the principal high schools of the city.

* * * *

The well-known Dr. R. A. White gave an illustrated lecture before the members of the Chicago Athletic Association last Wednesday, in which moving pictures made by the Northern Pacific Railroad were used. The pictures contained a swift moving panoramic view of scenic beauties of interest in Yellowstone Park.

* * * *

The management of the People's Theater is to be complimented in inducing C. C. Cull, of Local No. 2, to go to work. Mr. Cull is the most energetic and liveliest member of the Local.

* * * *

A benefit entertainment for the Firemen's Benevolent Association was held at the Coliseum last week. Moving pictures of "Old Billy," "Fire and Smoke," and a reel of the Denver Fire Department in action showing different fire-fighting apparatus was the main feature of the entertainment.

* * * *

The Majestic Film Exchange, which has recently bought the Globe Film Exchange in Chicago, has shown a wonderful increase in business in the past few days, owing to the change. It looks as though new heads in the new Majestic Film Exchange are going to put some new life to the exhibitors for greater service, as they claim in a few weeks they will be buying twenty-eight to thirty reels.

WARNER KENNEDY.

THE WORLD'S GREATEST THEATRE CHAIR
Sanitary, Space-Saving, Life-Saving, Money-Saving.
To Use This Chair Is to Make Your Business Grow.
Write Today for Circular W.
HARDESTY MFG. CO.
Canal Dover, Ohio.

SOME BIG BARGAINS
Slightly used opera chairs, very cheap, also picture machines, that are good as new—Electric piano and arc lamps at less than half price. These bargains are not needing repair, but are almost new.
SAM LEARS
509 Chestnut Street St. Louis, Mo.

Telephone: 1664 Spring
Kitab Engraving Company
Makers of MOVING PICTURE NEWS HALF TONE CUTS
401 Lafayette Street, NEW YORK

AN INNOCENT GRAFTER

A Western Social Drama, Released February 15th by the American Film Manufacturing Company

Jack Burton's father having died he becomes the sole support of his mother. He is unable to find work until one day he meets a young man who points out to him an abandoned oil well and assures him that they can make it pay by selling stock to raise enough money to drill the well. Happily he returns to his mother and tells her the gladsome news, and soon with his young partner they are installed in an office selling stock. Money is raised and when Jack suggests that they start operations at the well his partner cooly informs him that they won't work the oil well but keep the money for larger investments.

His partner has caused his sweetheart's father to invest his all in the fraudulent well, but when Jack's mother comes in with her husband's insurance money Jack tells her not to pay. Thereupon the partner follows the old lady home and sells her stock in the amount of her insurance. When he returns to his office he receives a letter from a confidential friend informing him that the Federal authorities are going to investigate the business. He hastily pens a note telling Jack that the Government is after them and to clear out before there is trouble. In Jack's absence he takes all the money and deeds to the well and hurries to the depot. When Jack reaches his home his mother shows him she has spent her all in the concern and Jack is furious. Returning to the office seeking his partner he finds the letter and knows that what he feared is true. He finds his partner at the depot and forces him to return the money and the books of the concern, threatening to face the penitentiary for both unless he does. He decides to redeem all stock and hangs out a sign to that effect.

Stockholders seeing the sign become insane through fear of losing their little savings, and Jack in examining his books finds it will take all his savings and his mother's insurance to right the wrong. His mother is heartbroken, but approves his course. He prepares to make payments on the morrow. In the meantime the Government officials have investigated the well and found it a veritable geyser. The only trouble had been that it was tapped wrong. The detective explains to the excited stockholders and amid cheering they depart, hoping to be able to buy more of the stock.

And Jack has vindicated himself and finds he is immensely wealthy. With the love of his mother and his sweetheart he is a happy man, while his partner dodging the secret operatives of the Government, waits for a fast freight.

The photography is the kind that has made American productions conspicuous for their stereoscopic, clear-cut qualities. The picture is engaging as a story and has those ingredients of the successful film, the defrauding of an innocent character with the consequent retribution of the injuring parties, so popular with American audiences.

H. C. SIMERAL WITH CHAMPION

An important cog in the Champion selling organization is Mr. Simeral, by reason of his years of intimacy with the film trade, having managed several Exchanges in Pittsburg and owned the Nixon Film Exchange, of West Virginia. Not only will he show the Exchange men his goods but Mr. Simeral will surprise the exhibitors by dropping in at their theaters with a batch of good Champs under his right arm, with a view to showing them the remarkable product that the concern he represents are putting out, and which, by the way, are developing in quality by leaps and bounds.

SOLVED AT LAST:

REID'S DIFFUSER

gives a Better than a Dissolving Effect with a Single Stereopticon. EVERY OPERATOR—EVERY EXHIBITOR—should have one. Can be used on any machine. Prepaid for $2.00. Write to-day.

REID'S DIFFUSER CO., 26 Waverly Ct., Chicago, Ill.

MANUFACTURERS' SYNOPSES of FILMS

MOTHER'S OLD ARMCHAIR

Republic Release, February 10

REP Bess Franklin and her mother are living a quiet and simple life. Norman Wallace is deeply in love with Bess, and when he asks her for her hand in marriage she gives it gladly. After the wedding, when they are looking over the many gifts, they see the one Bess' mother has given them. It is an old-fashioned armchair that the mother has had since she was a bride herself. She has pinned a note on the chair, which reads: "When in trouble seek solace from the old armchair. It will never fail you; never part with it.—Mother." Norman and Bess agree it is the best gift of all. They move into a little home of their own and find great comfort in the old chair.

A little baby comes to bless their union. One day Norman rushes in greatly excited. He has inherited, through the death of an uncle, a large sum of money. They buy a new home and as Bess is arranging the furniture she has the old armchair placed near the fireplace, as in the old days. When Norman sees the plain old chair amidst the new and costly furniture it jars on his artistic sense and much against Bess' wishes he has it removed to the attic, forgetting how dear it is to her.

As years go on he succeeds in Wall Street, and the wealth he acquires turns his head. He becomes indifferent to Bess, and neglects her for his fast friends. When this happens Bess steals up to the attic and sits alone in the armchair, and thinks of her mother and the old, happy days. Norman becomes reckless and plunges in the stock market. Suddenly everything turns against him and he knows unless he can get to a friend's office in a few minutes and beg for a loan of a few thousand dollars all will be lost. He rushes madly from his office to the elevator just as the elevator boy is closing the door. He tries to force his way in. The elevator quickly descends and catches him, crushing his legs. The man is a cripple for life and he has lost his fortune.

They are compelled to sell their house and furniture. When the men come to carry away the household goods Bess is broken-hearted, but to hide her tears leaves the room. She thinks of the old armchair and goes to the attic. Her thoughts are of her mother, and as she opens the door in fancy she sees her mother sitting in the chair. The men come to the attic to see if there is anything there, and are going to remove the chair, but Bess pleads with them and they see it has no value, so let her keep it.

Bess and her family move to poor quarters. She tries to make a living, but is not successful—things go from bad to worse, her little boy is sick, and her husband is helpless. The landlord gives them two hours to pay the rent or go out of the room. In despair Bess kneels at the old armchair, which they have kept through all their troubles, and asks God to help her. She raises herself from the floor by putting her hands on the arm of the chair. It breaks, and in trying to repair it she discovers a chamois bag with a note on it, saying, "From your mother." She opens the bag and finds it full of money; enough to start them in life again. Bess has received her reward for sticking to the old armchair.

THE RECKONING

Republic Release, February 11

Frank Shields and some miners are working a placer mine, which is beginning to pan out some valuable dirt. Frank Shields, anxious to have his brother with him, writes a letter asking him to come North and work his claim with him. Bob receives his brother's letter and immediately sets out for the North. He encounters Bart Murray, a bully who insults him and a fight ensues. Bob is beaten by the bully and finally is killed by one of Bart's blows. The miners exonerate Bart.

Kate Shepard, the daughter of the Sheriff, rebukes Bart for his conduct, and as he is trying to force his suit on Kate this angers him further. The man that Frank has sent to the road house to bring Bob over the trail arrives and learns of Bob's death. He immediately returns and tells of his brother's fate. This news is heartrending to Frank, who vows vengeance on the man who took his brother's life. He arrives at the road house, and the first one he encounters is the man he is looking for. Not knowing his man, he allows him to get away from him, but is informed by Kate Shepard and her father of Bart's identity. The girl shows her power over Frank and is successful in restraining him from committing any rash deed. Bart since Bob's death has been leading a troublesome life; he tries to make a disturbance in the mess hall and is put out by Kate's father. Later he sees a messenger start across the hills with a package of money and decides to rob him. He meets the messenger and asks for a lift. The messenger allows him to take a position on the sled behind him.

Frank meets Kate, and together they come to the top of the hill; both realize the love they have for each other. Frank sees in the distance Bart getting on the sled and the killing of the messenger. Bart makes away with the money package.

Frank tells Kate to return to camp and warn the men and in the meantime he will take the trail of the murderer. Frank gets on the dog sled and goes down hill. He comes up to Bart, and an exciting chase ensues. Frank wounds Bart, causing him to drop his gun. He finally draws his sled alongside of Bart's and then ensues a wonderful battle, with the dogs running at full speed. Finally Frank is the victor and causes Bart to kill himself by his own weapon. Frank secures the stolen money and sinks on the sled exhausted. He is later picked up by the miners who took the trail after being notified by Kate. He is carried in the house and placed on a bunk, and under Kate's care he finally recovers from his injury and is rewarded by winning Kate for his wife.

THE TROUBLE-MAKER

Thanhouser Release, February 6

They were married at the little country church where they had worshipped all their lives, and were very happy, although they had no wealth, only youth, health and happiness. The wealth came later, for an almost forgotten mining venture turned out to be immensely profitable, and before they had time to realize it they were millionaires.

It was at the wife's plea that they moved to a fashionable suburban colony in the East, and she dreamed of the time when she would be a member of high society. The first thing to do, of course, was to find some one who would show her how to get inside the sacred portals, and she hired a social secretary, hoping that he would coach and educate her husband and herself, as well as be their sponsor with the "Four Hundred."

The young wife was happy in getting the secretary she wanted, a man of an old family, but much embarrassed financially. She studied her "society lessons" with zest and warmly welcomed the persons, more or less in society, who were brought to the house by the secretary.

The husband, on the other hand, did not find the new game either interesting or exciting, and showed it. He and his wife at first bickered mildly, then quarreled violently, and in time there was a divorce.

The secretary saw his way clear to a fortune. He made love to the divorcée, and she was flatered by his standing in the world of fashion. She agreed to marry him, and would have done so had it not been that his perfidy was made clear to herself, although unwittingly. Broken-hearted, the woman decided to go back to the village where she had once been so happy, and she did not even bid her faithless suitor good-by.

On the train, en route home, she entered the dining car and was given the only vacant seat, one at a table built for two. And across the way was her former husband, as much surprised as she was. For, as it later turned out, he, too, was going home.

When they first came to the city, full of joy and anticipation, they had eaten in a dining car, which the wife pronounced as "wonderful." Now they were again in one, but things were different. Still, it made them think of the other happier days and to wistfully wonder if they would ever have such times again.

The wife's visit being unexpected, there was no one to meet her at the depot, and she was forced to accept the invitation of her ex-husband to drive her home. Their way led them past the little church where they had been made man and wife, and the husband called her attention to it.

"We have both made mistakes; let's forget them and start afresh," he said, and the woman, who was really heart-sick and secretly sorry about the divorce, consented. So, hand in hand, they re-entered the church and were married all over again.

This time, however, they were very happy and remained so, for each had learned the lesson that a couple must not let money, or lack of it, divide them after marriage, and that mutual concessions and forbearances are needed if matrimony is to be a success.

THE SIGNAL CODE

Thanhouser Release, February 9

The most jealously guarded book in the world is a novel signal code. By it messages by wireless and flags

Investigate! Inquire! Inspect!

It isn't our policy to give you a lot of guff.

The Solax product to-day is **better, brighter** and **deeper** than heretofore.

Critics have noticed it.

Enterprising **Exchanges** have noticed it.

Live **Exhibitors** have noticed it.

Have **you** noticed it?

FOLLOW UP THESE RELEASES

Solax

ASK FOR OUR LITERATURE. DEMAND OUR FILMS.

RELEASED SUNDAY, FEBRUARY 4

The Snowman

An icy shadow harasses the imagination of a bully The bully isn't a naturally bad boy—but one who doesn't know any better. What he needs is a big lesson. This he is taught by the Snowman. The story is "chuck full" of human touches.

RELEASED WEDNESDAY, FEBRUARY 7

A Guilty Conscience

The following messages give you an idea of the story, which is full of fun. Mr. Wise writes: "The man who owns this umbrella weighs three hundred pounds." Umbrella thief: "The feller wot stole your bumbershoot can run like hell. See!"

RELEASED FRIDAY, FEBRUARY 9

Mrs. Cranston's Jewels

Mrs. Cranston suspects that her husband is about to steal her jewels. She prevents the commission of this crime by stealing the jewels herself. A big psychological study in human weakness.

ADVANCE RELEASE DATES

WEDNESDAY, FEBRUARY 14th—LEND ME YOUR WIFE (Comedy)

FRIDAY, FEBRUARY 16th—A HARD LESSON (Drama)

Solax Company

CONGRESS AVENUE **FLUSHING, N. Y.**

SALES COMPANY Agents in U. S. A. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

are received, and in war times it is vitally important that the enemy should not be able to understand the orders that are flashing about. So important is it, that the volume is always well weighted with lead, so that in case of impending capture it can be dropped overboard and speedily sunk.

A foreign adventuress, received in New York society under the title she claims, "Countess," was really a foreign spy. Her accomplice, also presumably noble, saw a chance for her to win a signal code by fascinating a naval officer. He picked his victim with rare skill, for the man he selected speedily fell before the fascinations of the Countess, and soon believed that she was the dearest, sweetest woman in the world.

While the fleet was lying in New York Harbor, the Countess was invited by the naval officer to visit his ship. There she found a chance to see the signal code, and asked her admirer, as a proof of his love, to permit her to retain it until the next day. He refused, of course, but she laughingly slipped it into her handbag, and mingled with the other guests so that it was impossible for him to more than guardedly urge that she return it.

The young officer found himself in a perplexing situation. He did not want to publicly disgrace the girl he loved, and he foolishly believed that he could trust her. The girl left the ship with the book, promising to return it the next day, and dramatically informing him that "your honor is safe in my hands. Do you doubt it?"

He did not, and the adventuress escaped with her booty. Luckily for the young officer, it happened that her actions were observed by a sailor, his suspicions aroused by her conduct, and he determined to keep an eye on her.

One reason was that the sailor owed a debt of gratitude to the officer, who had aided him with money and sympathy when the sailor's child was dying. He followed the adventuress to her auto, crouched on the running board, out of her sight, and she unsuspectingly carried him to her rendezvous with her fellow conspirator.

The two, happy in their triumph, were off their guard for a moment. This gave the sailor a chance to make a quick substitution. They found it out later when they looked for the code book and found a brick.

The sailor returned the book to the young officer, thereby repaying his debt of gratitude. Later the fleet sailed away, her cipher messages still safe, and the secret of a gallant officer's weakness securely hidden in the breast of a grateful common sailor.

MRS. MATTHEWS, DRESSMAKER

Imp Release, February 8

John Matthews, a laborer, is afflicted with tuberculosis, but sticks manfully at his job until he literally dies in the harness, being stricken while at work. He is greatly beloved by his wife and child, and his death is a sad blow to them.

Prior to her marriage Mr. Matthews was an expert dressmaker, and she takes up the occupation again to support herself and daughter. She has a hard struggle to keep the wolf from the door, but works hard, cheered by the thought that she is earning a livelihood. She is patronized by the wealthy and makes a dress for Mrs. Baldwin, the wife of a rich broker. The dress is delivered, but Mrs. Baldwin does not pay her, as she claims she has been disappointed in not having the gown sooner. The widow is distracted, as she had depended on the money to pay her rent. The next day her child becomes ill and she sends to Mrs. Baldwin for the money, only to be refused again.

The child becomes worse, and a physician is summoned. He tells the mother the case is quite serious; gives her a prescription and leaves. She goes to a nearby pharmacy with fear and trembling; she has no money, but hopes to obtain credit. The medicine is compounded, but the clerk will not trust her, as he knows her circumstances. Watching her opportunity, she steals the bottle and leaves the store. Her act has been seen and her arrest follows quickly. She is being taken to the police station when Mr. Baldwin, the husband of the woman who is responsible for her predicament, makes inquiry. Mrs. Matthews, unaware of his identity, tells her story sobbingly. He is filled with remorse and immediately assists the widow to the end that she is released. He gives her money to buy food and medicines and his wife becomes interested in the case. They make amends in the most substantial manner, and the widow is grateful.

THE TEA INDUSTRY IN THE UNITED STATES

Imp Release, February 10

It is not generally known that the tea plant is cultivated in the United States. But such is the case. China and Ceylon, therefore, have a competitor in preparing the leaf for the cup that cheers but does not inebriate.

This interesting fact is illustrated in the film under notice. Down in Summerville S. C., where the tea plant is cultivated so successfully that the product is marketed at a profit, the plat is grown both in the open and under cover; all the operations of weeding, pruning, cutting, sorting and packing are shown, and the picture gives one a vivid idea of what is necessary, in the manipulative sense, for the cultivation. The old way of cutting the tea leaves was by hand; the film illustrates a machine, resembling a reaper, doing the work.

On the same reel:

WHO WEARS THEM?

There is no doubt that domestic work palled upon Harry French. He hated the job of helping his young wife pack their belongings preparatory to moving from their Harlem flat. But Mrs. French was inexorable; she kept Harry hard at work.

But he intended escaping petticoat thraldon for a time. In the apartment below there was a card game threatening and Harry determined to make one. So he feigned madness, alarmed his wife and made his escape. Joining the party, he won largely and was happy in his success.

Mrs. French got wind of Harry's whereabouts and surprised him in the act of deception. When he returned laden with the spoil he was greeted with a broomstick attack, deprived of his winnings, physically sat upon and informed that his better half "wore them."

THE HELPING HAND

Imp Release, February 5

John Clinton, an old mechanic, who is struggling to support his wife and pay off a mortgage on his little home, meets with a sad blow. He is discharged from a job he has held for years for the reason that he has reported too late for work. He returns home and breaks the sad news to his wife, who is greatly grieved. To add to their misery, the man who holds

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the mortgage calls and insists on a payment, an instalment being due. There is a deficit of $20 in the family exchequer for the payment of the claim.

Clinton reads in a newspaper an account of a man who has sold his body to a medical society to be delivered after his demise. He conceives the idea of raising money that way, but his proposition is not regarded favorably when he broaches the subject to the superintendent of a medical college. He abandons hope and wanders aimlessly about.

When, passing a handsome residence from which two richly dressed women emerge and enter an automobile, he discovers a bag well filled with coin which one drops. He does not hesitate a moment, but immediately gives chase to the car. In the meantime the loss of the money is noted and the women return in search of it. They meet John on the road and he surrenders the bag to the owner. She is delighted over the recovery and rewards him by bestowing upon him a bill of large denomination. He is now happy to think he can pay the instalment and hastens home to share the good news with his wife.

Walking through the park, he sits down on a bench to rest. This bench is under a tree, and a park employee is in the branches pruning them. Thugs see the old man counting the money and spring upon him. In the struggle he drops the wallet on the bench beside him. The employee sees the fight and the wallet, and with his long shears reaches down and picks it up. The old man overpowered, the thugs look for the purse to find it gone. They disappear after giving John a parting blow.

The man in the tree drops the purse near Clinton and he finds it—surprised and delighted. The instalment on the mortgage is paid and the old man is in ignorance of the hand that assisted him in his hour of need.

AN INNOCENT GRAFTER

American Release, February 15

Jack Burton's father having died, he becomes the sole support of his mother. He is unable to find work until one day he meets a young man who points out to him an abandoned oil well and assures him that they can make it pay by selling stock to raise enough money to drill the well. Happily he returns to his mother and tells her the gladsome news and soon with his young partner they are installed in an office selling stock. Money is raised and when Jack suggests that they start operations at the well his partner coolly informs him that they won't work the oil well but keep the money for larger investments.

His partner has caused his sweetheart's father to invest his all in the fraudulent well but when Jack's mother comes in with her husband's insurance money Jack tells her not to pay. Thereupon the partner fol-

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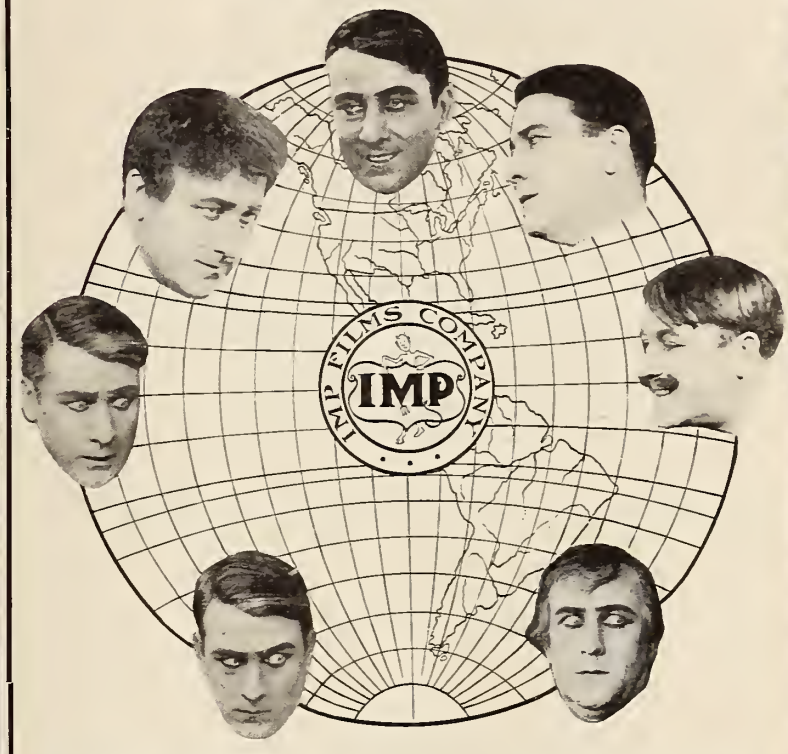

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"WHO WEARS THEM?"

Anotber ten-strike Imp comedy. Showing who wears the pants in the French family. Released Saturday, Feb. 10. On tbe same reel you get

"TEA INDUSTRY IN THE U. S."

Only a few people know that tea can be grown in the United States. This reel shows the wbole business as conducted in Summerville, S. C., near Charleston. It's great. You'll like every bit of it. It's part of the "Saturday Split" of Feb. 10. Copyrigbt 1912 Imp Films Co.

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lows the old lady home and sells her stock in the amount of her insurance. When he returns to his office he receives a letter from a confidential friend informing him that the Federal authorities are going to investigate the business. He hastily pens a note telling Jack that the Government is after them and to clear out before there is trouble. In Jack's absence he takes all the money and deeds to the well and hurries to the depot. When Jack reaches his home his mother shows him she has spent her all in the concern and Jack is furious. Returning to the office seeking his partner he finds the letter and knows that what he feared is true. He finds his partner at the depot and forces him to return the money and the books of the concern, threatening to face the penitentiary for both unless he does. He decides to redeem all stock and hangs out a sign to that effect.

Stockholders seeing the sign become insane through fear of losing their little savings and Jack in examining his books finds it will take all his savings and his mother's insurance to right the wrong. His mother is heartbroken but approves his course. He prepares to make payments on the morrow. In the meantime the government officials have investigated the well and found it a veritable geyser. The only trouble had been that it was tapped wrong. The detective explains to the excited stockholders and amid cheering they depart hoping to be able to buy more of the stock.

And Jack has vindicated himself and finds he is immensely wealthy. With the love of his mother and his sweetheart, he is a happy man, while his partner, dodging the secret operatives of the Government, waits for a fast freight.

LUCKY MAN

Majestic Release, February 2

Mr. D. Willoughby Smith insists upon the masculine prerogative of free and unlimited use of the latch key, at the same time gently but firmly assuring his wife that feminine happiness is best conserved within the confines of the home.

A very late 'phone call summons Smith to his club to join a party of business acquaintances and Mrs. Smith, despite her protests, is left to gaze upon her own fair reflection in the mirror, twiddle her thumbs or some other equally diverting feminine diversion.

She decides to try and forget her troubles in sleep and discontentedly snuggles into the pillows murmuring a heartfelt wish that she were a man.

She wakes up with a start and then yawns and pauses with her mouth wide open, not in a weary yawn, but in amazed horror—her hand goes to her once soft little chin—it is bearded, she flies to her mirror and perceives that she is the possessor of a well-grown mustache and vandyke.

Her opportunity has come—reckoning not the consequences she dons a suit of her husband's clothes and then comes a series of adventures common enough to the long-suffering masculine sex but decidedly strange to Mrs. Smith, who meets with one calamity after another until finally really awakening in her own little bed, aroused by the noise of her husband's entrance, she realizes with joy that she is still in all respects just a woman. On the same reel:

AN OLD LADY OF TWENTY

Florence Davis has answered a hurry call that brings her to New York to prepare for rehearsals for the leading part in "An Old Lady of Twenty," a new play to be produced in the near future.

She rents an apartment in a studio building, and is no sooner installed in her new quarters than she at once begins to study the make-up for her new part. In the adjoining apartment Mr. Robert Armitage, a young artist, who has already made his mark in the world, is hanging on the wall some of his latest efforts. He pounds a nail through the wall with more zeal than discretion, and on the other side a shower of plaster falls upon Flo, seated before her mirror, engaged in putting on the last touches of her make-up. She naturally screams in terror, and Armitage, hearing the scream on the other side of the wall, realizes what has happened. He proceeds to the next apartment to make apology, and, after doing so, involuntarily exclaims what a "dear old lady." Flo, who has reached the mature age of twenty, conceals her amusement at the effect of her successful make-up, and courteously bows her thanks for the compliment.

Armitage begs that she allow him to make a sketch of her in her quaint costume, and she consents—and for many days the couple are thrown together while the painting progresses. Flo is careful never to let him see her without her make-up, and he becomes very fond indeed of the "dear old lady," who takes such a motherly interest in him.

The time has come when Flo wishes to see what effect her appearance in proper person will have upon the young artist. She sends him a note by the landlady to the effect that her daughter is coming to town, and as she has an important engagement she would like him to take care of the little girl until she returns.

An hour later Armitage hears a knock on the door in the next apartment, and he goes into the hall and is confronted by a dainty vision of youthful loveliness. His surmise that it is "the dear old lady's" daughter is confirmed, and he shows the girl her mother's note. She expresses pleasure at meeting him, and tells him that her mother has written her much about him. She then asks him if he will take her to Macey's as she wishes to do some shopping. He consents, as indeed he would have consented to do anything. Once in the store, however, she gives him the slip and returns to her room and gets into her make-up as the old lady.

Armitage in the meantime has been in despair, thinking the girl has been lost, and returns to tell her mother the sad news. She tells him that her daughter has returned, and is in the next room resting.

He is struck by the resemblance of mother and daughter, and asks for the privilege of making a companion portrait of her daughter. She consents, and Armitage loses sight of his "dear old lady" for a few days while making a portrait of a "very dear young lady." The daughter becomes so dear to him that when the portrait is finished he asks her to marry him. She demurs and tells him that he must ask her mother's consent, and he waits while she goes to fetch the old lady. A quick change is made, and mother sternly tells the young artist that her daughter is altogether too young to marry. He pleads in vain and finally sinks down in despair.

Flo perceives that his emotion is genuine, takes off her wig and tells him to look—he does so. His moment of despair turns to joy as she goes into his arms and explains the trick that she has been playing on him. She names an early date for the wedding, and sends a wire to her manager, stating that she must give up her part in "An Old Lady of Twenty," as she has just been engaged to play the leading part in "Just a Wife."

A GAME FOR TWO

Majestic Release, February 4

A husband who absorbs himself unduly in his work is ever a prolific source of marital complication.

John Hartman, a most learned writer on subjects far beyond the ken of his wife, further aggravates matters by collaborating with a "blue stocking," whose physical attributes do not conform with the usual unattractive feminine picture the term suggests.

The collaborator is Mrs. DeWitt Turner, a widow of mentality, whose literary work appeals strongly to Hartman, and who does not hesitate to use every means to stay time's marring finger upon her complexion and figure; in other words, the widow is something of an artist in more ways than one.

Hartman's wife is not at all unaware of the widow's semblance of attractiveness, and resents very bitterly the hours her husband spends over his collaboration. Remonstrance is in vain, however, for Hartman looks upon his wife as a child, and pats and indulges her where reasoning would be far more effective.

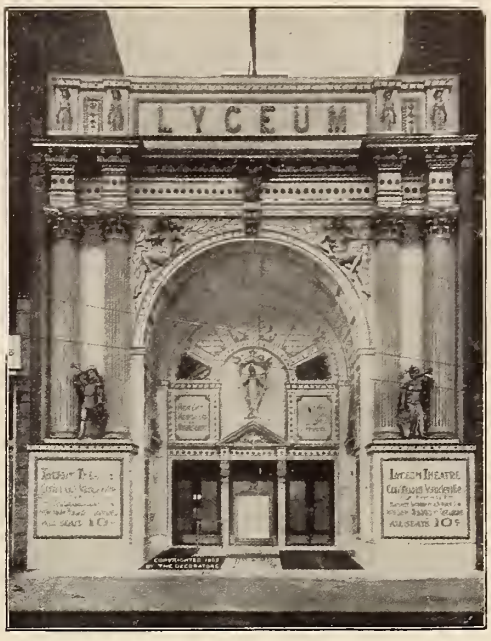
The last straw is laid upon his wife's delicate shoulders when he breaks an opera engagement at the sudden call of the widow, who has a bad habit of receiving sudden inspirations at very uncomfortable times for Hartman's wife, to the care of a young bachelor, that she may not lose her evening at the opera. Smithers, the bachelor, is an easy-going young fellow, without a trace of harm in his make-up,

and Bess decides that the time is ripe and the conditions favorable to give her complacent husband a severe jolt. Despite Smithers' ineffectual protest and resistance, Bess fairly forces the young fellow to allow her to have supper after the opera in his apartment, unchaperoned, but unknown to Smithers leaves a note for her husband which he received upon his late return, telling her intention to sup with his friend Smithers, and that if he is a wise husband he will call for her. Now Hartman, despite his literary absorption, is only human, and he remembers with a sinking heart that Smithers is a rather attractive young fellow, and, moreover, has a reputation of being rather "a devil of a fellow with the ladies." Smithers, who does not at all deserve the reputation, passes the most uncomfortable hour of his life at the little supper for two in his apartment, while Bess—feeling thoroughly secure—is gleefully anticipating anything that may happen.

The results are beyond her wildest hopes. Her husband—inflamed by jealousy—attempts to force his way past the hallboys in the building, and Smithers—in fear of meeting him, and unable to beat a safer retreat—makes a hurried departure by the fire-escape.

Now Smithers' apartment—as luck will have it—is in the same building as the widow's. They are separated only by a wall, and the at times fair "blue stocking"—innocent of cosmetics, and other artificial aids to beauty—is preparing to retire for the night, and rather exulting over the uneasiness, which she infers her evening with Hartman has inflicted upon Bess. In a most unattractive attire, she is about to raise her window when she beholds a man's face peering through the glass. Without waiting to investigate, she flies into the hall and beats upon the door of the next apartment, crying for help. Bess, who has locked Smithers out on the fire-escape, lets her in, and the widow retreats into a clothes closet before the sudden entrance of Hartman, who has at last succeeded in forcing his way into the apartment. Without a word of reproach to his wife, Hartman seeks Smithers, thirsty for the blood of the friend who has led his wife into a compromising situation. The search leads to the kitchenette, and Bess triumphantly locks him into that 2 x 4 room, and then, performing a like service for the widow in a stuffy clothes closet, and Hartman attempting to sleep on an ironing board, pass a pleasant night until the return of Smithers' valet in the morning, who releases them all, to the consternation of the widow that the man she has been angling for should see her in such a condition, and the terror of Smithers, who is able to hide, however, until the irate husband departs.

Hartman returns to his home, and finds his wife's room has evidently not been occupied. Unable to comprehend what it all means, but only feeling that his heart is broken at the thought that Bess has left him for that infernal Smithers, he goes to



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his library with the intention of destroying the work, which he feels has been responsible for his loss, and finds there, comfortably curled up in his big chair, still in her evening gown, with mussed hair and flushed face, his wife. His joy at having her again, and knowing that she has been safe under his roof, is only exceeded by his promises to the little witch that she will never be neglected again, or allowed to play games whose danger she never even realized.

WIDOW WINKS

Nestor Release, January 29

Widow Winks has set her cap for Deacon Blinks. She is determined to annex his name. Deacon Blinks is equally determined to espouse the obliging widow. Willie Winks is just as determined to do everything possible to kill the aspirations of the elderly Romeo and the heart palpitations of the mature Juliet.

With Willie constantly on the job, the deacon gets all that's coming to him. The widow, too, is not forgotten by her impish offspring, and goes through a rigid ordeal. Willie's pranks, however, fail to shake the determination of the seasoned lovers, who swear to be true to one another forever and ever.

On the same reel:

RAVAGES OF A FIFTEEN MILLION-DOLLAR FIRE

The onlooker is taken to Broadway and Wall street, New York City, and views the Equitable Building, still burning. The entrance to building is shown in arctic attire; also striking views of northeast corner (location of deposit vaults containing nearly two billions of dollars), are seen in all their rigid and majestic grandeur. The spectator is then taken to the top of the Trinity Building, also the highest point of vantage of the U. S. Realty Building, and from thence he looks down upon the smouldering ruins.

THE MAN FROM THE FOOT-HILLS

Nestor Release, January 31

Tom Evans is out of work—his wife Jennie is sick. He goes to a ranch to get work. There, through the help of one of the cowboys, he obtains work, but being out of supplies, goes to the ranchman the next morning and asks for a small loan. The ranchman invites him inside, and, out of the safe, willingly gives him part of his month's salary.

Jim Hoover, the foreman, has gambled and lost. He also comes to ask advance salary. Neither Tom nor the ranchman observe his entrance. Jim sees the open safe and slips behind a bookcase. Tom exits with the money the ranchman has given him, but in his hurry to get home with it, leaves his coat on the chair. The foreman snatches up the coat, and as the ranchman, Col. Foster, is closing the safe, he throws the coat over the ranchman's neck, tying the sleeves—takes the money from the safe and runs out.

Tom hears the noise from the outside, and turns just as Jim comes out. He sees the bag of gold—holds Jim up with his gun and commands him to drop it. He obeys and runs, and as Tom picks it up, the ranchman rushes out, sees Tom with the gold, and, not having seen who took the money, accuses Tom, who protests his innocence. The cowboys do not believe him. The foreman, seeing how things are going, returns and Tom accuses him. They quarrel. Tom finally shoots the foreman in anger, and then mounts his horse and rides away, followed by the boys. They eventually capture him, and bring him back to the ranch.

In the meanwhile his friend at the ranch has gone to Jennie, found she needs a doctor, has gone for one, and then brought him to the ranch to see the wounded foreman, and also to get the foreman's wife to go to Jennie. The friend tells the doctor to make the foreman believe he is dying, and he may then confess the theft. The doctor does so—and Jim confesses. The physician then returns to Jennie, and later, as the boys bring up Tom and the ranchman, shows them the confession of the foreman. Tom's friend returns from his cabin and brings the following note from the doctor: "It's a boy, and weighs nine pounds. Both doing fine. —Dr. Thorpe."

Ranchman and boys congratulate and ask his pardon.

DESPERATE DESMOND AT THE CANNON'S MOUTH

Nestor Release, February 3

Claude Eclaire becomes a scout, and Rosamond a red-cross nurse. Desperate Desmond, assisted by ten wild men, springs a trap. Claude tries to avoid capture by pressing Hector, the dog, into service. With a note tied to its collar, Hector is placed in a large drum and then pushed down hill on its way to the barracks. The noise emanating

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from the drum's interior attracts the captain's attention, who promptly investigates, and rushes troops to Claude's rescue. They arrive just in the nick of time, and Desmond is obliged to surrender.

On learning of his chief's capture, Gomgotz quickly gathers all his savages, and starts in pursuit of the scouts. After a sharp skirmish, Gomgotz realizes the superior fighting strength of the enemy, and resorts to foul means. Attaching a telephone apparatus to a kite, he sends it in the direction of the soldiers. Claude and Rosamond, busy with the kite, fail to notice the telephone which Desmond makes good use of, telling Gomgotz that the troops are without ammunition. The wild men, therefore, make an energetic attack, put the soldiers to flight, save Desmond and capture the lovers.

Rosamond refuses to marry the villain, and poor Claude must suffer. He is lowered into a hole, buried up to his neck, and left there to perish with a house placed over his head. Rosamond, womanlike, faints, and is led away.

The lone house lures some bandits, who convert it into a deposit vault. In counting their gold, a coin drops and disappears through a crack in the floor. They look for it and—Claude is unearthed. After telling his story, the good-hearted robbers give him a rifle and, thus armed, Claude goes in search of his beloved. He finds her tied to a tree, and, while Desmond hobnobs with Gomgotz, Claude releases Rosamond, and both dash away, mounted upon fiery steeds. Desmond quickly gives chase, but in the jungle Brutto, the big gorilla, decides to aid the lovers by striking the villain on the coco with a cocoanut. Desmond takes the count, and Claude has no trouble in making him prisoner. At the barracks, the cigarette-smoking fiend is tied to the cannon's mouth, preparatory to getting a blowing finish. Just as the order to "fire" is given, the lovers embrace and goo-goo at one another. Curses on the luck!

AVIATOR AND AUTOIST'S RACE FOR A BRIDE

Champion Release, February 5

William Crane is a reckless and fearless autoist, who has lots of admirers, among whom Bertha Monroe is the chiefest. The remarkable incidents of this story begin when the tall and handsome Crane calls on Bertha for a spin in his machine. Bertha's mother, knowing Crane's reckless proclivities, is averse to her daughter's acceptance, but Bertha is possessed of her own will, and joyfully accepts. Thus they speed away.

Now, the terminus of their drive found them at the Aviation Field, where a number of flying men held forth. Among these was the daredevil Lee Hammond himself. Lee was a great admirer of Bertha Monroe, and his eyes lit up with pleasure when he perceived her; and as quickly darkened at the sight of her companion, Will Crane. Lee knew Miss Monroe's daring spirit, and his quickly given invitation to her for a flight was readily accepted by her. Before Crane realized what had happened, she was up in the air.

In impotent rage he dashed after them in his auto, but he soon came to grief, and was compelled to alight to tinker with the jarred mechanism. Hammond also alighted so that he might also pay his attentions to his fair companion, which he performed in a very pretty love scene. Soon, however, Crane was rushing on the scene, and what might have proved a tragic ending was averted by the clever girl who was the innocent cause of it. And she did this by simply proposing that the matter or question of right to her be settled by a race.

And so the race came off, the Aviation Field being selected for the unique trial between Crane and Hammond. The beautiful girl was the judge. Then both machines, aero and auto, leaped forward like things alive, at terrific speed. What a contest! The aeroplane, dipping dangerously in advance of the speeding auto, which races fairly in the air. The whir, whir of the flying machine grew louder and louder, and once again it swooped down in the lead of the auto, which groaned, puffed and snorted to maintain its place.

At last the stamina of the thing of the air begins to count. The last lap had been made in a sensational flight; then came a startling culmination. The man-bird swooped down where the fair judge was standing, and the life and soul of the bird, Lee Hammond, reached out, clutched her, and bore her triumphantly aloft; his great prize nobly won by him in His Race for a Bride.

A DIVIDED FAMILY

Champion Release, February 7

Just as the previous Champ pictures pointed out a comprehensive moral, so does this story teach us a lesson—a lesson of harmony and unity in the home. Arthur Gleason is the spoiled child of his mother—his every whim being catered to. The reprimands of his father fall on deaf ears. In fact, deep resentment possesses him when his father takes him to task. The mother flies to the aid of the son, a big scene occurs, and the result is the boy leaves home and the parents separate; separate with bitterness in their hearts.

The boy goes to sea. The father changes his name, and throws himself, heart and soul, into his profession—the law. We next see the poor, wretched mother as a housekeeper in a wealthy home of aged people, where the old man is a roue of the deepest dye. Thus is the life of Mrs. Gleason made more wretched, the attentions of this old scoundrel being horribly disgusting to her. The antiquated wife of this roue becomes foolishly jealous, and is blind to the fact of Mrs. Gleason's innocence.

Thus, one day, when she comes upon the husband forcing his unwelcome attentions on the housekeeper, she flies into a terrible passion and attacks the woman. The result is, the poor creature, defending herself against the attack, chokes the ancient dame into unconsciousness, believing she has killed her.

The son returns to his old home, only to find strangers installed there. This is a sad scene. The young man has now given up the sea and joins the police force. It comes about that his mother is arrested and brought into his station. Think of the recognition in this scene. Then he goes forth to find a lawyer to save his mother from the charge of this heinous crime. Now, the lawyer he has been sent to is one of the best at the bar in criminal cases. But when he finds him it turns out to be his own father.

Therefore, you may be assured another great scene is the result of the meeting. The court scene presents a wonderful picture of human nature. With all due gravity and dignity the trial is gone through with. The just verdict is returned, and the unfortunate mother is now made happy. Well, a happy reconciliation is finally brought about, and father, mother and son are again brought together in a brighter and happier sphere.

CALINO AND HIS BOARDER

Gaumont Release, February 13

The genial Calino decides to take a boarder. The gentleman turns out to be a huntsman of ultra cantankerous propensities. All goes well till pay-day, when the roomer refuses to get out of bed to pay his bill.

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He informs Calino that his pocketbook is in one of his trunks in the garret. Up goes the anxious Calino and his officious mother and sister, only to find, upon ransacking each trunk a furious bloodthirsty African lion emerges. The hungry beasts pursue the trio in full haste, and the complications and situations encountered are unusually comical. Of course, poor Calino never makes the hoped-for collection.

On the same reel:

ZIGOTO, KING OF DETECTIVES

Everybody behind the scenes is busy making up the clever little danseuse. Midst her hustle to get ready, she has time, however, to receive a valuable necklace from her stage-johnny English lord admirer. In her excitement to respond to her cue, she rushes from the room, dropping her pearls in an undergarment. She returns to find, to her alarm, that the jewels have disappeared. She consults the aid and ability of the famous detective, Zigoto. This noted sleuth commissions his two cleverest subordinates, Detectives Fuzzle and Summer. The mysterious comedians respond to the obligations placed upon them, the former by taking a most serene nap, on a bench under a side window of the theater, the other by uprooting everything and person in his search for the coveted necklace. In the meantime the lord buys the actress an exact duplicate. Summer spies him, mistakes him for the thief, leads him as prisoner to the detective bureau. In the meantime Fuzzle is rudely awakened by a thump in his hat. Upon investigating the cause, he finds the necklace which had been dropped from above as the maid was shaking out the ill-fated undergarment. With his prize in hand, he also reports to the bureau, arriving simultaneously with his comrade. Surprise, joy, humiliation, all, ensue.

FIRE AT THE MINE

Gaumont Release, February 17

A tale of two rivals for the same girl's heart—the loser, a noble fellow who later sacrifices his life in order to save that of his former rival. Both are colliers in the same mine, and pursue their lives, one with the happiness of the girl he loves, the other alone with his aged mother. One day a fire breaks out in the mine, and all but one of the miners make their escape up the elevator ascents to safety. The lone, remaining collier is found to be the husband of the young wife. She becomes hysterical, and pleads with some of the fortunate miners to rescue her loved one—no one but the former rival and a second volunteer undertake the task. The husband is saved, but the heroic rival forfeits his life. The loss is grievously bemourned, and all join the common cause of paying homage to the martyr. His aged mother is adopted by the man whom her son saved from a charred grave.

THE GAMBLERS' WIFE

George Kleine's Eclipse Release, of February 14

Fourtier, an artist, is easily induced by a friend to gamble, and soon neglects everything else to gain riches by courting the favor of Dame Fortune.

His faithful wife and good friend Joubert, try in vain to get him to return to his work.

Accidentally, however, Joubert overhears a conversation between the artist and his associates who have struck an infalible system for winning at "roulette." The faithful fellow gives instructions to Mrs. Fourtier, who, that evening disguised as a man, plays the game and breaks the bank.

Fourtier is financially ruined and is greatly discouraged. His wife eagerly pays his debts, however, and then finds her husband in time to prevent him from committing suicide.

Later, they repair to the studio with the faithful Joubert. Moved by his wife's devotion and the kindness of his friend Fourtier asks forgiveness and promises never to gamble again.

THE FIXER FIXED

Solax Release, January 31

Percy, a hall-room, gets a crush on his neighbor, an artist. Although Percy is wealthy in emotion, he is poor indeed in worldly possessions. He is about to commit suicide when he receives a letter from a wealthy cousin that he is about to visit him.

The cousin comes, and when he meets Percy's neighbor, he becomes a worshipper at her shrine. Percy, with an eye for business, tells his cousin he can fix things up. The rich cousin is grey-eyed, and supplies Percy with the "wherewithal."

Percy gets on the job, but, instead of working his cousin's game, works his own game. The cousin begins to suspect that he is being double-crossed, and starts out on his own hook. His captivating personality is too much for the little artist, and she succumbs to his charms.

GUILTY CONSCIENCE

Solax Release, February 7

Mr. and Mrs. Wise dine at a restaurant. The weather is inclement, and Mr. Wise, having had sufficient experience in New York cafes, decides to attach a label to his umbrella, stating that the man who owns it weighs 300 pounds and can lick anything from an elephant to a laughing hyena.

In spite of this precaution, Mr. Wise's umbrella is stolen, and he and his wife take the foot-line. They are naturally drenched.

It occurs to humorous Mrs. Wise to advertise as a joke that the person who stole Mr. Wise's umbrella will be arrested and punished. The next day the Wise household is just flooded with all kinds of umbrellas. People came from all directions and stealthily dumped their umbrellas into the Wise backyard. The man who really stole the umbrella sent this note: "The man who stole your umbrella can run sixty miles a minute."

THE SNOWMAN

Solax Release, February 4

Children play in the snow and build a snow man. Along comes a bully, and, after bullying the children, decides to demolish the snow figure. The bully then walks off, satisfied with the mischief he had done.

After interfering with the fun of other children, the bully sits down to rest. His thoughts begin to wander. He imagines that the demolished snow man has come to life. The animated snow man tries to grip him, but the bully is agile. He takes to his heels. The snow man gives chase. After running on indefinitely for miles and miles, the bully is caught. The snow man rolls him up in a huge snowball and sends him rolling down a steep abyss.

The bully gets up with a start as he finds he has been soaked with a snowball. He laughs. He goes back to the kids he had bullied and helps them to patch up their broken snow man.

MIGNON

Solax Release, February 2

The story of Mignon is as fascinating as it is rhythmical. Mignon, the daughter of noble parents, is stolen, when a child, by a band of gypsies. Her mother dies from grief, and her father, almost deprived of reason, gives up his ancestral home for the roaming life of a minstrel. He wanders from place to place in search of his child.

Mignon grows up without knowing her antecedents. She is ill-treated by the gypsies, until her liberty is purchased by Guglielno, a traveling student. She falls in love with her rescuer, but he is allured by the seductive charms of Filina, an actress.

Events come to a most thrilling climax at a castle where a grand fete takes place, and where Filina is the lioness of the occasion. Guglielno's attentions to her enrages the untutored mind of Mignon into a frenzy of jealousy. She is about to commit suicide when the soothing notes of a harp, played by an unseen hand outside stops her. Lotario, her father, appears, and she confides in the minstrel, and implores his advice and protection. The half-crazed minstrel is carried away by the girl's story, and sets fire to the castle.

This rash act is almost wrought with fatal consequences for Mignon. But it is the means of bringing father and daughter together, and of opening the eyes of Guglielno to the affection which Mignon has for him.

VENGEANCE VS. LOVE

Great Northern Release, February 3

The story opens in the private room of a Russian public benefactor who has been arrested by order of Count Alexis on a capital charge. His wife is praying for his safety before a cast of the Virgin Mary, and she turns away and sinks into a chair prostrated with grief. There she is found by her son Paul, who attempts to console her. A maid servant hands him a sealed packet which he opens, and is horror-stricken to find it is a note from the secret society of which his father is a member, intimating that his parent has been shot by or-

der of Prince Alexis. The shock also kills the mother. Paul vows to be avenged on the Count, and to this end seeks the aid of the secret society. The president gives him a revolver, and with another member, accompanies him to a hotel, where the Count and his daughter Lonja, have just arrived. Paul, seeing Lonja, is struck by her beauty, and coming upon her whilst she is leaning over a rustic bridge feeding the swan, he declares his affection, and the bond is sealed with a kiss. Later, on the some evening, the two members of the secret society are introduced to the Count, to whom they humbly bow, though inwardly raining maledictions upon his head. They discover that unforeseen complications have arisen in their plan, which bid fair to knock their plot upon the head, inasmuch as Paul is in love with Lonja, with whom he dances during the evening. The anarchists remind him of his vow, and this he promises not to forget. He goes in search of Lonja and succeeds in finding her alone, but his fellow-conspirator calls him away. She, thinking something is amiss, follows, and overhears the details of the attempt to be made on her father's life. She returns to her desk, and writes a note to Paul requesting his presence in the concert room. Thither he goes and she tries to keep him until after midnight, when the crime is to be carried out, but he sees the hour is approaching and slips from the room, making his way to the door of the Count's bedroom. Meanwhile, Lonja has discovered his absence and follows, determined to prevent bloodshed. Paul opens the door and creeps inside, after contemplating his sleeping enemy, raises his weapon, and is about to shoot, when his arm is knocked up by Lonja, who thus saves her father's life. Paul rushes from the room, and after telling his companions that the plot has failed, determines to commit suicide. Meanwhile, Lonja pleads for her lover's life, and in this she is successful. Then leaving her father, she goes in search of Paul, whom she finds about to put a bullet through his brain. Again she prevents loss of life, and entirely repentant, Paul, his face in her lap, embarks on a new life.

THE NURSE

Powers Release, January 27 changed to February 6

There is an old saying which tells us that we cannot know people fully well until we have lived under the same roof with them.

If the wife in this story had known it, she might never have entertained the friend who came to visit her; for it is this same friend, the chum of girlhood days, who opens the first chapter of an intrigue which wrecks the happy home. But there is a Providence which presides over such matters and which in this case sends a representative to earth, so to speak. This envoy is a little daughter of the couple through whom fate pulls her strings in such a way that before the picture is finished her little arms are drawing her separated parents together into loving embrace.

The part of the little girl in this picture is played by Juliet Shelby, a wonderful child who has scored such a magnificent success with William and Dustin Farnum in the "Littlest Rebel."

A WAITER OF WEIGHT

Powers Release, February 10

We would not so much despise the titled foreigners who come to this country in search of marriageable fortunes if the parents of the daughters were not themselves so foolish in taking the chances they do. So disgusting is the persistency of the newly-rich in the hunt for title that the average man is satisfied when he hears of a case where the hunter is stung.

And stung they are, very often. This picture shows what a waiter with a Bordeaux twang can do in the marrying line, and he almost proves living argument that clothes make the man—that is, so far as the parents of the girl are concerned. There's a young artist on the courtship job, however, and he not only sees through the waiter's clever scheme, but schemes a niftier scheme to beat him to it—and he does. The waiter loses all his weight with the family.

THE DEFENDER OF THE NAME

Rex Release, Sunday, January 28

Joan of Arc was not the first of the daughters of Eve to forget her sex and its frailty and accomplish a man's task. The feminine of hero was created with the birth of the species and will live as long as this earth revolves. So for a tale of feminine courage, feminine heroism, feminine honor and weak feminine strength.

John Potter is the son of one of the most distinguished families in Old Virginia. As far back as the record of his ancestry is written, it is a tale of courageous deeds, of brave men and true women. Never a stain or blot have rested on the family escutcheon, and the family pride is strong in its honor.

The stirring news that Sumter has been fired upon volleys its pregnant purport into the homes of the South. Impulsively, and in the enthusiasm of the moment, John volunteers to serve.

The Union forces, moving from Washington, threaten the Confederate Army, and only a knowledge of their plans will save it. The mission to secure these plans is delicate and dangerous, and its accomplishment means signal honors and the gratitude of his people to the one who brings it about. . . . John is assigned the perilous and paramount task.

In the red rays of the dying sun, disguised as a Union soldier, John starts on his mission in high hopes and a giant determination to succeed. As he steals through the Union lines he comes upon a squad of Union soldiers, and in their midst a Confederate, a spy. A sharp order, and from the barrels of twelve guns the prisoner's punishment, or justice, or whatever in God's world man can call it, is meted out to him. Like a blow, it dawns upon John that, if detected, that would be his fate. His heart stops, the red of his determination pales into a white fear; the bravery, the honor, the sterling record of his line, his great mission and its hope of saving the honor and the cause—all are forgot; and he turns toward the Confederate lines, flying, a craven and a coward. He runs to his home, and bursts in upon his sister, who alone is awake. A few brief words and she knows all, and from her trembling lips comes the word that had never before been applied to a member of her family—"Coward!" The boy, desperate in his shame, runs into another room; there is a muffled shot, a thin wreath of smoke tells its grim tale, and the girl realizes that the young life which within a few hours had come to such a miserable climax is ended.

In horror and desperation, she thinks of the morrow and its disgrace, when all the world would know the ignoble act of the weak boy. Then—her plan is formed. She knows the boy's mission and its end; she determines to accomplish it—and flies out into the night.

. . . God lets her succeed. The plans in her possession, she is safe again in the home where her brother lies. With the strength given her by her dormant resolve to save the family honor, she drags the body of her brother to the outposts of the Confederate lines and places the dead form with the papers in his hands. Then, a weak woman again, she staggers off toward the old home.

The sentries find a Confederate spy who had been wounded to death in the Union lines but had escaped to just within the Confederate outposts before he fell dead. None have known, none will ever know. The boy is tendered a hero's burial and a hero's tributes. And only a girl ever sits, with a grave and meditative face, thinking of the secret dead with the dead!

FINE FEATHERS

Rex Release, February 1

Fine birds are very often the result and the product of fine feathers. If any old common or garden variety of hen were decorated with the peacock's colors, it would presumably parade about with all the gusto and glory of that aristocratic bird, nor would many distinguish its true identity. The same rule applies to the famous human race. The world hasn't changed in a short time like several million years. It's the same to-day as it was when Eve bought her first

spring suit. The author of nature made it so, and the years cannot alter the breed called us.

Arthur Vaughn, a rising young artist, steps into a cobbler's shop to "save his sole," and sees there a girl, the daughter of the cobbler, with a wistful, wondering look in her eyes, and a hungry, yearning smile on her lips, from whose beauty of face and grace of form her rags and the sordid signs of tedious toil could not detract. The cobbler is an habitual drunkard, and the artist's heart goes out in sympathy to the pensive, dreaming girl. He tells her to leave the squalor of her surroundings and offers her work in his studio. The girl gratefully accepts.

One day while the artist is idly sketching fleeting figures on the canvas, he sees in the girl's face a thing of peculiar wonder and beauty, an expression of sweet sadness merged with the hope of youthful years; her lips smiling with sorrow and a distant but distinct scorn; her eyes filled with mist and her face with mystery. The artist sees in the baffling paradox of her expression an overwhelming inspiration, and he paints her as she stands, in her regal rags and the proud scorn of her youth. Some of the expression, some of its wonder and appeal, take form in the colors, and the idiosyncrasy of face and dress is striking and startling. It is pronounced a master work.

But the girl secretly resents his translation of a queen's pride in a beggar's garb and one day dons the satins and silks of the models, and bids him paint her in those raiments, the heritage of her beauty and the right of her youth. His trained eye notes the distant contrast, observes how the subtle suggestion of the silks enhances the charm of her face, and he paints her in fine feathers.

The portraits, with their contrast and realism, are masterpieces, and quickly establish the artist's reputation. At an exhibition of the Art League, critics are unanimous and emphatic in their commendation of the work. It attracts the attention of the president of the league, who becomes curious to know the model. He meets her, and impressed by her sweet sincerity, exhorts her to leave the life she is leading and the sin and shame of her associations. The girl ponders his advice, sees the truth of it and the tearful trend of her life and . . . asks the artist to marry her. He tells her he cannot.

The girl, resolved to return to a life of honor, accepts her only alternative, and returns to her miserable home. Then it is that the dawn breaks, and the artist's heart receives the message. In her absence, he realizes that he really loves the girl, and goes to seek her amid the squalor of the cobbler's shop. He enters in time to frustrate the maddened cobbler from wreaking his drunken vengeance upon the girl for leaving him—and leads her out into that life which through all the years she had dreamt of.

LONDON OFFICE OF THE NEWS

Perhaps not by leaps and bounds, but none the less surely, the English film is overtaking its competitors from America and the Continent. And no firm is doing more to advance the prestige of the old country than Messrs. Creeks & Martin, of the "Lion's Head Brand," whose recent releases are a delight to those who can appreciate the humors of English village life, with its pathetically humorous old maids and widows, its crabbed old bachelor-gardeners and the hundred and one types whose portrayal has given us so many delightful pages of literature and now seems likely to result in a series of films in their way just as remarkable. "The Courtship of Miss Twiggles" and "The Widow's Legacy," two of the most recent of the "Lion's Head" films, mark, I hope, the beginning of a series of English rural *comedies* (I italicize the word because our film humor has previously mainly been of the *"comic"* variety) which will do much to advance the credit of the British film.

I don't pretend the English film is yet up to the standard of the American subject at its best. These "Lion's Head" subjects, for instance, hardly boast such fine artists as the Vitagraph and Biograph, but I am strongly of opinion that the general level of English films is quite up to that of the stuff which reaches us from the States. We get some plots from your side thin almost to transparency, and the ingenuity of some of your producers in attenuating a 300-foot plot to fill 1,000 feet of film is certainly not met with here. In fact, the average English plot has the central idea of 50 per cent of Western subjects beat out of sight. Where you score is in the setting and in the acting. Well, we are training artists rapidly who will challenge comparison with your best, and as for settings, B. & C. recently staged a complete subject on the Cornish coast and Crecks & Martin have issued a drama which boasts one of the finest light effects I have seen in English, Continental or American staff.

There is always something to be learned about the trade from the general press, which gets hold of facts at times which have unaccountably been missed for years by those engaged in the industry. Of this character is the discovery, by *Tit-Bits*, that films are sold at 4d. per foot and that "the estimated cost of production is 1½d. per foot, leaving a handsome profit." I should say so, but unluckily there are two trifling errors in this statement; not all films by any manner of means are sold for 4d. per foot, and the man who can stage, develop, and print a subject, pay wages and other expenses, at a cost a shade over the actual cost of the base, is a genius who if he exists in the trade on this side has hidden his light in a manner hard to understand. There is also a pretty little story in the *Tit-Bits* article about a look-out man who lives on the roof of the studio and signals approaching clouds which may spoil the picture. I have seen several pictures staged, but the attention directed to the clouds during my visits has mainly taken the form of picturesque language. Will G. Barker, when a fog compelled him to give up the idea of photographing "Henry VIII" at the first attempt, is generally allowed to have set up a record in that direction which is expected to stand until he himself betters it.

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SATURDAY, FEB. 24th—866 FEET

THE SMUGGLER

A story of strength and substance, containing many unusual features—a deathly fall from a mountain height, mountain climbing and descending by means of rope—rescue over dizzy precipitous depths below—unparalleled scenic setting. Really a feature—way above the ordinary.

REMEMBER!—THAT THIS IS THE LAST MINUTE TO ORDER OUR FEB.. 6th and FEB. 10th RELEASES. TUESDAY, FEB. 6th, "THE CRIPPLES' COURTSHIP." SATURDAY, FEB. 10th, "THE WATERMAN'S BRIDE" and "THE RED MOUNTAINS OF THE ESTEREL."

SEND YOUR ORDER NOW TO

GAUMONT CO., FLUSHING, NEW YORK, AGENTS

COMING!

An exposition of some of the nefarious, underhand methods employed by the large monopolistic corporations in their greed for supremacy.

2 Reels - THE TRUST - RELEASED SAT. MARCH 9

A two-reel feature that will carry the country because of its unusual nature. Most timely in the midst of the Federal suits versus The Trusts in The Supreme Court. Most concerns would sell so big a feature on the state right basis—but not us—*We will release it* as a REGULAR, on SATURDAY, MARCH 9th, for YOU, MR. EXCHANGEMAN! GET BUSY!

The Majestic

HEREBY NOTIFIES THE MOTION PICTURE PUBLIC OF ITS CHANGE IN RELEASE DAY, FROM FRIDAY TO TUESDAY. THE LAST FRIDAY RELEASE WILL BE FEBRUARY 23RD AND THE FIRST TUESDAY RELEASE WILL BE FEBRUARY 27TH. THE SUNDAY RELEASE REMAINS UNCHANGED.

¶ This change of day is deemed advisable to avoid an overproduction of film on Friday and to better balance the weekly program for the Exhibitor, and we trust the action will be appreciated.

¶ Every Exchange has been notified by wire and letter, so that ample time has been given for the rearrangement of program.

¶ Every Exhibitor should note this change in making up the weekly program and avoid the possibility of missing even one of the fine comedies and dramas now being produced by this company.

¶ The first subject to be released on *Tuesday* will be an entremely hilarious comedy called "STRIP POKER," in which three of the participants in the game play better than Herbert Prior, and they send him home in a barrel. A laugh from start to finish.

NEXT WEEK'S RELEASES

FRIDAY, FEB. 9th, "HONOR THY FATHER." A strong dramatic picture with correct portrayal of the fourth commandment—the struggles of a poor hard working girl augmented by the wayward father—the ever present Bible and its wonderful influence and teaching.

SUNDAY, FEB. 11th, "ARRESTING FATHER." Another Majestic Comedy of high quality—the quick brain of the youthful lovers outwits the objecting father and lands him in jail after a series of laugh producing situations.

FRIDAY, FEB. 16th, "HIS STEPMOTHER"—Drama.
SUNDAY, FEB. 18th, "PETTICOAT PERFIDY"—Comedy.

WE RELEASE TWO MAJESTICS EACH WEEK

And any Exhibitor not showing his patrons these two pictures is depriving them of two of the best pictures now being produced and if the Exchange is not providing the Exhibitor with 2 Majestics each week, then they both suffer in receipts.

EXCHANGE MEN

Please notify the Sales Co. at once to transfer the standing order of your **FRIDAY MAJESTIC TO TUESDAY.**

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

THE THANHOUSER

WO-A-WEEK (One TUESDAY, One FRIDAY)

If Your Exchange Is Out Of 3 Sheets for "Dr. Jekyll and Mr. Hyde" WRITE US DIRECT

"IN FEBRUARY"

☐ FRIDAY the 9th	☐ TUESDAY the 13th	☐ TUESDAY the 20th	☐ FRIDAY the 23rd
"THE SIGNAL CODE," The Story for Which a Fleet of Battleships Was Used.	"THE SILENT WITNESS," Better than the "Twelfth Juror" of Month Before.	"WASHINGTON IN DANGER," The George Washington Special.	"A MESSAGE FROM NIAGARA," Second of the Niagara Falls Scenic Gems.

4 FEATURES YOU MUSTN'T MISS—CHECK 'EM AS YOU GET 'EM

RELEASED TUESDAY, FEB. 13
Better Than "The Twelfth Juror"

The Silent Witness

RELEASED FRIDAY, FEB. 16
Engage His Services To-day

Surelock Jones, Detective

GETTING 2 2 A WEEK?

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Sales Company Agents for U. S. and Canada

POSITIVELY!

"NICHOLAS NICKLEBY" BY DICKENS IN TWO REELS.

ACTION PICTURE DISTRIBUTING AND SALES COMPANY

GETTING 2 2 A WEEK?

Not Afraid to Quote Our STATE RIGHTS Prices

We have broken the backs of the feature film high prices and have placed our prices within the reach of every picture show owner in the United States who plans to enter the STATE RIGHTS business. Here they are:

Alabama, $500; Arizona, $450; Arkansas, $500; California, $500; Colorado, $500; Connecticut and Rhode Island, $500; Delaware and New Jersey, $500; Florida, $500; Georgia, $500; Idaho and Montana, $550; Iowa, $500; Kansas, $500; Kentucky, $500; Louisiana, $500; Maine, $500; Maryland, $500; Massachusetts, $500; Minnesota, $500; Mississippi, $500; Missouri, $500; Nebraska, $500; Nevada and Utah, $550; New Hampshire and Vermont, $550; New Mexico, $450; New York, $700; North Carolina, $500; North and South Dakota, $550; Oklahoma, $500; Oregon, $450; Pennsylvania, $600; South Carolina, $500; Tennessee, $500; Texas, $600; Virginia, $500; Washington, $500; Wisconsin, $500; Wyoming, $450.

Above prices are for **"THE THUNDERBOLT"** and **"THE NINTH COMMANDMENT or THOU SHALT NOT"**—and each quotation includes a set of films. Two or more states with one set of films may be purchased at a very low price and provision for additional sets of films is made in every contract. **A FEW MORE STATES ON "ZIGOMAR" ARE STILL LEFT AT SLIGHTLY HIGHER PRICES.**

Plenty of advertising—one and three sheets, photo displays and banners. Write for description of subjects.

The Feature and Educational Film Co., Cleveland

THE FEATURE & EDUCATIONAL FILM CO. Cleveland Sixth City TRADE MARK

E. MANDELBAUM, Pres.

"The contents of this issue are copyrighted"

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

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ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

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Volume V **February 3, 1912** **Number 5**

AGAIN THAT FIRE QUESTION

WE are perfectly well aware it does not add much to the value of the industry to keep harping upon the subject of the fires in theaters, factories and exchanges. It is only by constant dropping of the water on to the stone that it makes any impression, and as we were making calls this week at one of the film exchanges in New York City we were astounded at the number of operators that were smoking while delivering film. If the film was on the non-flam order it would be all right, but not being so, it was all wrong, and walking down Broadway on Tuesday of this week we saw a very admirable and at the same time unique device to call attention to the public to the danger of throwing lighted matches, cigarettes, or cigar stumps away.

Fire Commissioner Johnson is taking admirable steps to give publicity to this offense, and taking into consideration the Equitable fire and the fact that a motor engine was just below this building it might teach a good lesson. The inscription upon the sign printed in large letters so that "all who ran might read," is as follows: "Careless throwing way of lighted matches, cigars and cigarettes, endangering life and property is a misdemeanor and will be prosecuted." If this could be put in every place where films are used it would do splendid work, especially if the offenders who smoke could be arrested. It would not be necessary to arrest all persons who are careless with their cigarettes, cigar ends and matches. A few arrests would be sufficient to warn all careless workers that their own arrest is imminent if they persist in their foolishness.

The New York Fire Prevention Bureau when it is in full operation, might strengthen its campaign against the foolishly throwing away of matches or cigarettes, by undertaking the enforcement of rules against smoking in factories, and other places of employment containing inflammable material, among which may be included the moving picture industry, and which now depend for enforcement solely upon the care and carefulness of employees. The whole moving picture industry is interested in the enforcement of such laws. We have often said that the smoker in the moving picture industry is the greatest criminal of the Twentieth Century, and as such, in whatever city, town, or hamlet he may be, he should be brought under the ban of the law, and his evil habits suppressed, so far as his contact with the celluloid film is concerned And now that it is possible to obtain non-inflammable film which promises to work well, the authorities should see to it that it is used, otherwise, the smoker must be eliminated.

On another page will be found a report of an explosion of bombs and the injury of actors resulting from such criminal negligence as referred to in the above.

MOVING PICTURES AND BOYS

QUESTIONS sometimes arise: What shall we do with our boys? Shall we give them dime novels? Shall we place in their hands the horribly revolting colored supplements of the Sunday magazines with their crude suggestions and ridiculously drawn and colored scenes (supposed to represent everyday life, which we parents know to be absolutely false)? Shall we send them on the streets where they can learn the evil of life quickly, or, shall we send them to the moving picture show?

These were questions that arose in our mind when we picked up the *Catholic News* and read therein one of the most scathing articles on the evils of moving picture shows it has been our lot ever to see. We do not know who is responsible for these articles or what venom possesses the writers to pen such falsehoods. The daily press,—some of the magazines,—(all except those that are subsidized by the exhibitors, manufacturers and others interested in the moving picture industry by supporting them with advertising seem to rise up and say that the motion picture is bad for the boys and girls of to-day.

Our attention was called to the meeting in Philadelphia where recently Professor M. A. Honline made the following estimate of the influence of moving picture shows:

"Boys go to these shows. There they see depicted various kinds of crimes, and learn how men are murdered and property is stolen. They not only learn these things, but they believe they, too, can do them, if the characters in the picture can. Such pictures should be suppressed."

One of the yellow journals had in their columns the reports of four murders with all their gruesome details, several flagrant divorce cases with all the nauseating evidence given therein, and several elopements, two burglaries with full instructions as to how they were done and a host of other material of beautiful elevating character for the young boy and girl to read with avidity, and then in finishing his editorial on the moving picture the editor had the audacity to say:

"But not only do the young learn in these cheap shows that life is full of movement, fighting and so on, they also find that vulgar intrigues is a part of the relation of the

sexes, and that hiding in closets is perfectly natural and dignified. In fact the social picture drama is more pernicious in its effect than the picture drama of adventure."

We would like to know where the honesty of purpose, and where the common sense of these editors and professors repose. We want to call to the attention of these writers and lecturers that most of the laws, fairly universal all over the country, bar children under sixteen years of age from visiting the moving picture theater, and we had sooner that children learn from pictures than from the written reports such as appear daily in our newspapers which ought to be censored in a far greater degree than our moving pictures.

In direct contrast to the above we have the New Jersey State Home for Boys showing moving pictures to the inmates. These have been adopted as an experiment in seeking to correct criminal tendencies in the boys. From the report of the Superintendent good results have been noticed within the past few months where the moving picture show has been a feature of the instructive work of the institution. This experiment has been awaited with interest by criminologists and social workers in more than one state. It has been commented upon by people who have a live interest in the social reformation of boys who have got beyond the control of their parents, and, how the newspapers can compare the two reports, and make them work with facts we do not know. Of course New Jersey State Home has eliminated wild west robberies, homicide and melodramatic subjects in a large degree, and has adopted only a genuine humorous film as a whole, believing that when a boy is laughing, and his mind is wrought up to a sense of humor, he cannot harbor criminal thoughts. We have been asked specially to request the manufacturers to manufacture pictures that will teach by inference, moral truths such as the minds of boys and girls can grasp, so that they may be used as the main instructive features in most exhibitions.

Reverting to the State Home again, experiments here have shown that the moving picture has the most powerful appeal to the young, either for good or evil, and if films tending toward self improvement are manufactured by the various studios there would be a great demand for them in every educational center in the land. Speaking a short while ago with a prominent exhibitor he told us that his best money making exhibitions, were those that were the most blase, some with a little bit of spice in them, tending to bring full houses, while educational subjects were very largely tabooed.

We questioned then, and we question still more enforcibly now, whether such a statement is true. Locality perhaps has a great deal to do with the clientele attending the theater, but in the main we have found that such pictures as Pathe's Weekly have done more to instruct and elevate and draw as patrons to a house people who never visited them before. Take one downtown theater in Park Row, New York, where Wall Street men, managers, clerks, and office boys flock to this house in the noon hour to see this film, and our contention is that once a supply is created that tends to uplift and instruct the populace, a far superior clientele will be attracted to the theater.

UNCLE SAM'S NAVY

It is not only interesting to our readers but everyone who has the welfare of the sailor boy at heart to learn that Uncle Sam has made provision for their comfort by supplying moving picture machines and films on sixteen battleships plying to various ports, and we gather from good information that when ships pass en route the reels are exchanged from one ship to the other, thus giving a fairly continuous moving picture show, to vary the monotony of the life on board. The selection of films was left to Chaplain Evans, who has been very much interested in our educational propaganda for some time and who on his return will give our readers full particulars on the education of the navy.

MOVING PICTURE OPERATORS' BALL GREAT SUCCESS

The entertainment and grand ball given at Tammany Hall on Friday evening, January 26th, was a most enjoyable and creditable affair, of which our friends the operators may well be proud, feeling that their efforts to entertain their guests were not in vain. The first part of the evening's program consisted of a series of excellent moving pictures which by the way, were projected by the Simplex machine, and a number of songs, fancy dances and entertaining sketches.

In their nicely arranged souvenir programs we noticed the greeting to the gentlemen as follows:

"Man in society is like a flower
Blown in its native bed; 'tis there alone
His faculties expanded in full bloom
Shine out; there only reach their proper use."
—*Cowper.*

And to the ladies:

"Auld nature swears, the lovely dears
Her noblest work she classes, O;
Her 'prentice han' she tried on man,
And then she made the lasses, O!"

The officers were as follows: John Stevens, President; Samuel Kaplan, Vice-President; Gus Durkin, Secretary-Treasurer; Joseph Basson, Recording Secretary; Moe Sollish, Business Agent; Theodore Greenberg, Sergeant-at-Arms. The Trustees were as follows: Robt. Saunders, Moe Sollish, Alex. Polin. The Arrangement Committee: John Ricards, Chairman; Frank J. Gillick, Secretary; H. N. Weinberger, Asst. Treasurer; Robt. Goldblatt, Simon Terr, D. Weinberg, Joseph Basson, Jacob S. Winck, H. N. Weinberger, Jas. Corrigan. On the Examining Board: H. N. Weinberger, Jacob Cohen, "Nuttie" Feinberg, O. Froelich. Reception Committee, Joe McAree, A. Mackler, H. Mackler, I. H. Gertler. Floor Committee: Robert Goldblatt, S. S. Atler, A. Kessler, M. Berkowitz.

The evening was pronounced most enjoyable by all present, with the hope that repetition may occur again in the near future.

American Films Popular in Winnipeg

W. T. Mallon, proprietor of a large theater in Winnipeg, Man, was a visitor in Chicago last week. Mr. Mallon has some interesting things to say concerning the advance of the motion picture business in central Canada.

"There are about fourteen houses in Winnipeg that might be classed as really first-class theaters," said Mr. Mallon. "Of these ten are Independent theaters and the remaining four are licensed houses. One notable feature in Winnipeg houses is the total absence of cheap vaudeville. Winnipeg people don't want it, so we add an extra picture. Another very noticeable thing is the fact that our patronage is of a considerably higher grade than you have here. The fronts of shows in Winnipeg are lined with automobiles, and the entertainments are conducted without so much of the boisterous element. The pictures made by the American Film Mfg. Co. have been quite popular in Winnipeg. Western pictures, principally Western comedies, are highly desirable, and we cannot get enough of them. I am using two Americans every week and wish I could get more."

Escanaba, Mich.—C. S. Sullivan has purchased the Royal Theater from the Royal Theater Co. and will furnish the best of moving picture shows.

Hartley, Ia.—Geo. Lehmann has opened in connection with his hotel a moving picture house.

MISS VICTORIA FORDE

Miss Victoria Forde, of the Nestor Western Company, and the subject of the above cut, is exceptionally clever in ingenue work. She has been on the stage since quite a child, and has had a particularly successful career on the

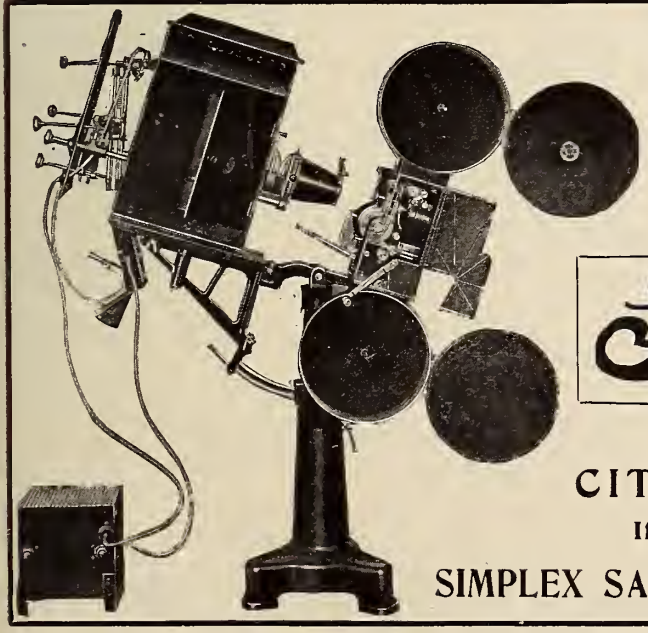
legitimate stage. She has been recently connected with Maxine Elliott, Chauncey Olcott and John Drew. Miss Forde, who has established a fine record for herself as an equestrian, has been with the Nestor since the early part of last summer.

Nevada, Mich.—The Majestic Theater has changed hands; John Nott, of Lansing, Mich., bought it back from S. J. Bowers.

SARAH BERNHARDT IN MOVING PICTURES

Mr. Max Anderson recently went to Europe to examine the pictures of Sarah Bernhardt, before they were released, or, before they made any arrangement to purchase what is considered to be the greatest scoop on the American market to-day. Dozens of manufacturers tried their hardest to secure this world renown actress to pose for them. Mr. Max Anderson is to be congratulated upon securing the rights of the Film D'Art in which she posed so magnificently. Further particulars will be given our readers next week. M. C. Anderson, Henry M. Zeigler, J. E. Brulatour, comprise the company handling this product. We recommend our readers to write for full particulars at once.

WHITE CLOUD'S SECRET
A Coming Nestor Release.



As Exhibitors say "Years Ahead of Other Machines"

EASIEST TO
HANDLE, THREAD and OPERATE
ABSOLUTELY FIREPROOF

Simplex THE PEER OF ALL PROJECTORS

No More Trouble With
CITY OFFICIAL INSPECTORS
If dealers misrepresent, send order to
SIMPLEX SALES AGENCY, 23 E. 14th St., New York

CHAMPION FILMS

Are you watching Champs? If you are, then you noticed the high class releases which have been consistently marketed!

TAKE THIS WEEK'S PRODUCT
as a fitting example

"The Merchant Mayor of Indianapolis"

RELEASED FEB. 19TH, 1912.

Here is a subject that will interest every man, woman and child on account of the theme, which deals with the cost of living. A present-day topic.

You surely ought to go and see our recent photoplays. They are clear and entertaining for the most varied audience.

FEB. 5th—"AVIATOR AND AUTOIST'S RACE FOR A BRIDE"

FEB. 7th—"A DIVIDED FAMILY"

FEB. 12th—"ROBERT G. FOWLER'S TRANS-CONTINENTAL FLIGHT"

FEB. 14th—"FOR HER FATHER'S SAKE"

This week's **WEDNESDAY CHAMP** is a sure-pop Comedy, so By Gum, nail it for certain.

"A WIFE'S DISCOVERY"

RELEASED FEB. 21st, 1912

An amateur theatrical rehearsal by a newly formed club excites suspicion in the mind of Dr. Harlan's better half and leads her off on an investigating trip to the club. What happens there is what you want to see, and if you don't take the time to see it, why you're the loser.

"SHERLOCKO AND WATSO'S ADVENTURES"

1ST RELEASE, FEB. 26th, 1912

This is the stuff that's going to win out.

The CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.

145 WEST 45th STREET NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

THE IMP CALIFORNIA RELEASES

Commencing with Thursday, February 29th, the Imp Films Company will release a series of pictures made by their Californian company, who have been working around Los Angeles several weeks.

The first of these pictures is entitled "The Rancho Rose," and is a strong dramatic offering, staged amid romantic and picturesque scenery. The quality of these pictures is superb, and the acting is singularly fine.

Director Grandon has made splendid choice of settings; the company have put their hearts into the work and the result is the completion of a series of strong subjects which will enhance the renown of the Imp films all over the world.

THE S. J. FRY FILM EXCHANGE

The American National Film Company, of 32 Boyleston street, Boston, has dissolved, B. O. Wetmore and E. W. Helley retiring. The business of film rental, machines and supplies will be carried on by S. J. Fry at the same address under the name of S. J. Fry Film Exchange.

BANCROFT'S RANCH IN MOTION PICTURES

The American Film Manufacturing Co. predicts a sensation for its coming release, entitled "From the Four Hundred to the Herd." This film centers about an English Lord, wealthy and quite love-sick over a bright American girl. Aside from the story itself, this picture promises backgrounds never before seen in American films, many of the scenes having been taken in and around the grounds and gardens of the famous U. S. Grant Hotel near San Diego, Calif. This hotel bears the enviable reputation of possessing the artistic touch of the landscape gardener in addition to the most beautiful of natural, tropical beauty. Later, the scenes are staged in the great ranch of Bancroft, the historian, thus utilizing to its fullest measure the astonishing possibilities in Southern California for the motion-picture manufacturer.

S. S. Hutchinson, president of the American Film Manufacturing Co., who has been visiting at the Western studios of the company at La Mesa, Southern California, returned to Chicago on Monday, February 5. Mr. Hutchinson was accompanied by his wife.

"GREATEST TRIUMPH IN THE HISTORY OF MOTION PICTURE PHOTOGRAPHY"

SARAH BERNHARDT

AND HER ORIGINAL COMPANY of ARTISTS in

"CAMILLE"

2 REELS. 2,275 FT.

DRAMA COMEDY

ATTENTION
State Right Buyer

Without question the greatest money making proposition in the history of motion pictures. A picture worth seeing once, twice, then again and again, an interesting entertainment from start to finish.

At an enormous expense and hours of persuasion, the Divine Sarah has consented to pose before the motion picture camera, in DUMAS' artistic success "CAMILLE." An achievement of the twentieth century.

ATTENTION
State Right Buyer

THIS MEANS THE GREATEST STATE RIGHT PROPOSITION EVER PRESENTED. AN OPPORTUNITY THAT COMES ONLY ONCE.

SARAH BERNHARDT in "CAMILLE" and MME. REJANE in "SANS-GENE" about two and one half hours interesting entertainment.

NOTE

These pictures are copyrighted and thoroughly protected against infringement, in accordance to the International Copyright Law.

Attorneys, House, Grossman & Vorhous, New York. Albert Mayer, Paris.

MME. REJANE

AND ORIGINAL CAST

"MME. SANS-GENE"

3 REELS. 3,050 FT.

STATE RIGHTS
CAN NOW BE SECURED
UNITED STATES
CANADA, MEXICO
CUBA, ETC.

ABOUT TWO AND ONE HALF HOURS OF THE WORLD'S TWO GREATEST ARTISTS IN THEIR MOST SUCCESSFUL PLAYS. . . .

NOTICE—A full and complete line SPECIAL Pictorial Paper four colors.

COURIER CO., New York

FOR FULL PARTICULARS

FRENCH-AMERICAN FILM CO.

403 TIMES BLDG., NEW YORK

NOTES OF THE WEEK

'Tis said that in England that invisible but precious line which has for years separated the music hall from the legitimate stage is now almost erased. Also the moving picture shows are causing somewhat of a flutter in English theatrical circles.

* * * *

Aviator McGill, with a Burgess machine equipped to take moving pictures at a height of 3,000 feet, is prepared to demonstrate the feasibility of aerial motion picture photographs as an adjunct to military operations. Cap. Paul Beck, of the United States Army, will report the result from the Dominguez field meet.

* * * *

The following moving picture enterprises have recently filed articles of incorporation with Secretary of State Lazansky, at Albany:

The Newbridge Theater Company, Inc., New York City.—To maintain theaters, produce plays, vaudeville and moving pictures. Capital, $3,000. Directors: Max Rothbard, Minnie Rothbard, 2295 Second avenue; Rose Gordon, Summit Hotel, New York City.

Fort Tyron Amusement Company, Esopus, N. Y.—To engage generally in the amusement business, offering dramatic and moving picture performances. Capital, $100,000. Directors: Thomas Adams, 39 West 129th street; Charles Marks, 460 West Thirty-fourth street, New York City; Franklin Bien, Jr., Englewood, N. J.

Photo-Drama Motion Picture Company, Inc., New York City.—To conduct a motion picture film business and operate theaters. Capital, $3,000. Directors: William Devey, 55 West Twenty-fifth street; Pierce Kingsley, 207 West 109th street; L. M. Koster, 617 West 144th street, New York City.

General Film Publicity and Sales Company, New York City.—To deal in supplies necessary for carrying on the moving picture business. Capital, $500. Directors: Louis H. Cohn, 452 Fort Washington avenue; Hans August Spanuth, 455 Fort Washington avenue; Sol. A. Cohn.

* * * *

Moving pictures are the chief attraction in the way of entertainment in the Canal Zone, a different class of pictures being shown in different parts of the Zone to suit the tastes of the patrons of the respective theaters.

* * * *

The Eclair Company of America are following up the splendid reputation which they have made for themselves by changing their former trade mark to one emblematic of fame. This will be noticed in their advertisement and synopsis in this issue.

* * * *

The fire which broke out in the Gem Moving Picture Theater, Cleveland, on Tuesday, January 24th, is believed to be of incendiary origin, coal oil and gasoline being found near scene of blaze.

* * * *

At a gathering of the First Congregational Brotherhood held recently at Gardner, Mass., and presided over by President Geo. A. Swallow, it was decided to raise funds for the installation of a moving picture machine in the church for use on Sunday evening and at other times. Since then the sum of $400 has been raised for the purpose.

Fine views of the ice boating and skating at Red Bank were taken recently by the Edison Moving Picture Company.

* * * *

A new moving picture theater was opened in the Whitehead Building, Main Street, New Brunswick, N. J., on Saturday night, January 27th, by Armstrong and Allgair.

* * * *

The mayor of Youngstown, Ohio, has stipulated that moving picture shows shall not open on Sundays until 12.30, and shall stop selling tickets at 9.30, also ostentatious advertising and automatic music is prohibited. The object is to confine shows only to moving pictures.

* * * *

It has been stated by a German inventor that next summer will find us viewing motion pictures in the broad daylight.

* * * *

One of the largest and best equipped moving picture film manufacturing plants of the country is to be established along Bayou St. John, New Orleans, La.

* * * *

Switched in between the leadliners and the moving pictures of a vaudeville show a young society leader gave a talk on woman suffrage on the stage of a Pittsburgh theater the other day, and, as the dramatic writers would say, she scored a distinct success with her "act."

* * * *

It is estimated that in the average city one out of every twenty attend moving pictures, and in New York City one out of every ten.

* * * *

The third moving picture theater in Toppenish, Washington, is to open in February. The firm of McDonald & Houghton has secured a room on East Toppenish avenue, which will be rearranged and equipped immediately.

* * * *

Valley City, N. D., is to have a new moving picture and vaudeville theater.

* * * *

Mr. Archie M. Cox, Salt Lake City, severed his connection as manager of the Garrick Theater there on Saturday, January 27th, to undertake the management of a chain of moving picture theaters belonging to the Los Angeles Amusement Company.

* * * *

Woman censors of Harrisburg, Pa., give good reports of theaters recently inspected with very few exceptions, the majority of the films meeting with their approval.

* * * *

An American consul in a Mediterranean country reports that an American is going to open a vaudeville house in his district, and that he plans attaching a moving picture show and a roller skating rink to the theater.

* * * *

At the Y. M. C. A. service at the Academy of Music, Reading, Pa., on Sunday, January 28th, moving pictures and colored views of "China's Great Awakening and Revolution," by the Oriental Traveler, Dr. Frederick Poole, were shown.

* * * *

Moving pictures have been taken by the Eastern Film Company of operations at the Follansbee Tin Plant at Steubenville, Ohio.

Yonkers is to have a new $200,000 theater, to be built by a company organized yesterday by George H. Brennan. A site has already been decided upon on Getty Square. The policy of the playhouse will include vaudeville and moving pictures. This is Mr. Brennan's second venture outside of regular dramatic management. He recently concluded an arrangement with the Kinemacolor Company of America for the production of the entire play of "The Clansman," which he controls in motion pictures.

* * * *

The Yerka Improvement Club, Yerka, Cal., are taking steps to have a semi-weekly display of moving pictures. They are to be both entertaining and educational. The children and young people of Yerka are looking forward with pleasure to the completion of the plans.

* * * *

After extended conference between managers of moving picture shows and representatives of the Woman's Civic League of Birmingham, Ala., an agreement has been reached whereby those managers who are willing to comply with the views of the League will be given public endorsement, through a film to be displayed at each performance. The managers agree to keep lights burning in the theaters, to prevent loitering about their places, to eliminate all vaudeville, and to eliminate all suggestive or improper films and songs.

* * * *

Already private schools are installing moving picture machines. A new public school building in Connecticut has a special motion picture hall attached. And elsewhere the attention of educators is turning seriously to this new weapon of instruction.

The University of Wisconsin, however, has gone a step further, and has taken definite measures to incorporate the moving picture machine into its educational extension work.

* * * *

Contrary to statements made in a number of other cities regarding the decrease in the patronage of libraries owing to moving picture shows, Lorin E. Ripley, librarian of the public library of Sacramento, Cal., states that his accounts show a decided increase in the children's department.

* * * *

At a meeting of the Council of Jewish Women held Sunday afternoon at the Republic Theater, motion pictures illustrating Bible stories were shown.

* * * *

The Victor Animatograph Company at Davenport, Iowa, has been organized with a capital stock of $100,000; for the manufacture of moving picture machine for home entertainment, and also a number of other smaller inventions.

* * * *

The Motographic Publicity Service, South Bend, Iowa, has incorporated with a capital stock of $15,000 for the purpose of manufacturing films for advertising purposes. Directors, C. J. Allardt, S. D. Moran and Dala Rowe.

* * * *

Mr. Blache, of the Gaumont Company, left this week for a trip to the North and South along the Atlantic border in behalf of the company.

* * * *

Mr. A. K. Greenland, publicity man of the Gaumont Company, is absent on a business trip through the Middle West, visiting the chief film centers in the itinerary of the company.

* * * *

The marriage of Miss Wynonia Thomas to Mr. Eddie James Sparks, manager of the Bonita, Mojeska, and People's theaters, Augusta, Ga., which are controlled by the Southern Amusement and Supply Company, Birmingham, Ala., took place on Saturday, January 27, 1912, at one o'clock p. m.

* * * *

The recent accident at Creedmoor, L. I., was a most deplorable one. That a man should even run the chance of losing his sight through the careless action of a curious onlooker, and that action being indirectly due to the deadly cigarette, to which so many of our young men are slaves is almost more than ordinary human nature can abide with composure.

True, every precaution should have been taken by those in charge to see that bystanders were kept entirely without the range of the performance of the moving picture company, who were a few days ago holding forth at Creedmoor, when the accident happened. It is, in our opinion, up to the manufacturer, director, or whoever is the responsible person in such cases, to do their utmost to protect the human flesh and blood that is doing service in the silent drama, especially where there are explosives of any character used.

The latest report, however, is that Henry Hoffman, of Jersey City, the young man so seriously injured in the accident, will in all probability recover his sight, for which indulgence on the part of fate we must all feel truly thankful with him, and continue to hope that in future more care will be taken by all parties concerned.

* * * *

Mabel Taliaferro, who electrified Broadway in "Lovey Mary," and "Mrs. Wiggs of the Cabbage Patch," "Polly of the Circus," etc., is appearing in the photo play "Cinderella."

* * * *

That motion picture shows are totally dissimilar to theatrical performances was upheld in the decision brought by the court at Beaumont, Tex., with regard to the operating of picture shows on Sunday. In consequence of this decision the picture shows are being operated on Sundays as usual.

* * * *

The moving pictures which were taken at the Nashville, Tenn. Penetentiary, on the occasion of the recent visit of Governor Hooper to that institution, depict scenes of pathos, where the shivering convicts, some with hands hidden in their pockets from the biting cold, and others with hands covering their faces so as not to be known, filed past the camera.

* * * *

On Tuesday, January 23d, the new Criterion Theater, Ames avenue, Rutherford, N. J., entertained a theater full of invited guests at its initial performance on that evening. The theater was formally opened to the public on Wednesday, the 24th. This theater is a model structure as regards both convenience and construction, reflecting great credit alike on its owners, W. W. Vick, J. T. Collins, and T. E. Lawrence, and its builder, D. S. Goss. The new playhouse will seat about 700 people It is a fireproof construction and is both commendable and handsome.

* * * *

"The Ascent of the Matterhorn" is a wonderful scenic film from the Itala. Nothing more significant of the grandeur of which Nature is capable in her catacluemic moods than the gorgeous mountain scenes depicted in this reel of film—a wonderful study in mountain climbing.

* * * *

"Duck Hunting," also of the Itala, is very fine.

* * * *

"The Signal Code," from Thanhouser, is a cleverly constructed story woven around the signal code of the United States Navy. The young lieutenant of the Navy who falls in love with the pretty young countess, who proves to be a foreign spy, is inveigled by her into showing her the signal code book, which she carries away with her in spite of his appeals to her to relinquish it. She carries it to her accomplice, but one of the Navy men, who has witnessed the theft, follows on the footboard of the automobile carrying the pair and steals the book from the handbag of the countess when in an unguarded moment she allows it to hang over the side of the machine, placing a brick in its place. The consternation of the pair on discovering that they have been thwarted in their plans is great. The missing book is restored to its accustomed place and the last that is seen is the fleet going past Governor's Island.

THE EVOLUTION OF THE ORGAN INTO THE ONE MAN ORCHESTRA

By Robert Grau

WILL science replace the musician in the flesh so that the utilization of large orchestral bodies can be dispensed with?

There is one man who not only believes this is to be the record of to-morrow, but he has already demonstrated in a most emphatic manner that this achievement has already been accomplished; that there are many others who believe that Robert Hope-Jones with his Unit Orchestra has solved the greatest of musical problems is evidenced by the statement that one great theatrical firm has given an order for the installation of "the Unit Orchestra" in all of their theaters throughout the country, a total cost of one million and eight hundred thousand dollars being involved.

Whoever had the temerity to assume that the day would come that the old time church organ would become so potent a musical attraction that it would be regarded as a rival of the moving picture in drawing crowds? One man, however, an electrical dreamer, with a passion for the organ, made the effort his life work and in the last two years he has seen his dream evolve to a state of reality. Thousands heard the Unit Orchestra at the Auditorium, Ocean Grove, N. J., where it was regarded as the Eighth Musical Wonder of the world, but since the day the Unit Orchestra was revealed at Ocean Grove the inventor has added to its musical value, and a few weeks ago, having made up his mind that preparation had been achieved, decided to test its capacity as an attraction with the public.

A series of sixteen recitals was arranged for the Baptist Temple on North Broad Street, Philadelphia. The prices of admission were 25 and 50 cents. At the first concert a few hundred persons attended out of pure curiosity; the patronage, however, increased until, near the close of the series, thousands were turned away unable to obtain even standing room; in fact, the police had to be called out to disburse the crowds.

The "popular" side of the "one man orchestra" so appealed to such philanthropists as Andrew Carnegie and Charles M. Schwab, that they at once became interested.

The Unit Orchestra in use at Ocean Grove cost $25,000, and the cost of the different sizes vary from that sum down to $5,000.

To describe this unique invention is not an easy task, and as electricity plays the most important part in its construction, the modus operandi is not conveyed to the lay reader without a resort to technical verbiage. For centuries tone was produced in organs in two ways only, from whistles and from pipes, or brass tongues associated with pipes known as Reed pipes.

In the Hope-Jones Unit Orchestra the diaphone is the chief stop—that upon which the whole tonal structure is based. In the "Orchestral" department there are stops, and these are of great variety in power and tone color, including wonderful representations of the orchestral oboe, the clarinet, the oboe horn, the trumpet, the violin, flutes, and other imitative stops.

There is also a "percussion department," and the instrument in Grace Baptist Temple is unique in having the first complete percussion department ever introduced into any organ.

The tones from the nine stops of this department are produced by percussive means, nevertheless some of these tones are sustained or continuous sounding. By judicious use some most delightful and artistic musical effects can be obtained from these stops, more especially when they are combined with those belonging to the "flute" or "reed" families.

The stops are brought into and out of action—not by the usual drawstop handles—but by a double set of "stop keys" arranged convenient to the player or organist in an inclined semi-circle. These are variously colored so that the performer may readily distinguish between the different classes of tone.

Most of the stops can be drawn independently on any of the keyboards or on the pedals. There are three balanced swell pedals for controlling the expression, and these can be operated either by foot or finger. Each pedal is connected with an "indicator and controlling key" fixed on the lower edge of the music desk; this key shows the position of the expression pedal at all times and (being electrically sensitive) moves the pedal directly as it is pressed by the finger in either direction.

The console or key desk, from which the organ is controlled by electricity, is located in advance of the instrument. This console is provided with four sets of keys for the hands and one for the feet. The upper keyboard has the expressionless touch hitherto deemed inseparable from the organ, but each of the keyboards, including that for the feet, is provided with the "double touch," and the lower manual keyboard has also the "pizzicato touch."

The introduction of these touches which enable a performer to secure expression and change of tone color from the fingers, entirely alters the character and scope of the organ as an instrument. Its dignity and grandeur remain, but the power of accent and rhythm is for the first time introduced; instead of being a cold and impassive instrument it now becomes warm, emotional and flexible.

The Baptist Temple organ has 109 stop keys —to help in operating these 37 adjustable double touch thumb pistons are provided, and located between the various keyboards. Pressing these with ordinary force results in the manual stops alone being changed, but by exerting much greater force an appropriate selection of pedal stops and couplers can at the same time be secured.

For independent control of the pedal department a double touch "suitable bass" stud is provided below each keyboard. These secure automatically a bass that is exactly suitable not only in power but in quality of tone.

MOVING PICTURE EXHIBITORS OF MICHIGAN

Alfred H. Saunders, Editor Moving Picture News:

Detroit, Mich., January 24, 1912.

Dear Sir—Please insert the following letters in your valuable paper. At a special meeting of the Moving Picture Exhibitors of Michigan, held in Lansing, on Monday, January 8, 1912, matters of much importance were taken up. The main object of the meeting was to arrange for a final decision regarding Sunday shows, as it is the object of the Michigan exhibitors to assist one another when possible, especially in such matters as this. Each member of the association contributed $5.00 toward a fund so that the cases of the Lansing exhibitors, who have been found guilty of Sunday opening can be taken to the Supreme Court where a final and favorable decision is hoped for. As this was the first instant where financial assistance was required of members throughout the state it is with pleasure we announce that all members were most happy in giving their individual share. They also decided to incorporate and the officers instructed to that effect.

PETER J. JEUP, President.
W. LESTER LEVY, Secretary.

Detroit, Mich., January 24, 1912.

To the Moving Picture Exhibitors of Michigan:

You are hereby notified that A. L. Rule, has been appointed organizer for the Moving Picture Exhibitors of Michigan, who will call upon the Exhibitors throughout the state and explain the objects and benefits to be derived by becoming a member of the Moving Picture Exhibitors of Michigan.

Upon showing proper credentials he is authorized to collect the admission fee of $5.00 for each house and dues at the rate of $5.00 per year, payable not less than quarterly.

Mr. Rule is reliable and responsible for this amount as he has been placed under bond in a surety company, so you are secure in giving him your application and paying for same as we will be responsible for the amount.

This is an incorporated association, and affiliated with the National Exhibitors League of America. It is the object of the Michigan exhibitors to make their association one of the largest in the country; there is no reason why you should not join the Michigan exhibitors' association, since it is only a question of time when matters of National importance to the exhibitors will be an issue throughout the country, consequently it is necessary that every exhibitor in Michigan join the Moving Picture Exhibitors' Association of Michigan. Our next convention takes place in Muskegon, Michigan, July 9-10-11, 1912, which will be followed by the National Convention in Chicago, shortly after.

PETER J. JEUP, President.
W. LESTER LEVY. Secretary.

A RIGHT GALA EVENT

One of the finest entertainments of the season was given by the members of the Exhibitor's League on Monday, the 29th, at Palm Garden, 58th Street and Lexington avenue, New York City, followed by a ball at which hundreds of merry-makers enjoyed themselves to the full.

It has never been our pleasure to attend a more enjoyable event nor one which augured more for the success of the independent manufacturers of moving pictures.

The early portion of the evening was occupied with a series of excellent motion pictures from leading Independent firms, and selections of music, recitation and comedy sketches from a number of talented moving picture actors and actresses. The little "Thanhouser Kid"—little Marie Eline Thanhouser—scored an instantaneous hit in her numbers. This sweet little girl surely is a winner with her quaint, old-fashioned manners. Miss Delphine Warner and the Messrs. Harry Benham, Chas. M. Seay, Leo Herbert White and Maurice Costello all pleased the audience to a finish, but—with apologies to the others—when the audience was asked near the close of the entertainment, who now they would like best to see, the building fairly rang with cries of "Bunny! Bunny!" And Bunny promptly appeared amid a storm of applause, keeping thereafter the audience in rears of laughter for some time. That's what it is to be fat and popular!

The Champion Company, pleased with their cleverly enacted farce, "Tables Turned" and the Powers Co. brought down the house on account of the vivid reality of the nature of the sketch which they put on, and which brought home only too strongly to many in the assembly the vissitudes of the rehearsal and photography of a scene in a picture play.

The moving pictures which were without an exception fine specimens of the industry, were applauded vociferously, and surely the "silent players" who were there to see themselves must have felt at least some satisfaction from their usually unapplauded efforts. Unfortunately several of the manufactories were not represented on the screen on account of the officious house officials cutting off what Dr. Lamberger jocularly termed "the juice." This fact naturally caused some little dissatisfaction among the manufacturers, who however covered their chagrin most manfully and good-naturedly. The following is the program in the order in which it was carried out:

PROGRAM.

MOTION PICTURE EXHIBITORS' ASSOCIATION.

1. Overture—Princess Columbia Phonograph Company Orchestra.
2. Eclair Film—Alcohol.
3. Pete LaMaire; Edison Phonograph Yodler and Mimic.
4. Imp Film—"The Worth of a Man."
5. Popular Ballad—Killarney and You—William Corcoran.
6. Bison Film—The War on the Plain.
7. Song—"The Nightingale"—Delphine Warner.
8. National Film—Lieut. Ross and the Stolen Battleship.
9. Charles M. Seay, Comedy Entertainer (Edison Company).
10. Harry Benham (Thanhouser Co.)—Tosca's Boodby.
11. Leo Herbert White (Powers Co.) Dramatic Recitation—"The Old Legit."
12. Thanhouser Film—"As It Was In The Beginning."
13. Little Marie Eline, The Thanhouser Kid in Recitations—The Two Marionettes; Little Orphan Annie.
14. Maurice Costello of Vitagraph Company of America—Recitations and Stories.
15. Gaumont Co.—Heaven's Messenger.
16. John Bunny, Vitagraph Company of America—Humorous Monologue.
17. Farce—Tables Turned—The Champion Players.
18. Champion Film—For Her Father's Sake.
19. Film Production—Just a plain rehearsal—By the Powers Co. (Powers Players): Jack O'Brien, Director; Miss Frichie Powers, Mr. Bud Williams, Mr. Victor Hugo, Mr. Dane Wall, Mr. Ned Sullivan, Mr. H. White, Mr. Leach, Mr. Nicholas, Miss Leach.

Introduction of the Officers: Sam Trigger, President; Harry J. Jacobs, Vice-President; Sidney Ascher, Secretary; Arthur D. Jacobs, Treasurer; Dr. Lamburger, Chairman of the Entertainment Committee; H. W. Rosenthal, Chairman of the Reception Committee; Tobias A. Kappler, Counsellor.

The Exhibitors' League may feel justly proud of their efforts. The hall was taxed to its utmost capacity with radiant guests. The different manufactories were repre-

"That Thursday AMERICAN Has No Competition"

WRITES A DELIGHTED SOUTHERN EXCHANGE. And a second's glance at the list of Thursday AMERICAN'S for the past six weeks will show you why.

But it's Ancient History Now.

Note the coming AMERICAN releases. "The Grub-Stake Mortgage," February 8th—"The Innocent Grafter," Thursday, February 15—and, above all, the timely, dainty, enticing

"A Leap-Year Comedy"

Scheduled for you on Thursday, February 22nd.

CHEMICALLY TREATED FILM doesn't become BRITTLE and Crack. AMERICAN FILM is secretly treated in such a way as to add greatly to it's normal life. Can go through more machines, be rented to more theatres and still retain its famous PHOTOGRAPHIC QUALITIES better than any other make of picture.

ADD TO THIS the charming, brilliant stories that have made the name AMERICAN synonymous with "class."

PLUS the fine stretches of California Country, great plains, orchards, awe-inspiring mountains, etc., made an essential part of all AMERICAN PRODUCTIONS—

AND YOU HAVE the superlative in motion-pictures—the "BEST" in every sense of that big word.

COMING "AMERICANS"

"THE REAL ESTATE FRAUD"
(Release Feb. 5th. Western Drama. Length 1000 feet.)

"THE GRUB-STAKE MORTGAGE"
(Release Feb. 8. Western Drama. Length 1000 feet.)

"WHERE BROADWAY MEETS THE MOUNTAINS"
(Release Feb. 12th. Western. Length 1000 feet.)

"THE INNOCENT GRAFTER"
(Release Feb. 15th. Western. Length 1000 feet.)

"SOCIETY AND CHAPS"
(Release Feb. 19th. Length 1000 feet. Western Comedy.)

"A LEAP-YEAR COMEDY"
(Release Feb. 22nd. Western Comedy. Length 1000 feet.)

"THE LAND BARON OF SAN TEE"
(Release Feb. 26th. Western. Length 1000 feet.)

"AN ASSISTED ELOPEMENT"
(Release Feb. 29th. Western Comedy. Length 1000 feet.)

The American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

sented in the front boxes of the balcony from which hung pennants with the name of each. The hall was prettily decorated for the occasion and altogether the affair must be termed a huge success; and we understand much of the credit of the success of the entertainment is due to the efforts of the energetic chairman of the Entertainment Committee, Dr. Lamberger, who has already proven himself one of the best hands of the moving picture exhibitor.

THE TABLES TURNED

Imp Release Feb. 17, 1912

In "The Tables Turned," a young woman resorts to the old artifice in order to get level with her husband whom she suspects of flirting. He does not flirt, of course; the

poor man is only being interviewed by a lady client. But his jealous young wife does not know this, and at the instigation of her maid she pretends to be insane, and a pretty how-de-do she creates in the house. When hubby arrives home he is at first mystified, but is put wise to the position of affairs by the commercially minded maid who wheedles a few dollars out of him for the suggestion that he should go mad. So mad he goes, despoiling the home and really alarming his yife.

An unlooked-for development is the conveyance of the husband to a sanitarium, where he is seriously treated.

His experiences are not of the jocular order; far from it. The attendants use him brutally, so much so that in the end he is placed in a tub of ice, and guarded by an attendant of a most ferocious demeanor. The wife has turned the tables to good account, indeed. However, her representations to the keeper of the sanitarium prove effective, and her poor husband is released. The story ends with the reconciliation of the couple in the bathroom.

Miss Cummins acts very energetically as the wife; King Baggot is the husband, who undergoes the varieties of sufferings, and William Shay is the suave, imperturbable keeper of the sanitarium.

WM. J. BURNS, WORLD'S GREATEST DETECTIVE, ENTERS THE FILM FIELD

There will be no more infringement of copyrighted films according to William J. Burns, the world's most noted detective, who has entered the film field in the interests of the Monopol Film Company, who are releasing to state right buyers the latest European sensation, Homer's "Odyssey," a tragic portrayal of the greatest epic poem in all the world's literature.

The bringing in of Mr. Burns with his world-wide reputation has electrified the film industry. It is the one topic of discussion to-day in film circles. It is the inception of a new era. Those who have thousands of dollars invested in motion photography and its branches have suffered from piracies, dupers and infringers. Through Messrs. Powers and Craft a new copyright bill was legislated which provided for a jail sentence and heavy fine for film thieves. Then came the question of getting the law's enforcement into positive action. This was engineered by Frank Winch, who enlisted the services of Wm. J. Burns. Winch and the detective are old friends, and the deal was easily and quickly arranged.

That the Monopol Film Company is determined to stop infringement on the "Odyssey of Homer" may be further evidenced by the following letter:

Treasury Department,
Office of Secretary,
Washington, Jan. 13, 1912.

Monopol Film Company,
145 West 45th Street,
New York, N. Y.

GENTLEMEN:

The Department is in receipt of your letter of the 6th instant stating that you are advised that an effort will be made to import into this country certain piratical copies of a moving picture film entitled "Homer's Odyssey," or the "Adventures of Ulysses," which you claim is copyrighted, and requesting that the collectors of customs at the various ports be notified in order to prevent the importation of such piratical copies.

In reply, I have to advise you that as collectors of customs are furnished with printed catalogues of the titles of articles deposited and registered for copyright in accordance with section 57 of the Copyright Act of March 4, 1909, it is assumed that all piratical copies of copyrighted articles will be refused admission as prohibited importations without special instructions from the Department. However, the attention of the collectors of customs at New York, Philadelphia and Boston has been invited to your claim that the film referred to is copyrighted and appropriate instructions issued to them in regard thereto.

Respectfully,
(Signed) F. M. HALSTEAD,
Chief, Division of Customs.

Yet more—within a few days the announcement is expected from Washington, D. C., that the Post Office will take the matter up and declare a ruling on the misuse of the United States Postal Laws.

With Homer's "Odyssey" protected by the United States Federal Government copyright laws, the Collectors of Customs on the alert for importations of the film, the Attorney General of the United States ready to bring action under the Interstate Law, the Post Office at work on a ruling of misuse of mails and to top it all off with William J. Burns and his thousand offices everywhere on the alert, it would certainly seem that Homer's "Odyssey" will go to the state right buyers as no other film has ever gone before—absolutely protected. To Messrs. Powers, Craft and Winch, the film world at large is indebted for the greatest achievement ever chronicled in the industry.

The big arm of P. A. Powers reached cautiously over the fence of the Lubin coop of prize entries, and back with it came the daintiest of the dainty.

You'd never guess who—no, sir! She's pretty as any oval-faced doll you ever saw, with a pair of eyes that grasp; then they hold, and arrest, and finally hypnotize. They're wonders. She's petite, with a battery of tricks of expression all her own—and she does play them, too. Well, she's with Powers now, and you're going to see her in some wonderful pictures. P. A. Powers says "good ones"—he's modest. Anyhow, she will be in them, right in front, where you can see that wonderful face in its wonderful expression.

Oh—almost forgot! She's Miss Ethel Elder.

BACK TO THE WOODS

A Harrowing Tale—With a Moral

By Horace Vinton

An elaborately gilded frog on the glass panel of the office door first attracted the eye, underneath which appeared, in ornate lettering, a sign which read:

THE DORMANT COMPANY

Manufacturers and Producers

of Comedy, Dramatic and Industrial Motion Pictures

IT was not intended that the name should be in any way significant of the trade mark, but by a singular coincidence the financial sponsor was of French extraction, his cognomen being D'Ormant, and when the sign writer was called to paint the name on the door he inadvertently omitted the apostrophe, and the company was known forever after as the Dormant Company.

The suite consisted of two offices. The outer being utilized as a general business office, and the inner as a sanctum for his August Majesty, the General Manager.

In the center of the outer room a mimeograph was working vigorously, attended by Susie Corrigan, the pretty stenographer, assisted by "Buck" McCann, the gum-chewing office boy.

There was a lull in the proceedings while "Buck" shifted his gum from one cheek to the other and ventured the remark:

"Maury Owens and Myrtle ought to be here sometime dis mornin', dey left Chicago night before last."

"Yes! And a precious pair of four flushers they are. It'll be many a long day before they get another engagement like the one they had with this company."

"Ah, I don't know, dem bluffs seem to go in de business. Gee! but dere a pair of beauts: t'ree hundred and fifty a week, and didn't know how to nurse it!" exclaimed Buck, as he fed the machine another sheet.

"I wish I could get a chance like that!" continued Susie, with just a tinge of envy in her tones.

"You! Ah, remove de halo and climb down out of de clouds or you'll be posin' fur an angel in a 'close up!'"

A look of indignation from Susie followed this facetious blending of vapory thought and tougher diction and she was about to reply when the clang of the elevator, followed by the opening of the office door, arrested her attention. A narrow-faced man entered.

"Mr. Webb?" inquired he.

"He's not in, call later!" answered Susie with well-studied indifference, as the mimeograph clicked on.

As the visitor turned to go, Buck again shifted his gum, stuck his tongue in his cheek, uttered a sound like the popping of a ginger beer bottle, jerked his thumb toward the door of the inner sanctum and grinned knowingly. As the visitor made his exit, Buck asked:

"Who's dat guy, anyhow?"

"Oh, it's one of those scenario peddlers!" carelessly replied Susie.

Presently Gilbert Webb, the general manager, emerged from the inner sanctum and inquired:

"Who was that?"

"That scenario writer who called the other day. I knew you did not want to see him, so I said you were out."

At this juncture the conversation was interrupted by the entrance of a very young woman accompanied by a man of uncertain age. We say uncertain advisedly, for his mature bearing and assertive manner were at variance with his carefully creased trousers and youthfully cut clothing.

No sign of recognition was apparent, and while the trio exchanged cold and meaningless glances, Buck snickered, while Susie tried to suppress him with an indignant frown of caution.

"So, you're here?" coldly inquired Webb.

"Yes! We're here!" answered the male contingent. "What do you think we are, anyhow, a pair of boobs?"

Pointing toward Susie and Buck with a deprecatory gesture the general manager opened the door of the inner sanctum and Maurice Owens and little Myrtle Thornton, his wife, the three hundred and fifty dollar per week leading man and woman of the Dormant Company entered.

As the door closed, Buck doubled up in a mock effort to smother his laughter as he croaked:

"Dere'll be hell in dere in a minit!"

With a suppressed shriek of reproof, Susie angrily replied:

"How dare you use such language in my presence!"

"Ah! Cut it out!" (With emphasis.) "Cut it out! Ever since you walked on in dat ball room scene in de last picture, because dey happened to be shy a dame, you tink you're it! You're jest like de rest of 'em, de minit dey gets dere mug on de screen it's all off!"

"Well, I made good, anyhow. You bet I'm going after it good and strong now. I'm tired of office work. Then look what the papers said about me!"

"De papers! De papers! You make me tired! It's dat gush wot makes 'em all dippy. If dese wise guys in de bizness would cut out all de 'bull' dey t'row at dere actors dey could cut down a bit on de salaries."

With this final burst of logical reasoning oral hostilities ceased and the mimeograph's click could be heard in the prevailing silence.

In the general manager's office another wordy conference was in progress.

"What's the trouble with you people!" asked Webb, with some show of asperity. "Do you think you are treating us fair, after all we've done for you!"

"All you've done for us! Well, I like your nerve!" hotly rejoined the young woman. "What have you done for either Maury or I?"

"What have we done! What have we done!" almost shrieked Webb with growing anger. "Why, we've made you the most talked of people in the film business!"

"Yes you have!" drawled Owens. "We had a reputation long before you came and pulled us away from the 'Fluke' Company."

The general manager regarded the pair with a look of extreme disgust at this outburst, and as a balm to his wrath, he arose and paced the floor to assuage his pent-up feelings.

Silence reigned for a brief period and he again resumed his seat.

"What was your grievance?" asked Webb.

"Well, it was like this," began the husband.

At this point the wife broke in.

"Wait a minute, Maury, let me tell it!"

"Now please don't butt in!" interrupted Maury with a look of reprimand at his wife. "We were working in that comedy, you remember the last one you sent us, and that dub of a director, Jim Collin——"

At this point, Myrtle again interposed:

"He put that big slob of a blonde Swede woman——"

"Oh! for the love of Mike! Can't you be quiet!" exclaimed Maury.

With a wounded expression Myrtle again subsided, while Maurice continued:

"Well, he put that Jansen woman right close to the camera and Myrtle opposite at the same table in the café scene. Myrtle wanted him to change the situation and he told her to be kind enough not to interfere. Well, one word led to another and finally Myrtle remarked: 'I'll have you understand that I am the attraction of this company, and things must be done in my way.' Then everyone in the scene gave the director the laugh."

"Are you sure it was the director they were laughing at?" quietly asked Webb.

"Why of course!" answered Owens haltingly, the facetious rejoinder of the general manager suddenly dawning upon him. With evident embarrassment he moved uneasily in his chair as he continued: "Anyhow, we were out of place with that bunch of 'rubes,' so we packed our trunks and skidooed!"

"Don't you think that was treating us a little unfairly?"

"No! Why?"

"We have spent quite a good sum of money exploiting your wife and self, have paid you a liberal salary for your services, and it looks only fair to us that you should have made some effort to maintain discipline instead of causing disruption," remarked Webb.

"Oh, pshaw! All this talk about discipline is rot! You know how you ran after us when we were with the Fluke Company. We had offers galore at the same money you paid us, but we gave you the preference," Maury continued, with an air of lofty patronage.

"Then you don't place any value on the prominence we have given you, or credit for bringing you to the attention of the public?"

"Not so you could notice it," laughingly rejoined Maury.

Myrtle, who sat peeved though passive, since the rebuke from her husband earlier in the conference, suddenly recovered her composure and broke in:

"Why our pictures were in every paper in the country and long notices telling how great we are, long before we came to the Dormant Company. We know how strong we are, and don't need to be reminded of it! You don't think the papers would say all that about us if it wasn't true?" concluded Myrtle, with self-contained assurance.

Webb gazed intently at the pair with an expression of hopeless pity at their shallowness. In his mind affairs had reached a crisis. He was a man of discernment and splendid business acumen. The Dormant Company under his administration, had been enormously successful from the very beginning, he had given much prominence to the fact that they had succeeded after untiring efforts and at great expense in securing the services of Maurice Owens and his wife, little Myrtle, and he feared their retirement might reflect upon his hitherto unquestioned judgment. It was this contingency alone that caused him to hesitate before bringing matters to a culminating point.

"Then you wish to leave us?" he suddenly asked.

"Yes! Except in certain conditions!" answered Maurice.

"What are they?"

"That you change your director——"

"And let that woman Jansen out!" snapped Myrtle.

"So, that's the stand you take!" hotly rejoined Webb. "Well, I'll do neither, so it is useless to prolong this interview." Rising abruptly he pushed back his chair and continued: "I'll prove to you that instead of you making this company or any company with which you have been associated the conditions are just the reverse. You were made by them!"

With this outburst, the first real show of temper Webb had exhibited during the interview, the general manager, with a gesture of finality opened the door and Maurice and Myrtle passed out.

The measured click of the mimeograph in the outer office continued as he closed the door and resumed his seat at the desk.

He picked up Collins' last letter, which informed him of the attitude of Owens and his wife and complained of the trouble they had caused him. He scanned it carefully, then rose and walked the floor for a second or so in a meditative mood. Dropping back into his chair again, he took up a telegram blank and wrote the following message:

New York, Oct. 26, 1911.

J. C. Collin,
Dormant Studio, Chicago, Ill.:

Have let them out. Am sending successors. Put on another picture with present company, pending arrival of new leading man and woman.

Webb.

Sounding the annunciator, Buck suspended operations and entered.

"Get this off at once!" said the general manager.

Buck made a hasty exit.

A whispered colloquy between Susie and he ensued, as he donned his hat and coat.

"Where are you going?"

"To send a wire!"

"Let me see it!"

Buck handed her the telegram, which she read hastily, then passed back to him. He made a quick dash for the elevator.

He had no sooner left the office, when Susie knocked timidly at the general manager's door and entered.

Webb looked up with a glance of inquiry as the girl began with some degree of hesitation:

"I understand little Myrtle has left you!"

"Yes! Why?"

"Well, I'd like to apply for the position!"

The general manager regarded her for a moment with a look of surprise. then realizing that she was serious, burst into a fit of laughter, at which outbreak the girl grew red with embarrassment. Finally Webb subsided and inquired:

"What makes you think you could fill her place?"

"I don't know why I can't, she had to begin."

"Quite true! But she had experience before she came to us."

"Well, I've had experience!"

"Where? With whom?"

"In the last picture Mr. Collin made here in the old studio, before he left. I walked on in the ball room scene, down to the camera and out of the picture and he told me the way I handled my train and fan was just beautiful. Then the papers had my name in them too, and——"

This final jolt stampeded the last remnant of Webb's hitherto well-sustained patience.

"The papers! The papers!" almost yelled he, "so you've been attacked by the paper germ too! Well, you had better resume your office work Susie, I'm sorry, but I'm afraid you won't do."

"I'm tired of office work, Mr. Webb, and you had better get someone to take my place after Saturday!" and Susie left the general manager's office in high dudgeon.

Before she had recovered her wanted composure Buck entered and noting her dejected condition remarked:

"Hully Gee! Wot's de matter wit you! You look as if you wuz posin' for de deserted wife in a sassiety drammar, or de discarded dame wot wuz trun out in de snow!"

"You mind your own business!" replied Susie spitefully, "and get a move on. We've got to get this announcement of our next release in the mail by six!"

What promised to develop into a serious wordy discussion was interrupted by the entrance of Homer Baxter, editor of "Moto-Portraiture."

Baxter had been intimately identified with cinematography from its earliest inception. He loved the artistic and scientific side as heartily as he detested the prevailing commercialism of the industry. He was a blunt spoken man, who did not hesitate to express himself when necessity demanded. Like all men of ideas, he was reviled and criticised by his inferiors, many of whom advanced through channels of hypocrisy, deceit and servility at the shrine of the "Golden Calf."

Susie's face brightened at the sight of him, and when he asked: "Is Mr. Webb in?" She smilingly answered:

"Always to you, Mr. Baxter!" Coming toward him with outstretched hand. "Oh, Mr. Baxter, I have not had a chance to thank you for that nice notice you gave me. It was really awfully good of you."

"Don't thank me," replied Baxter carelessly, "Mr. Collin asked me to give you a little send off and I did so!"

Webb appeared in the doorway of his office.

"Hello! Just the man I want to see! Come in!"

"I've come up to get your version of the Maury and Myrtle story," said Baxter, dropping into a chair.

"How did you know about that? Why they only left here a short while ago."

"Well, they just left my office after unburdening themselves of a tale of woe, about your treatment of them."

"What did they say?"

"That your producer don't know his business, that your company is rotten and——"

"I guessed as much." broke in Webb, rising and pacing the floor angrily. "I've had nothing but trouble since they came to me six weeks ago. They have been one grand disturbing element. and when not quarreling themselves, they have quarreled with everyone in the company. and to complete matters they walked out of the studio in the middle of a picture and came on here to give me the alternative of discharging my director and other members of the company, or releasing them."

"Why excite yourself, when you are the direct cause?" calmly asked Baxter.

Turning with a look of surprise, Webb dropped into his chair and remarked:

"I! How?"

"Well, in your anxiety to out-do your competitors you have given so much publicity to the fact that you have succeeded 'after great and prolonged effort in securing the services of Maurice Owens and little Myrtle Thornton, his wife. at an enormous salary.' that they have become imbued with the belief that their services are so vastly essential to your success that it will mean utter and complete failure for you should they leave."

(*Continued next week*)

WHERE BROADWAY MEETS THE MOUNTAINS

(American Release, February 13th)

John Newcomb, a young playwright, retires to the mountain country, secures lodgings at the Wayside Hotel and settles down to finish his latest play.

Here in the solitude of the vast mountain stretches, he finds inspiration to complete the play that was destined to bring him fame and fortune. It proves to be of such charm and human interest that the producers and their stars are sent out to rehearse their parts and obtain a glimpse of the country in which the plot was laid. Thus could local color be obtained.

But prior to the arrival of the company, while strolling amid the dreamy scenery of the little valley, the playwright meets Mary Cutter, daughter of a mountaineer, who delivers milk each morning at the Wayside Hotel. Young and unsophisticated, she sees and worships the handsome polished city man, who finding time hanging heavily upon his hands, pending the arrival of the company, goes much about with her and quite unknown to himself, falls in love with her.

Finally, the company arrives. Frank Willsden, the leading man, is delighted with the charming young woman who is to play opposite and amid the picturesque hills of Southern California the pair plight their troth.

Meantime the young playwright sees little of Mary Cutter and she possessed of the hot, ungovernable passions of the mountain-bred girl, finds much time to spend in and about the walks of the hotel, where she can watch the playwright and his leading lady rehearse their scenes. Believing that he loves the city girl, she hurries to her father with a tale of outraged feelings. He, with quick temper, organizes a band of cowboys and hurries to the hotel. There, by mistake, he meets Frank Willsden, the leading man, with his sweetheart. In error the mountaineer and his friends take him to Mary who easily sets them right. But the playwright, dazzled by the beauty of the leading lady and in a moment of jealousy accuses her lover, Frank Willsden, of having made love to Mary Cutter and his story seems to be proven by the arrival of the mountaineers with Mary and Frank. Then the revelation comes to the playwright and for the first time he realizes that he has loved Mary without knowing it.

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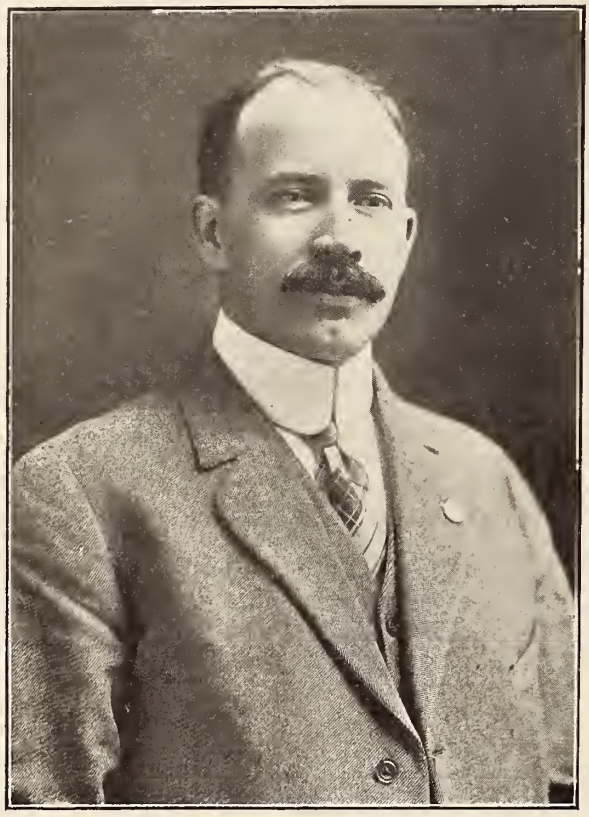
A CHAT WITH MR. DAVID HORSLEY

By Our Roving Commissioner

FRESH from the sunny California clime, Mr. Horsley chats with much spirit of things in the Western portion of our Union. Delighted with the climate of California, I fancy it would please him best to remain there permanently, save for the fact that the headquarters of a large moving picture establishment is best situated within easy reach of the Eastern metropolis, where actors and actresses are so easily obtainable.

The arrival of the Nestors in Los Angeles was greeted with the first fall of rain which they had in that vicinity in many weeks—it looked as though there might be something of the mascot about the Nestors. They have been blessed with fair weather and sunshine ever since their arrival there, losing only two days of work in the twenty weeks



MR. DAVID HORSLEY

which the company has spent there. On arriving there Mr. Horsley looked about, first thing, for a studio, finding just the thing he was looking for in the shape of a bungalow, which, with a barn and a number of other outbuildings, was situated on a property 200x150 feet. For the first few weeks he was there he put up at the Mountain View Inn, where, says Mr. Horsley, "I spent a number of jolly evenings with Mr. Rock, of the Vitagraph, and Mr. Bauman, of the New York Motion, who made Mountain View Inn their headquarters while stopping in Los Angeles. We tried to tell each other how to make money, and talked so incessantly on the moving picture business that our wives at last got so tried of it that they refused to sit and listen to the same old thing any longer, but we did have a jolly time."

Nestor's have now purchased 5½ acres in the vicinity of Los Angeles, where they will erect their own studio and plant. They are even now situated so that all negatives can be developed and are sent on here for printing. Much trouble has been experienced by them with static. "We went away from New York," says Mr. Horsley, "to get rid of it, and we find it even worse there. We were obliged to throw away 13,000 feet of film on account of it, and have had to take some scenes over again seven and eight times. This is discouraging, of course, and very hard on the company, especially when they have to repeat such incidents as hanging over a cliff or floating in the Pacific on a barrel of fire."

"We did everything," he continued, "to prevent developing static. We put lamps in the cameras, lined the slides with cotton velvet, which proved fairly successful, and even went to the length of insisting that the operators discard the rabbit's feet which they carried in their back pockets, and were about to attach reservoirs made of layers of tin foil and gold leaf, when one day one of the camera men who had somehow always had good luck with his pictures came in with about eight feet in the middle of a film just chucked full of static. I asked him how he accounted for it, and he said that he was always in the habit of keeping one hand on the tripod screw while he turned the crank with the other, and this day while in the act of taking a picture he took his hand away from the tripod screw to brush away a fly. This is the only way he could account for it; so now I tell all my camera men to keep a hand on the tripod screw when taking pictures."

"How do you account for this preventing static?" I asked, "Well," said he "we suppose either he grounded the electricity or then his body acted as a reservoir."

A number of the scenes which are shown in the Nestor Western pictures have been taken in Griffiths' Park, which is a tract of ground covering 3,950 acres. This Park was given to Los Angeles by Mr. Griffiths, and consists principally of primitive woodland and mountains, containing the highest peak in the Sierra Madres. There are times, however, when the company have to travel a number of miles in order to procure just the location they wish. The Western Company has had to work as far as 32 miles from the studio.

While travelling across the continent Mr. Horsley stopped off at Albuquerque and also the Grand Canyon of Arizona, where he procured 1,500 feet of excellent scenes, taking views first at Hermit Point, and then on the Bright Angel Trail. At Jacob's Ladder, which is about half way down from the Bright Angel Plateau, to the Colorado River, which rushes along the bottom of the canyon, pictures of the trail parting were taken. Wonderful panoramic views were taken at Sosser's Point, from which you can look down five different canyons.

The petrified forest was also visited by Mr. Horsley from whence he has brought several fine specimens of the petrified wood. Photographs were made in No. 1 forest—the petrified bridge is included in these views.

The later pictures (canyon and petrified forest) were taken by Mr. Horsley in anticipation of the proposed installation of the moving pictures in the schools. On his return trip he will stop again at Albuquerque where he has been offered every facility to obtain pictures of the Navajo Indians and their hogans (houses), also the blanket weaving of these Indians. Already Elle of Ganado, the most expert blanket weaver among them, has posed for him. For use in the schools of Greater New York he intends making a series of pictures showing the different tribes of Indians, the Navajos, the Pueblos, the San Domingos, the Apaches, and so on, demonstrating as far as possible the history of the Indian. Photographs will also be taken, to go with this series, of some beautiful blankets which Mr. Horsley brought back with him. The history of New Mexico will be put in picture form by the Nestors, and in fact, we have much to expect from them in an educational way.

Santa Fe, which is the oldest city in the United States, and possibly the oldest in the world, will figure in the historical pictures of New Mexico. Here has been unearthed a house containing no less than 1,500 rooms, which will form a feature of the many interesting scenes which will be taken here.

I cannot close without saying a few words about the new Nestor plant at Bayonne which is most complete and com-

CAPTAIN JOHN HANCE, THE FIRST WHITE MAN TO ENTER THE GRAND CANYON OF ARIZONA

fortable. The offices are equipped with full size sheet and projecting machine, in which will be used the wide angle lense, so that pictures shown may obtain full size. An arrangement is also made whereby the current can be alternated at a moment's notice, and a connection obtained with the Hallberg Economizer below. The drying room is supplied with filtered air and also a reversible exhaust fan. From the perforating room films can be passed to the printing room through a box arrangement in the wall, which has a door opening into either room. From the dark room and wash tanks the film racks are removed to the glycerine by means of a lock box into which the entire number of racks can be placed, and the door closed. Within the lock box, while awaiting the opening of the door in the opposite side through which they are taken for their glycerine bath, a spray which has been turned on from above does the final cleaning of the film. The glycerine tanks are provided one for the ordinary film and one for the tinted ones. A new scheme for coloring has been devised by Mr. Horsley which will be exploited shortly. The films of the Grand Canyon and the Petrified Forest will be colored by this method. No expense has been spared to make this plant one of the finest in the country. It is estimated that its entire cost will figure somewhere between thirty and forty thousand dollars up to date, not counting the new supply of modern up-to-date machinery which is being installed. In place of electricity acetylene gas is used to supply light to the printing machines of this plant, on account of the fluctuation in voltage experienced with electricity. Mr. Horsley will leave again for the West in two or three weeks' time.

Nestor showed some excellent work the past week. "White Cloud's Secret" holds the interest of the onlooker not only in the working out of the plot but also in the splendid choice of scenes, the novelty of which thrills the Easterner, and all those unaccustomed to the Western desert scenery. "White Cloud" on his deathbed tells his story to his son, and as he recites the story it is thrown upon the screen just as it happened, showing how he attacked and killed a miner, on the desert, taking from him his gold, his watch and his wallet, hiding the gold in a cave but keeping the watch and wallet. The father dies at the conclusion of his recital, and the son sets out to find the gold, which he actually does at the very spot where his father told him to look. He is overtaken in the desert by a desperate character who pilfers him of his canteen of water and his horse, leaving him to the mercies of the hot sands of the desert. He is found, however, by the son of the man from whom his father stole the gold who takes him into his home and cares for him. Finding out by accident who his benefactor is, in his gratitude he leaves the gold watch and all, with a note, signifying his identity and goes away while his benefactor is caring for his sick wife.

An excellent Nestor comedy picture—one of the best in fact that we have ever seen is "I Never Said a Word." It is a story of gossip and comprises the first half of a split-reel of which the last half is "Tightwad Pays For a Dog," which is a "scream." "Dog-goned Luck" is another fine Nestor comedy.

The last "Mutt and Jeff" picture was released on January 29th, and the last "Desperate Desmond" on February 3d. Instead of cartoon subjects, the Nestor Saturday release will consist of choice split reel comedies.

VIEW IN THE GRAND CANYON OF ARIZONA APPEARING IN A FUTURE NESTOR RELEASE

IN "SILENT WITNESS," THANHOUSER SURPASSES "TWELFTH JUROR"

When on January 12 Thanhouser issued "The Twelfth Juror" many observers of Thanhouser work stated that it was the best mystery picture that that producer had ever turned out. The mystery element was unusually well sustained.

But now advices come from New Rochelle of a "mystery sensation" that out-sensations the "Twelfth Juror" picture.

The new effort is called "The Silent Witness," and, as its title indicates, is a story of the courts like its mystery predecessor. It deals with a young business man whose wife is annoyed by an assistant in the district attorney's office. The assistant is found shot in the business man's home and the district attorney seeks to send the business man to the chair, when a housemaid rushes into the court room and gives the judge a packet which convicts the very district attorney who is prosecuting the case. "Silent Witness" releases Tuesday, February 13.

MADISON SQUARE HAS A GENUINE SURPRISE

Passersby Electrified by Monster Bust of Famous Greek Poet

There's a new statue in Madison Square—at least there was, it didn't linger long, there's where the story comes in.

First of all, it was a press agent's stunt, one out of the ordinary, well planned and well executed. Here's the story:

Only last Friday morning an express wagon drew up to the edge of 23d Street, several men lifted off a large veiled statue; carefully it was carried to within a few feet of the fountain, there a workman cleared away some snow, the statue which was seven feet high deposited and unveiled.

The workmen left, only one man remaining behind whose duties seemed to be those of a guard.

The stragglers going to work began to notice the new addition to the square. They collected in bunches; all inquired who it was and what it was. No one knew. The guard maintained a profound silence.

The growing crowd attracted the attention of the Square's caretaker. "What's all this?" he asked the guard pointing at the statue.

The guard did not reply. The caretaker was dumbfounded. He had no orders to receive or permit a statue to be planted in Municipal property, and he decided it would have to go. The guard showed resistance, then the aid of the police was sought. Traffic Squadmen Brason and O'Flaherty answered the call.

After vainly trying to get the guard to tell them what he and the monster statue were doing in Madison Square or by whose permission it was left there, the cops decided they had no authority to make an arrest without someone preferring some kind of a charge.

After nearly two hours telephoning to the various city departments, none of which knew anything about the statue, it was decided to arrest the guard and cart the statue away.

By this time a crowd of several thousand people had collected, and about a dozen men were passing out cards which read, "Look out for Homer's 'Odyssey' the greatest film in the world. It's coming soon."

By the time the cops returned the statue had been bundled off to the wagon and the crowd began to disperse.

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"The New Prince of the Church"

400 Feet of Unusually Interesting Film

WEDNESDAY, FEB. 7th

"White Cloud's Secret"

Western Foto-Thriller in 1000 Feet

SATURDAY, FEB. 10th

"I Never Said a Word"

Sparkling Comedy in 730 Feet

"Tightwad Pays For a Dog"

265 Feet of Riotous Fun
With a Man, a Dog and a Gun

COMING NESTORS

FEB. 12th—"INBAD, THE COUNT" (Comedy)

FEB. 14th—"HIS SIDE PARD" (Western Drama)

FEB. 17th—"BRANNIGAN'S PROMOTION" (Comedy)

SCENARIOS should be sent to the NESTOR STUDIO, Sunset Boulevard and Gower Street, Hollywood, California

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DAVID HORSLEY, Bayonne, N. J.

JOSEPH IN EGYPT (Cines)

This attractive poster, offered by George Kleine, to be used in connection with the Cines film, "Joseph in Egypt," gives an idea of the grandeur of the film itself. The release date is January 27, 1912, and we certainly can say that with this subject and the picture "Brutus," released the previous week, the manufacturers are setting a high standard in introducing their product to the licensed field.

Following closely the Biblical narrative, the subject taken is well known, and in order to make the film a success it must be in every way a fine production. Every detail must be skilfully observed in regard to settings, exterior and interior, and the costumes of the characters must be of the finest.

We can assure picture-show patrons that in these respects the manufacturers have met every demand. Combining with this photography and acting of the highest order, the film really is an epoch maker in the line of gorgeous productions.

We first see the sons of Jacob tending their flocks in the land of Israel. It is a wonderful sight, indeed, to see the

large number of sheep wandering through the hillside trails, the shepherds in their colored costumes and the picturesque countryside itself.

The next scenes, where the caravan of merchants appear, are very interesting. The hard-heartedness and cruelty of the brothers, contrasted with the timid pleading of the young Joseph, is well brought out.

The pictures then show us Joseph in the land of Egypt. Everything is staged in the greatest magnificence. The immense halls of the Pharoahs display the Egyptian architecture without a fault. These halls are filled with people dressed in the gorgeous Egyptian costumes of that time. Plenty of life and action is always in evidence, gripping the spectator and making him really live with the people in very ancient times.

The scenes where Joseph orders his brothers brought before him are singularly impressive. Joseph, who has grown older, is, of course, unknown to his brothers. They address him on bended knee and treat him with the greatest reverence. When he reveals himself and forgives them, we really feel with renewed emphasis the greatness of the story.

People as a whole like to see strange lands, peoples, plays and hear new stories, but they like best of all to see again, in possibly a different way, the familiar places and stories. And that is why a film like this "Joseph in Egypt," based upon one of the oldest and most familiar narratives, will make such a favorable impression in picturedom.

Such films as this will not only prove a large drawing card when displayed, but will have a great influence upon the moving picture business in general. Everything in picturedom points to an uplift, a tendency to have finer photography and cleaner, better scenarios.

An exhibitor who is far-sighted enough to realize the advantage to be gained by showing a wonderful feature like "Joseph in Egypt" is going to prosper; he is working for the interest of the entire moving picture industry.

Lillian M. Rubenstein, former associate editor of The Lubin Manufacturing Co. *Bulletins*, has recently succeeded Giles R. Warren as scenario editor of the firm. Mrs. Rubenstein is a successful newspaper and magazine writer and is the

MISS LILLIAN M. RUBENSTEIN

author of numerous photo plays, among which are "Caught by the Camera," "Father Love," "The Substitute," "A Just Verdict," "A Marble Diana," "Love at the Throttle," "A Soldier of Fortune" and others not as yet released.

PUBLISHED EVERY THURSDAY.

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"Bobby" Brown .....Billy Quirk
His Wealthy Uncle .....Lee Beggs
Uncle's Stenographer .....Marian Swayne
Bobby's Friend .....Darwin Karr
The Borrowed Wife .....Blanche Cornwall
And others of an All-Star Cast.

The difference between a comedy and a drama, from the standpoint of the producer, is that, while a drama is essentially much "heavier" than a comedy it is easier to produce.

The production of a drama is only the working out of a scenario. If the producer pays attention to so-called laws of the drama and the technique, he very seldom can go wrong.

It is different in the production of comedies, however. The producer can follow no set laws or rules. His imagination and inventive genius is taxed to the utmost. He must work up his situations and invent the "business." "Business" is the most important factor in a comedy production. A comedy may have the funniest plot we can think of, and if the business isn't funny and original, the comedy will fall as flat as a pan cake.

In the production of "Lend Me Your Wife," the release of Sunday, February 11, Billy Quirk is featured. The comedy is not only remarkable for its comic situations but its "business" is so cleverly and humorously worked out, that one must indeed have a heavy grouch if he couldn't laugh. The picture shows Billy Quirk at his best.

MACE GREENLEAF WITH SOLAX

Handsome Mace Greenleaf has joined the Solax forces. Greenleaf was formerly with the Reliance Company and in legitimate. He has been engaged to play leading roles in coming dramatic features. With Mr. Greenleaf doing dramatic leads, with Billy Quirk doing rollicking comedies and with Darwin Karr playing light comedy leads, the Solax Company has an organization which should create quite a stir in the trade.

NEW THEATER FOR KALAMAZOO

A beautiful new photo-play theater will be erected on South Burdick street, directly across from the Government building. It will be the largest and handsomest photo-play theater outside of Detroit, in the state of Michigan. It will cover the entire plot of land adjoining the big Peck office building and will seat approximately 1,100. The theater will be strictly of fireproof construction and have a beautiful and showy lobby, well illuminated, extending across the entire front of the building. The investment will be somewhere about $65,000. The theater will be built by the Elite Theater Company, of which Harry S. Waterman is to be the business manager. Mr. Waterman is well known in the theatrical business, having run, at different times, fourteen different theaters in Michigan, Indiana, Illinois and Wisconsin, and is at present running several in towns near Chicago. This building of such large and handsome houses for photo-plays speaks volumes for the rapid strides pictures are taking in the amusement field.

"CARIBOU BILL" AND THE REPUBLIC CO.

Citizens of Saranac Lake turned out en masse Wednesday evening, January 24th, when "Caribou Bill" Cooper, of the Republic Film Company, gave an illustrated lecture about his world travels with his famous $10,000 prize dog team, who are now appearing exclusively in "Rep." productions.

Cooper's "huskies," part wolf and part dog, have attracted the attention of passersby each day when they traveled from their kennels to selected locations. A capacity house was there to greet Cooper and other members of the company, and hear the history of the famous Rep. dogs. Two hundred slides gave a graphic story of the dogs' journey from eastern Russia to New York City; the famous old road houses of the Northern wilds, their lurid interiors, the gigantic blue green glaciers, ragged morasses, peaked icebergs and mountain passes were in turn flashed upon the screen.

This was followed by one of the Rep. films which was received with great applause.

Oakland, Nebr.—Messrs. Williams and Clemmer are the new managers of the old "Bijou" and have changed the name of same to the "Majestic."

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RELEASE FOR SATURDAY, FEBRUARY 10TH.

A BURGLAR'S LOVE

An enthralling drama, showing how a good woman's love can rescue a man from the slough of criminalism.

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GREAT NORTHERN FILM COMPANY

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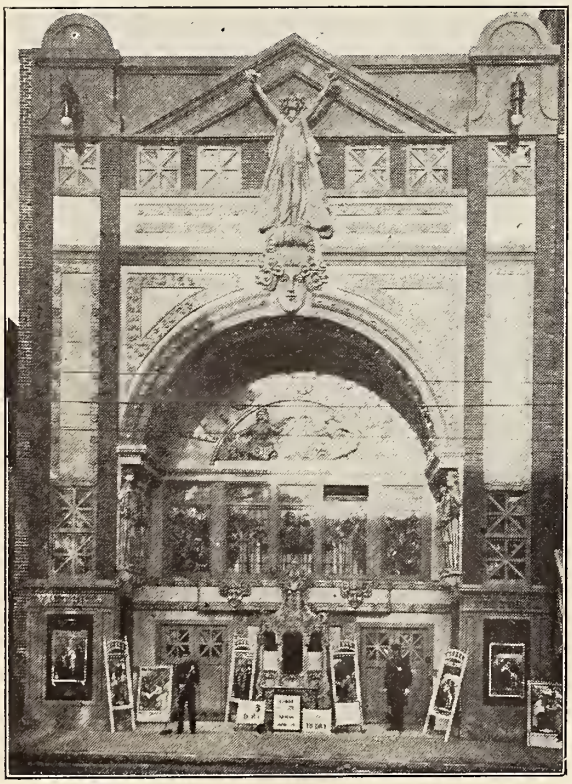
UP-TO-DATE THEATER IN LAWRENCE, MASS.

It is not necessary to come to New York City, we are sorry to have to say, in order to see the moving picture at its best advantage. In outlying places and towns and cities far remote from the great metropolis there seems to be the greatest impetus for the erecting of pretentious houses for the demonstration of this wonderful invention.

In Lawrence, Mass., there is a moving picture house of



which the manager, Mr. Chas. H. Williams, may well be proud. This theater has a seating capacity of some 900 people, and goes by the name of the Victoria Theater. Leading from the entrance the steps are of Italian marble. Inside the theater the beautiful decorations of buff and pink and ivory is enhanced by the soft glow of the shaded electric lights. The theater chairs, finished in green and gold, add a touch of richness to the scene. The woodwork is touched up artistically with bronze and green.

Every precaution has been taken to give the best of service to the patrons, and for their safety proper exits have been provided, an excellent ventilating system, wherein fresh air is drawn from without through openings on either side of the proscenium arch, and comfortable retiring rooms for both sexes.

The space occupied by this theater is 34 by 99, the lobby space being deducted from its length. There has been no crowding of seats together—there is plenty of room, and it is comfortable for all.

This house is furnished with four machines, two picture machines, one stereopticon, and one spot light. The operator's booth is iron, lined with asbestos board.

Just below the balcony, on either side of the house, are boxes, which contain in all sixty chairs.

The manager's office, which is at the front of the theater, and at the rear of the operator's booth, is lighted by large windows, giving a specially healthful, sunshiny atmosphere to that portion of the building.

The asbestos curtain is worked by an electric device, and also the lights for the entire house except the lobby and front can be turned on from the switchboard on the stage.

In the front of the house, above the entrance, a richly colored stained-glass window adds its charm of dignity to the interior of the lobby.

'Tis said that this theater is as perfect as it is possible for one to be, with hot and cold water in the dressing-room, fine acoustic properties, and, in fact, everything that makes for the enjoyment and comfort of both patrons and employees is to be found here.

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SIDE LIGHTS ON THE CINEMATOGRAPH

The Moral Film—A Personal Attack

By Leonard Donaldson

It is, I believe, the lot of every scribe to be forced, as it were, into the limelight at least once in the course of his career, and I have found, not once but many times, that I am no exception.

In the issue of the "News" of December 23 appears a criticism of my writings on the "moral" film from the pen of a confrére, to wit., Mr. Edward W. Murphy, of Canton, Mass. In the course of a lengthy epistle to our editor, Mr. Murphy has endeavored to analize the statements made by myself in the "News" of December 9 annent the ethics of the photoplay that attempts to portray life as it is, and as all the world knows it to be. My remarks have apparently evoked the wrath of my friend of Canton, and were it not for the fact that my theories have been totally misconstrued and that Mr. Murphy's remarks are, in the main, based upon pure assumption, I should have justification in being very ashamed of myself and Mr. Murphy would have undoubtedly scored a glorious victory. I will not say that such is not the case; I am certainly guilty until I can prove my innocence, and this I shall, with your kind forbearance, dear reader, attempt to do straightway.

At the commencement of your letter, Mr. Murphy, you state that you have only just made the acquaintance of the "News," and your letter is dated December 12. You have then only just made my acquaintance. You know of nothing that has gone before. It is lamentable to think of the many controversies of which the "News" has been deprived through your ignorance of its existence. Had you met me in previous issues, friend, I venture to say (and I like not egotism in any shape) you certainly would not have supposed that I should support the type of film you quote.

No sir; in assuming that, I had in mind that particular product of the Rex Company to which you refer when planning my article on the moral film and, moreover, basing your entire criticism of my remarks upon this assumption, has been the means of your losing the verdict. It is always so hazardous to suppose; it is invariably speculating to lose. The particular film to which you refer had not reached my country when writing this article which has been the cause of such annoyance to you. Now, Mr. Murphy, a fair question. Did you find any humor in the film you mention as an example of the "undesirable variety"? I am sure I should not, reprobate that I appear. You say I "cited the Rex film especially because I thought it might be the one to which Mr. Donaldson referred as a perfect film, with pathos, humor and temptation." Do you suppose, sir, that I, or anyone else for a matter of that, possessing a scintilla of purity in their nature, would associate humor with human nature's vilest sin! No sir! Your letter, in many instances, becomes something a great deal more serious than a criticism of my views of the moral film—it in many ways assumes the form of a direct and foolish attack upon my personal character!

However, the pages of the "News" are not a battle-ground where individuals—much less persons unbeknown to each other—may wage war, one with the other. It is a journal, wherein everything bearing upon or tending to promote the welfare of cinematography finds place. As you are a newcomer to the ranks of its readers you will, of course, pardon my offering this explanation.

Your criticism, if it may be termed as such, is based upon a word or phrase appearing in my article, which, when standing alone loose their true and intended significance. This procedure is similar to passing judgment upon an individual one has seen once but does not know. What admirable phrases are those of mine for treatment of this kind. "The impassioned longing of twin souls"—is this debasing? And again, "Life as it always will be"—is this derogatory? Quoted, as you quote, sir, they become utterly meaningless as, obviously, you intend them to become!

You ask if I refer to the portrayal of "love," or the "baser passions," when I say "impassioned longing." Would you suppose that I should deem the latter anything else but debasing and derogatory? Obviously, one word has only one significance to your mind. A half an hour in the company of a "Wuttall" or a "Webster" would work many surprises.

The old adage, "Familiarity breeds contempt," Mr. Murphy, was never so true as when applied to the visual means of gaining familiarity. This the picture play is doing for us in many and various ways. Please don't suppose that I suggest that this should be done indiscriminately. Nothing is further from my contentions. When I stated that the cinematograph was performing a valuable service by presenting to the masses photoplays of a moral character and portraying life as it is, in all its ramifications, it was as an exemplification of the good achieved by this form of amusement. You, obviously, would have it otherwise. Further explanation on this point is quite unnecessary. One other question in your epistle, although not entirely devoid of inquisitiveness, calls for a reply. You ask me if I would not have any compunction in taking any person near or dear to me to witness films of the "debasing" order. Should you have said of the "moral" order, my answer would have been emphatically in the negative. Do you suppose, sir, that it would afford me any gratification to taint the young, impressionable mind with matters that all too soon present themselves to human nature?

The ethics of any age have always to a great measure been influenced by the writers and thespians. Human nature seeks the interpretation of life in the book or on the stage. In our own era the picture theater has unquestionably achieved a great work, not only in "holding the mirror up to nature" but in teaching and preaching moral lessons and giving expression to moral truths.

Furthermore, I think you will agree that the great and growing popularity of the picture theater instead of being, as has been suggested by a certain class of bigoted persons (perhaps I am no longer of this variety in your estimation), a sign of decadence; a hankering after a lower form of entertainment, is, on the contrary, symptomatic of a healthy revolt against the banalities of the legitimate stage and the vulgarities of a certain class of vaudeville, a desire to revert to realities; a disgust with futilities!

Now, Mr. Murphy, having, I trust, your pardon for conducting my own case, I await the pleasure of my editor and my readers to pass upon me what judgment they will.

LEONARD DONALDSON.

With Reference to the Above

With reference to the attitude taken by Mr. Leonard Donaldson in his reply to Mr. Murphy's criticism in an earlier issue of statements made by Mr. Donaldson on the "moral film," we would say that, although both parties have a perfect right to an opinion, we think that Mr. Donaldson has gone perhaps a little to the opposite extreme, and his unwillingness to accept criticism in other than the argumentative spirit lays him open to criticism in another direction. And now that both Miss MacDonald, who, by the way, also came under the fire of Mr. Murphy's criticism, and Mr. Donaldson have had their say, we will give Mr. Murphy the privilege of the "summing up."

Salt Lake City, Utah.—J. Howard Garrett and G. S. Holmes, stockholders in the local Orpheum Company, have issued bonds to the amount of $200,000 for the erection of a new Orpheum theater here.

Manning, La.—Fred Dethlefts will open a moving picture show house.

Brighton, Ia.—T. Thompson will erect a moving picture theater.

Louisville, Ky.—The directors of the Colonial Amusement Co. have decided to establish a string of moving picture theaters in nearly all of the smaller cities and towns adjacent to Lexington. Among the places where the theaters will be established are Frankfort, Paris, Versailles, Nicholasville and probably Richmond.

Peoria, Ill.—E. L. Harris, owning three-fourths of the interest in the Columbia Theater, has bought out the entire share from S. A. Oakley. He will make it the best equipped exclusive moving picture theater here.

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Jan.	3—Fatty's Adventures	
Jan.	10—An Autumn Sunset Dream	
Jan.	17—The Burden of Shame	
Jan.	17—Tweedledum's Financial Distress	
Jan.	24—The Supreme Meeting	
Jan.	31—Sammy, the Bootblack	

AMERICAN

Jan.	8—The Winning of La Mesa	1000
Jan.	11—The Locket (Dr.)	1000
Jan.	15—The Relentless Law (Dr.)	1000
Jan.	18—Justice of the Sage (W. Dr.)	1000
Jan.	22—Objections Overruled (W. Com.)	1000
Jan.	25—The Mormons (W. Dr.)	1000
Jan.	29—Love and Lemons (W. Com.)	1000
Feb.	1—The Best Policy (W. Com.)	1000
Feb.	5—The Real Estate Fraud (Dr.)	1000
Feb.	8—The Grub Stake Mortgage	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)	1000
Feb.	22—A Leap Year Comedy	1000

BISON

Jan.	5—An Indian Maid's Elopement
Jan.	9—The Gambler's Heart
Jan.	12—The Laugh on Dad
Jan.	16—The Honor of the Tribe
Jan.	19—The Run on the Bank
Jan.	23—The Sub-Chief's Choice
Jan.	26—The Ranch Girl's Love
Jan.	30—Love and Jealousy
Feb.	2—The Empty Water Keg

CHAMPION

Jan.	24—Her Brother's Pardner (Dr.)	950
Jan.	29—Cardinal Farley's Homecoming	
Jan.	31—How Jack Got Even With Bud	
Feb.	5—Aviator and Autoist Race for Bride	
Feb.	7—A Divided Family..!	
Feb.	12—Robt. G. Fowler, Trans-Continental Aviator	
Feb.	12—Mr. Piddie Rebels	
Feb.	14—For Her Father's Sake	

COMET

Jan.	1—Simple Lives (Dr.)
Jan.	5—Temperaments (Dr.)
Jan.	8—Mr. Whoops, the Detective (Com.)
Jan.	12—The Widow (Com., Dr.)
Jan.	15—The Braid (Dr.)
Jan.	19—Thirty Days (Com.)

ECLAIR

Jan.	30—Man's Best Friend (Am. Dr.)
Feb.	1—Willy Plays Truant (Com.)
Feb.	1—Education of the Blind (Edu.)
Feb.	6—The Awakening
Feb.	13—The Patriotic Sons
Feb.	15—Keeping an Eye on Father
Feb.	18—Contran is Fond of Animals (Com.)
Feb.	18—A Congenial Son-in-Law (Com.)
Feb.	25—A Terrible Night (Dr.)
Feb.	25—The City of Mosques
Mar.	3—The Interrupted Telegram (Dr.)
Mar.	3—Prague
Mar.	10—Alcohol

GREAT NORTHERN

		Feet
Jan.	27—A Friend to Children	
Jan.	27—The Man with the Puppets	
Feb.	3—Vengeance vs. Love (Dr.)	

GREAT NORTHERN SPECIAL FEATURE

Feb.	5—A Victim of the Mormons (3 reels) (Dr.)	3200

IMP

Jan.	18—After Many Years	1000
Jan.	20—I Wish I Had a Girl	600
Jan.	20—The Flag of Distress	600
Jan.	22—Building the Greatest Dam in the World	1000
Jan.	27—All a Mistake	600
Jan.	27—A Day on a Buffalo Ranch	400
Jan.	25—The Worth of the Man	1000
Jan.	29—The Kid and the Sleuth	1000
Feb.	1—The Power of Conscience	1000
Feb.	3—Brown Moves in Town	600
Feb.	3—O'Brien's Busy Man	300
Feb.	5—The Helping Hand	1000
Feb.	8—Mrs. Matthews, Dressmaker	1000
Feb.	10—The Tea Industry in the United States	400
Feb.	10—Who Wears Them	600

ITALA

Jan.	6—Foolshead's Six Duels (Com.)
Jan.	13—The Mania for Caricatures
Jan.	27—Toto Inamorata

LUX

By Prieur.

Jan.	19—A Mad Dog (Com.)	219
Jan.	19—The Harm that Gossips Do (Dr.)	747
Jan.	26—Oh! You Kid (Com.)	511
Jan.	26—Making Paper from Wood (Ind.)	416
Feb.	2—Fickle Woman (Com. Dr.)	550
Feb.	2—The Skivvy and the Mat (Com.)	373

MAJESTIC

Feb.	2—An Old Lady of Twenty (Com.)
Feb.	2—Lucky Man (Com.)
Feb.	4—Honor Thy Father (Dr.)
Feb.	9—A Game for Two (Com. Dr.)
Feb.	11—Arresting Father (Com.)
Feb.	16—His Stepmother
Feb.	18—Petticoat Perfidy (Com.)

NESTOR FILM COMPANY

Jan.	29—Widow Winks (Com.)
Jan.	29—Ravages of Equitable Fire
Jan.	31—The Man from the Foot Hills (Dr.)
Feb.	3—Desperate Desmond at the Cannon's Mouth (Com. Dr.)
Feb.	5—Hopkins' Dog-Goned Luck (Com.)
Feb.	5—The New Prince of the Church (Com.)
Feb.	7—White Cloud's Secret (Dr.)
Feb.	10—I Never Said a Word (Com.)
Feb.	10—Tightwad Pays for a Dog (Com.)

POWERS' PICTURE PLAYS

Jan.	20—Bill's Surrender (Dr.)
Jan.	23—Four Yale Men (Dr.)
Jan.	27—The Nurse (Dr.)
Jan.	30—Billy's Surrender (Dr.)
Feb.	3—The Explorer (Dr.)
Feb.	6—The Nurse (Dr.)
Feb.	10—A Waiter of Weight (Com. Dr.)

RELIANCE

		Feet
Jan.	17—The Appointed Hour	
Jan.	20—A Mountain Tragedy	
Jan.	20—Hubby Minds the Baby	
Jan.	24—The Deception	
Jan.	27—The Little Darkies	
Jan.	27—Rosanna's Dream (Natural History Series No. 2)	
Jan.	31—Solomon's Son	
Feb.	3—The Man Under the Bed	
Feb.	7—The Stolen Letter	
Feb.	10—Bedelia's Busy Morning	
Feb.	10—Natural History Series	

REPUBLIC

Jan.	13—Life and Battles of Daniel Boone (Part I)
Jan.	14—Life and Battles of Daniel Boone (Part II)
Jan.	20—Retribution
Jan.	21—Marital Mirage
Jan.	27—A Blue Ridge Romance
Jan.	28—The Power of Innocence
Feb.	3—When Men Love (Part I)
Feb.	4—Northern Hearts
Feb.	10—Mother's Old Arm Chair
Feb.	11—The Reckoning
Feb.	17—Human Nature
Feb.	18—The Girl Who Waited

REX

Jan.	25—A Sane Asylum (Com.)
Jan.	28—Readin', Ritin' and 'Rithmetic (Com. Dr.)
Feb.	1—Fine Feathers (Dr.)
Feb.	4—Under Her Wing (Dr.)
Feb.	11—Through Twisting Lanes (Dr.)

SOLAX COMPANY

Jan.	17—Parson Sue
Jan.	19—A Man's a Man
Jan.	21—The Legend of the Balanced Rock (Dr.)
Jan.	24—The Little Soldier (Dr.)
Jan.	26—Memories of '49 (Dr.)
Jan.	28—Frozen on Love's Trail (Dr.)
Jan.	31—The Fixer Fixed (Com.)
Feb.	2—The Child of Fate

THANHOUSER COMPANY.

Jan.	26—East Lynne (2 reels) (Dr.)
Jan.	30—As It Was in the Beginning
Feb.	2—On Probation
Feb.	6—The Trouble Maker
Feb.	9—The Signal Code
Feb.	13—The Silent Witness
Feb.	16—Surelock Jones, Detective

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)

GAUMONT

Feb.	10—Red Mountains of the Etional	282
Feb.	13—Zigoto, King of Detectives (Com.)	535
Feb.	13—Calino and His Boarder (Com.)	433
Feb.	17—Fire at the Mine	817
Feb.	20—He Insisted on Being a Cashier	
Feb.	20—Mr. Le Black Learns to Fly	

The following films have been released by the Moving Picture Distributing & Sales Company for week of February 5, 1912:

Monday, February 5th:
- American—Real Estate Fraud.
- Champion—Aviator's and Autoist's Race for Bride.
- Imp—Helping Hand.
- Nestor—Hopkins' Dog-gone Luck—New Prince of the Church.

Tuesday, February 6th:
- Bison—The Protection of the Cross.
- Eclair—The Awakening.
- Powers—The Nurse.
- Thanhouser—The Trouble Maker.

Wednesday, February 7th:
- Ambrosio—Tweedledum as Riding Schoolmaster—Called Back on the Right Path.
- Champion—A Divided Family.
- Nestor—White Cloud's Secret.
- Reliance—Stolen Letter.
- Solax—Guilty Conscience.

Thursday, February 8th:
- American—Grub Stake Mortgage.
- Eclair—The Rands' Arabian Pottery.
- Imp—Mrs. Mathews' Dressmaker.
- Rex—The Bargain.

Friday, February 9th:
- Bison—A Tenderfoot's Revenge.
- Lux—Tramp Dog—Weaving Carpet.
- Solax—Mrs. Cranston's Jewels.
- Thanhouser—The Signal Code.
- Majestic—Honor Thy Father.

Saturday, February 10th:
- Great Northern—Burglar's Love.
- Imp—Tea Industry—Who Wears Them?
- Itala—Toto, Doorkeeper—Hunting Ducks.
- Nestor—I Never Said a Word—Tightwad.
- Powers—Waiter of Weight.
- Reliance—Bedelia's Busy Morning—Natural History Series.
- Republic—Mother's Old Armchair.

Sunday, February 11th:
- Majestic—Arresting Father.
- Republic—The Reckoning.
- Solax—Lend Me Your Wife.
- Rex—Through Twisting Lanes.

LICENSEES OF PATENTS CO.

BIOGRAPH

Jan. 15—Brave and Bold (Com.)..... Feet
Jan. 15—Did Mother Get Her Wish? (Com.)
Jan. 18—The Old Bookkeeper (Dr.).....
Jan. 22—For His Son (Dr.).....
Jan. 25—With a Kodak (Com.).....
Jan. 25—Pants and Pansies (Com.).....
Jan. 29—A Blot in the 'Scutcheon (Dr.)....
Feb. 1—The Transformation of Mike (Dr.)
Feb. 5—A Near Tragedy (Com.).....
Feb. 5—Lily's Lovers (Com.).....
Feb. 8—A Sister's Love (Dr.).....

CINES

C. Kleine

Jan. 27—Joseph in Egypt.....
Jan. 30—Bessie Has Three Aunts.....
Jan. 30—Jenkins Stops Everything.....
Feb. 3—Lost .....
Feb. 3—Jenkins at the Circus.....
Feb. 6—Besieged .....
Feb. 6—Jenkins, a Conquering Hero.....
Feb. 10—Out of Tune.....
Feb. 10—Zoological Gardens in Rome.....
Feb. 13—The Puppet Show.....
Feb. 13—Jenkins and the Donkey.....
Feb. 20—Leah's Trick (Com.).....
Feb. 20—The Valley of the Umbria.....
Feb. 24—Daughter of the Regiment (Dr.)..1000

EDISON

Jan. 6—Please Remit (Com.)..... 995
Jan. 9—Thirty Days at Hard Labor (Com.).1000
Jan. 10—Max and Maurice (Com.).....1000
Jan. 12—Lead, Kindly Light (Dr.).....1000
Jan. 13—A Question of Seconds (Dr.)..... 775
Jan. 16—Jack and the Beanstalk.....1000
Jan. 17—St. Johns, Newfoundland, and Its Surroundings 225
Jan. 19—The Little Organist (Dr.).....1000
Jan. 20—To Save Her Brother (Dr.).....1000
Jan. 23—The Stolen Nickel (Com. Dr.).....1000
Jan. 24—Father's Bluff (Com.).....1000
Jan. 26—For the Cause of the South (Dr.)..1000
Jan. 27—The New Editor (Com.)..... 570
Jan. 27—U. S. Volunteer Life-Saving Corps, New York City..... 430
Jan. 30—The Jewels (Dr.).....1000
Jan. 31—Mother and Daughters (Com. Dr.).1000
Feb. 2—His Secretary (Dr.).....1000
Feb. 3—Lucky Dog (Com.)..... 500
Feb. 3—Niagara Falls 500
Feb. 6—The Passing of J. B. Randell & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.).....1000
Feb. 9—The Corsican Brothers (Dr.).....1000
Feb. 10—Von Weber's Last Waltz (Dr.).... 425
Feb. 10—The City of Denver (Sc.)..... 575
Feb. 13—His Daughter (Dr.).....1000
Feb. 14—Hogan's Alley (Com.).....1000

ESSANAY FILM CO.

Jan. 2—The Mail-Order Wife (Dr.).....1000
Jan. 4—The Valley of Regrets (Dr.).....1000
Jan. 5—For the Love of Mike (Com.).....1000
Jan. 6—A Child of the West (Dr.).....1000
Jan. 9—A Hen House Hero (Com.).....1000
Jan. 11—The Tenderfoot Foreman (Dr.)....1000
Jan. 12—A Ragtime Love Affair (Com.)....1000
Jan. 23—Widow Jenkins' Admirers (Com.).1000
Jan. 25—Alias, Billy Sargent (Dr.).....
Jan. 26—Economy (Com.) .....
Jan. 26—Dooley's Reward (Com.).....
Jan. 27—The Oath of His Office (Dr.).....1000
Jan. 30—A Brother's Error (Dr.).....1000
Feb. 1—The Grip Snatcher (Com.).....1000
Feb. 2—The Hospital Baby (Dr.).....1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)..1000
Feb. 8—The Melody of Love (Dr.).....1000
Feb. 9—Her Boys (Dr.).....1000
Feb. 10—The Deputy and the Girl (W. Dr.).1000

GAUMONT

G. Kleine

Jan. 2—A Royal Romance (Dr.)..... 975
Jan. 6—Evils of Impure Literature (Dr.)...1035
Jan. 9—The Winged Messenger..... 800
Jan. 9—Gorges of the Verdon River..... 200
Jan. 13—The God of Wine Gets Stung (Com.) 806
Jan. 13—The Ardennes Forests, France (Travel) 194
Jan. 16—Uncle Ned's Diplomacy (Com.).... 956

KALEM CO.

Jan. 15—The Desert Trail (W. Dr.).....1000
Jan. 17—The Russian Peasant (Dr.).....1000
Jan. 19—The Two Spies (War Dr.).....1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.).....
Jan. 24—How Jim Proposed (Com.).....
Jan. 26—His Mother (Dr.).....1000
Jan. 29—An Interrupted Wedding (Dr.)....1000
Jan. 31—Walk, You Walk! (Com.).....1000
Feb. 2—A Princess of the Hills (Dr.)....1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)..1000
Feb. 7—The Swimming Party (Com.).....
Feb. 7—Floral Parade at San Diego, Cal..
Feb 9—The Vagabonds (Dr.).....1000

LUBIN

Jan. 17—The Peanut Industry (Ind.).....
Jan. 17—A Dark Deception (Com.).....
Jan. 18—A Just Verdict (Dr.).....1000
Jan. 20—A Compromise (Com.).....
Jan. 20—A Boarding House Romance (Com.)
Jan. 22—The Lady Police (Com.).....1000
Jan. 24—The Heart of a "Boss" (Dr.).....1000
Jan. 25—The Office Favorite (Com. Dr.)....1000
Jan. 27—Through Drifts (Dr.).....1000
Jan. 29—The Poor Relation (Dr.).....1000
Jan. 31—Love vs. Strategy (Dr.).....1000
Feb. 1—The Physician's Honor (Dr.).....1000
Feb. 3—The Imposter (Dr.).....1000
Feb. 5—A Cure for Jealousy (Com.).....1000
Feb. 7—Tricked into Happiness (Dr.).....1000
Feb. 8—What Fate Ordained (Dr.).....1000
Feb. 10—An Antique Ring (Dr.).....1000

G. MELIES.

Feb. 8—Dodging the Sheriff (Dr.).....1000
Feb. 15—Smiling Bob (Dr.).....1000
Feb. 5—The Girl He Left Behind (Dr.)...1000
Feb. 6—The Widow of Rickie O'Neal (Com.) 1000
Feb. 8—The Horseshoe (Dr.).....1000
Feb. 9—A Mysterious Gallant (Com.).....
Feb. 9—First Aid to the Injured (Edu.)..

PATHE FRERES

Jan. 13—Bill's Bills (Com.).....
Jan. 15—Pathe's Weekly No. 3—1912.....
Jan. 16—Bonaparte and Pichegru (Dr.).....
Jan. 16—Here and There in China (Scenic)
Jan. 17—The Squaw-Man's Revenge (Dr.)..
Jan. 18—Is It Your Hat? (Com.).....
Jan. 18—Sulphur Industry in Sicily (Ind.)..
Jan. 19—Mrs. Pussy Loves Animals (Com.)
Jan. 19—Manners and Customs in Malaysia (Scenic) .....
Jan. 20—Unmerited Shame (Dr.).....
Jan. 22—Pathe's Weekly No. 4—1912.....
Jan. 23—Love's Terrible Sacrifice (Dr.)....
Jan. 24—The Sioux's Cave of Death (Dr.)..
Jan. 25—A Windy Dream (Com.).....
Jan. 25—Life in Our Ponds (Edu.).....
Jan. 26—The Countess de Challant (Dr.)...
Jan. 27—Swiftwind's Heroism (Dr.).....
Jan. 29—Pathe's Weekly No. 5—1912.....
Jan. 30—Mr. Bughouse is Cured.....
Jan. 30—Farming in Tunis (Sc.).....
Jan. 30—How Plants are Born, Live and and Die (Edu.).....
Jan. 31—On the Edge of the Precipice (Dr.)
Feb. 1—Uncle's Strategy (Com.).....
Feb. 2—The Masked Ball (Dr.).....
Feb. 3—Indian Blood (Dr.).....
Feb. 5—Pathe's Weekly No. 6.....
Feb. 6—Roentgen's X Rays .....
Feb. 6—Excursion in the Swiss Alps (Sc.)
Feb. 7—A boomerang joke (Com.).....
Feb. 7—A Visit to the Dome of the Milan Cathedral (Sc.) .....
Feb. 8—Niagara Falls in Winter (Sc.)....
Feb. 8—Three Kittens .....
Feb. 9—Philemon Baucis .....
Feb. 9—Hunting Marabout in Abyssinia...
Feb. 10—Two Brothers (Dr.).....

SELIG

Jan. 9—Two Men and a Girl (Dr.).....1000
Jan. 11—The Prosecuting Attorney (Dr.)...1000
Jan. 12—A Modern Ananias (Com.).....
Jan. 12—The Journey of the Western Governors to the East (Topical).....
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Jan. 19—A Night Out (Com.).....
Jan. 19—Seeing Buffalo (Sc.).....
Jan. 22—A Diplomat Interrupted (Com. Dr.).1000
Jan. 23—The Bandit's Mask (Dr.).....1000
Jan. 25—Two Old Pals (Com. Dr.).....1000
Jan. 26—A Safe Proposition (Com.).....
Jan. 26—Seeing Spokane (Sc.).....
Jan. 29—The Test (Dr.).....1000
Jan. 30—The Scapegoat (Dr.).....1000
Feb. 1—The Little Stowaway (Dr.).....1000
Feb. 2—Bunkie (Dr.) 1000

URBAN ECLIPSE

G. Kleine

Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).. 702
Jan. 10—Pottery Making in Thoune (Ind.).. 273
Jan. 17—Love Will Find a Way (Dr.).....1020
Jan. 24—A Woman's Wrath (Dr.)..... 980
Jan. 31—Kitty in Dreamland.....
Jan. 31—Earl's Court, London.....
Feb. 7—Captured by Wireless (Dr.)..... 925
Feb. 7—A Bird's-Eye View of Rotterdam. 70
Feb. 14—The Gambler's Wife (Dr.).....1015
Feb. 21—The King's Command (Dr.).....1000
Feb. 21—The King's Command (Dr.).....1000

VITAGRAPH

Jan. 17—Caught in the Rain (Dr.).....1000
Jan. 19—Tom Tilling's Baby (Com.).....1000
Jan. 20—A Girl of the West (Dr.).....1000
Jan. 22—The Blind Miner.....1000
Jan. 23—Jean Intervenes 1000
Jan. 24—Captain Barnacle's Messmate.....1000
Jan. 26—Love Finds a Way.....1000
Jan. 27—For the Honor of the Family.....1000
Jan. 29—Where the Money Went.....1000
Jan. 30—Indian Romeo and Juliet.....1000
Jan. 31—A Timely Rescue.....1000
Feb. 2—The First Violin (Dr.).....1000
Feb. 3—A Problem in Reduction (Com.)..1000
Feb. 5—The Law or The Lady.....1000
Feb. 6—Umbrellas to Mend.....1000
Feb. 7—The Picture Writer.....1000
Feb. 9—Her Boy 1000
Feb. 10—Playmates 1000
Feb. 12—The Heart of a Man.....1000
Feb. 13—Winning is Losing.....1000
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THE FIRST OF THIS MAGNIFICENT SERIES.

WILL BE RELEASED FRIDAY, FEB. 23, ENTITLED

"WAR ON THE PLAINS"

THE COSTLIEST FRONTIER FILM PRODUCED IN THE HISTORY OF MOTION PHOTOGRAPHY.

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"The Indian Massacre"

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NEW YORK MOTION PICTURE CO.

251 W. 19TH ST. NEW YORK CITY.

FINE GAUMONT RELEASES FOR THE COMING WEEK

The Split-reel containing "The Waterman's Bride" and "The Red Mountains of Esterel," we release Saturday, February 10, are exceptionally fine subjects. "The Waterman's Bride" is described by us in a previous issue as being one of the most beautiful films in regard to color, choice of location, action and photography that is on the market today. "The Red Mountains of Esterel" is a beautiful scenic subject characteristic of the Gaumont discrimination in choice of scenes.

"The Cripple's Courtship" for release Tuesday, February 6, is an excellent comedy subject showing the strategy used by two lovers, one of whom had been seriously injured, and who is obliged to go on crutches for some time, the other with only a slight injury, to deceive the parents and thereby lengthen the sojourn of the young man in the house of his sweetheart, where he has been confined since the accident. Many funny situations occur in this comedy.

Harlan, Ky.—The Edisonia Theater has been opened as a moving picture.

Athens, Tenn.—The Picture Theater at this place has been completely destroyed.

Valley City, N. D.—F. E. Nemec, formerly of St. Cloud, Minn., will open a theater here.

Union, Iowa.—Mr. Moore, of Jamestown, N. Y., will conduct a moving picture theater here.

Estherville, Iowa.—Hank Graaf is building a new $15,000 brick building for a new moving picture theater.

Casper, Wyo.—Plans are ready for the new theater to be erected here to be used partly for moving pictures.

Winona, Minn.—Messrs. M. J. F. Glubka, 109 Chatfield street, and David Janikowski, 716 East Wabasha, will open a theater in the East End.

Fremont, Nebr.—P. H. Goldman and C. A. Lundsgaard, of Omaha, have leased the Bijou Theater from Nils Johnson and will open a moving picture show house soon.

SCENARIO WRITERS READ

The Editor

(The Journal of Information for Literary Workers)

Because the articles by photo-playwrights and by producers of moving pictures enable them to better their scenarios and to sell more scrips.

MOVING PICTURE MANUFACTURERS ADVERTISE IN

The Editor

Because their Ten-Dollar advertisements in THE EDITOR bring them more good scenarios than One Hundred Dollar "ads" in publications of general circulation.

$1.00 a Year, 15 Cents a Copy.

The Editor Company

Ridgewood, New Jersey

SECOND REX A SENSATIONAL AND INSPIRING SUCCESS!

By telegraph, telephone, letter and that wireless which is communicated in the fervent and sincere handshake, the trade is paying its plural tribute to the Rex company for the instantaneous and startling success of its second release. From all over the country words of gratitude and felicity are pouring in to Rex, strongly significant of the granted fact that Rex will reign supreme. "The Defender of the Name," the first Rex second release of last Sunday, January 28th, more than defended the name. The title was a very apt one, and its appropriateness and reference to the occasion are evidenced in the unanimous verdict that the second Rex was strongly defended and the jury of exhibitors and public quickly convinced by the logic and appeal of the silent but eloquent pleader, the subject itself.

It is probably the first time in the annals of film production, that exhibitors have wired a producer commending the quality and tone of film. Such genuine elation and satisfaction on the part of exhibitors is unprecedented and illustrative of the popularity the Rex second release has already attained. It implies another unusual and eloquent feature of the occasion; exhibitors to deliberately wire a manufacturer to the effect that the first public appearance of his star under the present management resulted in such flattering success must have had a spur or an inspiration of some strong sort of source; and doubtless the motive for this unusual course derived from the pleasure and delight of the audiences who were privileged to glimpse "The Defender of the Name." Thus, it is practically the first time that the public has so directly expressed its endorsement of a product to the manufacturer, and it is a significant truth that the course pursued by the exhibitors, from its inception to its culmination, was altogether deserved and justified.

Marion Leonard's work in the picture is what most contributed to the startling success of the first release in which this gifted star has appeared after her long and deplored absence from the screen. Her personality, sometimes pensive, sometimes piquant, sometimes pathetic and always pleasing, threw its magnetism from the screen into the hearts and minds of the audience. The realism which she imparts into her work, the tense and intense dramatic strength with which she embodies her role, the note of human weakness and strength which she instills into the portrayal of the character, grip the audience, hold it spell-bound, play with its heart-strings, bring the lump to the throat and the smile to the lips, grief to the heart and joy to the soul, in alternate and subtle manner. And with each emotion a thrill of realism, of the truth and logic of the situation portrayed, surges through the enraptured observers. Concisely and truthfully, art is personified in Marion Leonard, dramatic eloquence is apostrophized in the gleam of her eyes, the struggle of the world metaphored in the humanity and understanding of her pantomime.

The story of "The Defender of the Name" is a vigorous, virile vital tale of a great struggle twixt honor and disgrace, heroism and cowardice, with the battleground the heart of a girl. The locale and time of the story is the South at the outbreak of the Civil War. But unlike most war stories, though the inception, the climax and the denouement of the tale are woven about the war and depend upon it for its realism and atmosphere, there are no battle-scenes portrayed, no dashing cavalry or formidable phalanx of infantry, which have become the too common custom of war film productions. The only battle typified is the strife in a man's heart and a maid's, and the victory won is even more appealing and inspiring than the glory of victorious hosts on the field of battle. Another unique feature connected with the film is the unusual relationship of the hero and heroine. In this instance they are not the expected lovers, but brother and sister. This intimate tie lends a new interest to the film, and was commonly commended by exhibitors, who are eager for unusual incidents in the construction of the stories.

We feel certain that our readers will welcome the story in detail, though they may have already read the synopsis and advance references to the production. This film is said to enjoy the distinction of having had more advance comment and commendation than any other one production of any manufacturer before release date. So for the benefit of those who are not yet familiar with the thrilling details of the tale, as well as for those, and they are a goodly legion, who cannot tire of good film stories, the following:

John Potter is the son of one of the most distinguished families in old Virginia. As far back as the record of his ancestry is written, it is a story of courageous deeds, of true men and brave women. Never a stain has rested on the family escutcheon, and the family pride is strong in its honor.

The stirring news that Sumter has been fired upon volleys its pregnant purport into the homes of the South. Impulsively, and in the enthusiasm of the moment, John volunteers to serve.

The Union forces, moving from Washington, threaten the Confederate Army, and only a knowledge of their plans will save it. The mission to secure these plans is delicate and dangerous, and its accomplishment means signal honors and the gratitude of his people to the one who brings it about. John is assigned the perilous and paramount task.

In the red rays of the dying sun, disguised as a Union soldier, John starts on his mission with high hopes and a giant determination to succeed. As he steals through the Union lines he comes upon a squad of Union soldiers, and in their midst a Confederate, a spy. A sharp order and from the barrels of twelve guns the prisoner's punishment, or justice, or whatever in God's world man can call it, is meted out to him. Like a blow, it dawns upon John that, if detected, that would be his fate. His heart stops, the red of his determination pales into a white fear; the bravery, the honor, the sterling record of his line, his great mission and

its hope of saving the army and the cause—all are forgotten; and he turns toward the Confederate lines, flying, a craven and a coward. He runs to his home and bursts in upon his sister, who alone is awake. A few brief words, and she knows the miserable truth. The boy, desperate in his shame, runs into another room; there is a muffled shot, a thin wreath of smoke tells its grim tale, and the girl realizes that the young life which within a few hours had come to such a miserable climax is ended.

In horror and desperation she thinks of the morrow, when her father and all the world would know the ignoble act of the weak boy. Then—her plan is formed. She knows the boy's mission and its end; she determines to accomplish it—and flies out into the night.

She succeeds. The plans in her possession, she is safe again in the home where her brother lies. With the strength given her by her dormant resolve to save the family honor, she drags the body of her brother to the outposts of the Confederate lines, and places the dead form where he will be found by the sentries, with the papers in his hands. Then, a weak woman again, she staggers off toward the old home.

The sentries find a Confederate spy who had been wounded to death in the Union lines, but had escaped to just within the Confederate posts before he fell dead. None have known, none will ever know. The boy is given a hero's burial and a hero's tributes. And only a girl ever sits, with a grave and meditative face, thinking of the secret dead with the dead!

It's a strong and compelling tale, but the mere printing of it in type cannot convey the dramatic and artistic heights which Miss Leonard attained in its portrayal. She and her capable support, by the sheer merit of their work and its overpowering suggestion, transport us to the time and place of the picture, and we seem to watch in real life the struggle of the weak boy and the heroic girl. We watch, and we seem to hear the beat of the drums, faint and far away,

adding to the realism of the tale; but then we know that it is only our own heart-beats and the throb of our pulse, beating faster just because of Miss Leonard's acting.

Small wonder that the public is going to be strong for Rex. Such work is a final and convincing proof that the industry is truly industrious.

THE MERCHANT MAYOR OF INDIANAPOLIS

Champion Release

Here is a subject with a direct appeal to everybody, as it deals with present conditions—the high cost of living. In this instance the mayor's wife and daughter enter a workingman's home with a view to studying the situation of the poorer element. They find that he is hard hit, for foodstuffs being high, he is unable to provide more than a meagre fare for his table. With the approach of Thanksgiving, the produce and poultry interests combine and uphold their skyrocket prices, thus creating a hardship for the poor. The

Mayor is apprised of this coalition and summons these big grafters before him. He pleads with them, but they laugh him to scorn. He then acts. The Mayor buys up great quantities of produce and poultry and calling the people together, sells them his supplies at a trifle above cost. What happens then? The Trust is given a black eye and prices start to tumble. Again we look into the workingman's home, and this time it is a home of plenty. Released February 19, 1912.

New York, N. Y.—A new theater to cost $250,000 will be erected at Houston & Chrystie streets.

A WIFE'S DISCOVERY

Champion Release

An amateur theatrical rehearsal excites a suspicious wife to attend it, and withal, investigate her husband's actions. What

happens there is what you want to see. It's a sure-pop comedy. Released February 21, 1912.

Phoebus, Va.—Louis N. Mears, Hampton, Va., has been awarded contract to erect theater to replace burned American Theater at a cost of $8,000.

The accompanying cut was accidentally omitted from the article on the Misses Woods in the last issue.

These young ladies were school fellows of Miss Annette Kellermann in Australia, and have been, along with their mother, Miss Maud Fitz-Stubbs (composer and pianist), the guests of this talented and beautiful young woman a large portion of the time which they have spent in New York.

WILLIAM LORD WRIGHT'S PAGE

ONE of the most encouraging signs of the times in the Cinematographic World is the interest that has finally been aroused in religious and educational circles. Educators and clergy are sitting up and taking notice of the unbounded possibilities for good contained in the moving picture.

"It must be pleasing to such men as Saunders, of the News, to appreciate that unceasing agitation for the uplift of moving pictures is bearing such bountiful fruit," remarked a school superintendent to the writer recently. "The trouble with the enemies of the picture play is that they hearken to the bigoted and, until recently, have refused or neglected to investigate the subject for themselves," continued the educator. "I confess freely that I was one of the number. However, the time has come when the scholar and leader in the forward movement can no longer ignore the film age. I subscribed for the Moving Picture News, read its pages carefully every week, and am now numbered among those resolved to make cinematography a source of religious and educational inspiration.

"I find, upon investigation," continued the educator, "that the moving picture has practically girdled the globe in a decade! Think of it! Ten years ago the moving picture show was unknown; to-day, the veriest crossroads community is incomplete without a moving picture entertainment at least on Saturday evenings. It's high time progressive press, clergy and other instructors were recognizing this great industry and it is time they were assisting the manufacturers, the picture journals and others who have been endeavoring, in the face of discouragement, to uplift the business during the past few years.

"I have read the reports made to the Department of Commerce and Labor by the United States consuls in Europe, South Africa, Australia, Japan and many other parts of the globe, and these reports on the popularity of the moving picture are astonishing. In the past ten years, a vast business has grown up, both in producing and exhibiting the films. According to the reports, London has nearly 300 picture playhouses. There the prices of admission vary from 4 cents to 61 cents. Consul Griffiths also remarks upon the rapidity with which some English films are made. For example, the Grand National Steeplechase race, held at Liverpool, 200 miles from London, at 3 o'clock in the afternoon, was photographed, pictures developed on a train en route to London, and the film shown at some of the music halls that very evening. The product of American manufacturers enjoys great popularity in Europe and the United Kingdom, and this should also be a source of pride to our patriotic countrymen.

"The American picture, faithfully presented, has greatly changed the sentiment of many foreigners toward our countrymen, I find. The better class of films have taught Europeans that the American is something besides a sharp-nosed 'Yankee,' in a constant rush for the dollar. The foreigner has been taught that the true American is polished, educated and refined, and that the age of chivalry has not passed with him. His attitude of respect toward the American gentlewoman is an object lesson that is said to have worked a revolution in certain sections of the Continent.

"The moving picture has come to stay. It is a modestly priced medium of entertainment in this day of high prices; I have reached the decision that the picture has been made a source of patriotism, a medium for teaching love of country, surpassing the public school in this regard; and that it will materially aid the education and elevation of our boys and girls, assisting in no small way to make them better men and women. With these facts in the minds of the thoughtful, is it any wonder that cinematography is becoming respected in the most dignified circles?"

* * * *

It would be a mistake to class the Rev. Justin N. Green, pastor of the Evanston, Ohio, Church of Christ with the Shuberts, Klaw & Erlanger and other theatrical magnates, for the venture of the Evanston pastor is different in scope and principle from those of our noted amusement vendors. But it is a fact that Rev. Mr. Green has entered the amusement field via the first real moving picture show with a regular price of admission ever established in Ohio.

The opening performance of the Evanston church moving picture show took place the other evening, and the church auditorium was crowded. Members of the congregation who had not been to church on a prayer meeting night for years were recognized by the pastor. A considerable portion of the juvenile population of Evanston left the pool and club rooms and the streets, paused at the cashier's window, paid a nickel and saw "David Copperfield."

Rev. Green acted as general manager with the assistance of the church official board as ushers. The idea was so popular that picture entertainments will be given in the church every Tuesday and Friday evenings.

"Our idea in starting the venture is to provide the right sort of amusement for the people of our community," said Rev. Green. "I believe that the moving picture can be a great agency for good, both as regards amusement and education.

"We believe that by entering the amusement field in this way, we will perform one of the functions of the church by safeguarding young people from evil influences."

The money received through the church box office moving picture show is to be applied to the general fund of the church.

Cleveland, "the sixth city," has three-cent car fare, and it is to have three-cent electric light, and also three-cent moving picture shows, if plans now being considered materialize. A new big park may be purchased by the city, and it is planned to have three-cent picture shows among the entertainments to be supplied for the city's population.

While the civic spirit shown in the park purchasing venture is to be commended, in our opinion the further cheapening of the moving picture entertainment is to be condemned. It may cost much to the dignity of a source of entertainment now considered by many as a serious competitor to the legitimate theater. The sum of five cents is insufficient for the entertainments given in the majority of the picture play houses. Three reels of first-class pictures, and a musical program is worth from ten to twenty-five cents of any person's money. The proprietors of the picture theaters make no fortunes with ten cents general admission and the five-cent entrance fee; the pot is kept boiling, and that is all. While in many of the cities the tendency is to charge ten and twenty-five cents admission to the picture show, in the thousands of smaller cities and towns, the picture theater managers report that it seems impossible to charge over five cents admission and do business. Competition is somewhat to blame for this condition, and it is hoped that the managers of theaters in the smaller communities will get closer together for mutual benefit. The day of the three and five-reel picture play is rapidly approaching, and it will be impossible to make both ends meet if the managers do not loom ahead and accustom patrons to at least a ten-cent admission. The public play-park idea is all right, as is three-cent car fare, but the plan to institute three-cent picture shows, maybe for political capital, should be abandoned. The Exhibitors' League of Cleveland should combat the movement.

Three-cent picture theaters mean a three-cent entertainment, with ancient and questionable films and three-cent patronage. What is needed in cinematography is not the cheapening of the picture show, but the carrying out of plans that will add dignity and refinement to the industry. Much of the hard work of progressive manufacturers and editors on behalf of the uplift of the business will be hampered if the three-cent moving picture theater becomes popular.

The moving picture is being utilized in a new channel as a means of education. Throughout the West pictures of the Denver Fire Department in action are being shown before members of fire departments. Safety Director Cash, of Cincinnati, the other day, addressed the Fire Laddies of the Queen City on their duties and accompanied his address by moving pictures. The picture show was so profitable that it will be repeated until every man in the fire department in Cincinnati ses the pictures.

The Safety of the Public FIRST

The only practicable NON-INFLAMMABLE FILM is manufactured by the Berlin Aniline Works and is known as

AGFA FILM

Sold exclusively in the U. S. A. by
THE RAW FILM SUPPLY CO.

Read This. Reprinted from the NEW YORK HERALD:

Dec. 28, 1911.

FIRELESS PICTURE FILMS.

Berlin, Wednesday.—An incombustible cinematograph film which will lessen the possibility of panic in moving picture theatres was demonstrated recently before the Berlin Chemical Society and is now reported to be a success. The invention is greeted with enthusiasm in Berlin where several panics have occurred at film shows, the latest of which happened yesterday, passing off, fortunately, without loss of life.

All particulars mailed on application.

Raw Film Supply Co.
15 E. 26th Street
NEW YORK

MISS MAE C. KENNEY

One of the most useful members of the motion picture trade is the subject of the above cut, Miss Mae C. Kenney.

Our attention was particularly drawn to her, upon a visit to the offices of the New York Motion Picture Company not long ago, in her quiet, unassuming manner of conducting the work which falls upon her as assistant secretary of that extensive firm, and as private secretary of Mr. Baumann, secretary of the concern.

Miss Kenney is an exceptionally bright young woman, and has been with this firm since its inception. She is one of those young women who intend to show the world what a valuable asset woman can be in the business world.

Sweet and charming in personality, with a keen intellect, and an apparent satisfaction that she is at least on an even break with the vicissitudes of life, there is a true ring to the womanly magnetism which one cannot help feeling when in her presence.

The rise of woman in the intellectual and business world is exemplified in Miss Kenney most forcibly, and we cannot but hope that there are to be found many such in the business world to-day, and we doubt not that there are many such hiding away in their lairs.

We wish Miss Kenney and all in her class the best of success in all undertakings.

Ida Grove, Ill.—Geo. Pullis has started a new moving picture theater.

Hedrick, Ia.—Mr. Harry Jennings will own half the moving picture theater which will open here soon.

Joplin, Mo.—The Mystic Theater on E. Fifth street has changed hands and will be known as the Gem and under the management of Mr. Ben H. Marks.

SCENE FROM POWERS PICTURE PLAY, "THE TURNING POINT," RELEASED FEB. 13th

"A Victim of the Mormons"

SENSATIONAL DRAMATIC PICTURE IN 3 PARTS AND OVER 60 SCENES.
SPLENDID ACTING—FINE PHOTOGRAPHY—THRILLING EVENTS

Depicts the Skillful Plot of Mormon Missionary to Entice Girl Convert to Utah, which almost succeeds when Death intervenes to Release the Victim.

Mormon Disappears Through Trap in Floor

Shows Victim in toils of Mormon.

Desperate Encounter with Wireless Operator on Shipboard. Frantic Attempts of Victim to Escape Arrival of Friends and Death of Mormon when Cornered in Own Home.

COPIES NOW READY FOR DISTRIBUTION ON STATE RIGHT PLAN.

SELLING FAST.
GET YOURS QUICK.
SPECIAL 3-SHEET AND 4-SHEET POSTERS

Great Northern Special Feature Film Co.

LINCOLN BUILDING, UNION SQUARE, NEW YORK CITY

POWERS CAMERAGRAPH FILMED

The recent motion picture of the workings of the latest model of the Powers projection machine before the Plaza was an enterprising scheme of Tom Moore, who operates a chain of theaters in the Capital City, the Plaza being his "pet." Of course, this attracted quite a crowd of spectators, despite the cold and wind; and when this is thrown upon the screen it will cause both interest and amusement. After showing the various operations of the Powers machine, an animated picture of the passing public was taken. Mr. Sweat, from the Powers firm; Guy Barrett, operator of the Plaza; House Manager Parsons, of this theater, and Tom Moore, director of the Moore Amusement Co., figure in this film, as does Mrs. Tom Moore, who, while "small," is of "large" consequence in her husband's enterprises. The accompanying pictures tell their own story.

TOM MOORE AND HIS CHARMING WIFE BEFORE THE PLAZA, ENJOYING THEMSELVES AS USUAL

MRS. TOM MOORE AS AN IMPROMPTU OPERATOR AND THE CROWD PASSING BEFORE THE PLAZA

MR. SWEAT AND MR. PARSONS WITH THE LATEST MODEL POWERS BEFORE THE PLAZA

OPERATOR BARRETT, THREADING THE MACHINE

THE TEST IS TIME

AND BY THIS TEST THE SUPERIORITY OF

POWER'S CAMERAGRAPH No. 6

HAS BEEN FIRMLY ESTABLISHED.

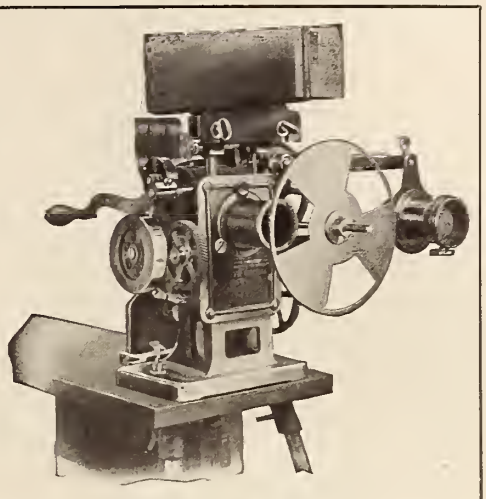
For fourteen years **POWER** has been in the business. Each model has shown an improvement over the preceding one. We always lead the field.

Our **NO. 6** represents the most advanced thought in moving picture machines, and is as perfect as present day knowledge will permit.

This is a statement of fact which is recognized by the trade and explains why "**POWER'S NO. 6**" is known in every corner of the civilized world, its sales exceeding those of all competitors combined.

You must have the best; ask any operator: he will tell you that **POWER'S NO. 6** "is the only machine."

Let us send you our catalogue D telling all about it.



NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

WESTERN CORRESPONDENCE

HOT SPRINGS, ARK., Jan. 21.—In moving picture circles this has been a week of special features. The Lyceum turned its lobby into a wild west melodrama house, first with the posters and three sheet stands of "Custer's Last Fight" and later with the same billing and an added banner of the "Black Hand," while down at the Photo Play Thanhouser's magnificent production of "She," by special request, again visited the "Valley of Vapors," and up at the pretty new Central Theater Selig's "Cinderella" was booked. Regarding the latter will have something to say later on in this communication.

"Custer's Last Fight" pleased the crowd, and it got the money. The pictures were not in the best of condition. They were scratched in places and in other parts blurred, while one section jumped and bucked like an untamed broncho. However, they were well handled and, considering that there seemed to be general approbation and that the receipts were boosted, let's let 'er go at that!

It was somewhat surprised to see that the "Black Hand" was really a most benevolent and charitable organization. The pictures gave this notorious society all the better of the argument. In fact, each and every individual member of that silent clique were heroes. It was a genuine surprise to all who looked at the pictures. There were certain features that were rather startling. The leap of the woman from the cliff into the water in an attempt to take her life, and the jump into the same pool by the loyal "Black Hand-er"—well, it brought forth exclamations of horror, and a little later on in the picture when the auto did the loop-the-loop over the cliff, one's consternation was complete.

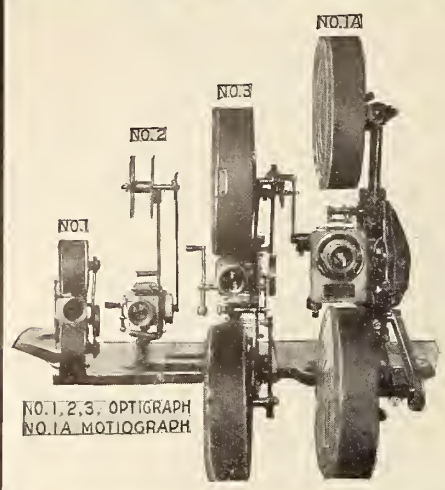
Personally I do not approve of making martyrs out of cutthroats. This picture appealed to me just about the same way that the melodrama of "Tracy, the Outlaw" did when I was on the road and playing "Tracy." We always used it for a Saturday night "thriller," and, believe me, it served our purpose well. It wasn't a bad show of its kind, but the man who wrote the bill made Tracy a hero and the part simply played itself. The audience, by the time Tracy got through, was quite willing to come on the stage and lynch the officers who were responsible for his death. To the best of my recollection Tracy, with a Colt's .45, downed six men in the last act, and the last one to fall was the leading heavy who had dogged Tracy and been responsible for that character being an outlaw instead of a law-abiding citizen, and when Tracy plugged him the crowd tore the seats up. The "Black Hand" pictures were very much on the same order. Anyway, they didn't change the opinion that is well grounded on the minds of the majority of the American people regarding this organization. And here's a funny thing, too, I understand that "Custer's Last Fight" and the "Black Hand" reels were prohibited in Memphis, Little Rock and other cities. Who says Hot Springs is there with the liberality?

And now for "Cinderella." The new Central had booked this interesting Selig feature and had an agreement with the General Film Company of St. Louis to have the pictures in the theater on a certain date. Well, they didn't show up. They were to be exhibited on the day following. The management had advertised the reels in all of the papers, for if there is one thing that the new Central believes in it is advertising. The matinee was about due and still no "Cinderella" reels. It certainly was the limit. A wire to the St. Louis office brought forth the reply that the pictures had left that city on a certain train, and when the number of the train was known the non-arrival of the pictures was explained. You see, the train in question had the misfortune to leave the tracks somewhere between St. Louis and Hot Springs, spilling about forty of its passengers, and, no doubt, distributing "Cinderella" and her retinue, including her two naughty sisters, the gallant Prince and the slipper all over the tracks. At any rate there was some fine telegraphy put over between the St. Louis office, for the pictures were booked for Monday and had to be back there at a certain time. So far as I can learn the chase is still on up to the time this is written. Anyway, the "Cinderella" reels have been booked for a later date at the new Central, and all who came in anticipation of seeing the same last time announced received a "rain check," which entitled them to witness another show free of charge or to admission when the "Cinderella" pictures finally get here.

Had the pleasure of a few minutes' chat with Albert Russell, of the Consolidated Film and Supply Company, Memphis. He was in Hot Springs for a conference with the management of the Photo Play theater, and he stated that the Independent cause is prospering wherever he goes. One thing that makes it successful, he said, was the fine quality of pictures that the Independent manufacturers were putting out. He claims that the Independents are gaining houses every week and that once secured, they stick, too.

I don't know what is getting wrong with the boys in charge of the Lyceum machine and booth, but they are either getting careless or have lost interest altogether in their work. The operators' booth at the Lyceum is in charge of Leo King and Fred Eazell, two good operators. Some one has a habit—and a very bad one, too—of flashing the title of a picture that follows the one being shown, with the result that the picture on the screen is spoiled by the title that appears. This is not done once but many, many times and it spoiled two pictures for me that I saw there this week. If the boys must do this they should wait until the picture is almost over. I don't believe they should attempt it at all, for if they haven't got the correct focus when the new picture starts that is a very easy thing to get. They keep flashing and flashing and flashing the title of the following picture while one is on and it has become disgusting.

I also noticed on the Lyceum one of the dirtiest, misspelled slides I have ever seen in any theater. This house



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announced the return of "Custer's Last Fight." The General's name was spelled "Custor" and exhibit was spelled "xihibited." There is no excuse for this and they are making their popular little manager's efforts look cheap. Eddie Gavrel is one of the best little men in the city and the boys in the booth should take more pride in their work than they have been doing lately. What they should do would be to pay a visit to the new Central and note the beautiful announcement slides that are run there.

The first boxing bout that has taken place in this city since the State Government killed the sport was pulled off on the quiet in Whittington Park, between Mose Ottenheimer, scout for the Baltimore Club of the Eastern League, and Battling Nelson. Doc Owens, manager of the park, was the referee. The bout lasted four rounds and was a "pippin." The newspapers got hold of it and had a great deal of fun, running the story under "scare heads." I was with Nelson the night of the bout when a deputy sheriff approached, flashed his badge and asked the Battler if he had engaged in a prize fight. He was a reform official, remember.

"What—me fight?" asked Nelson, surprised. "Me! Why, man, I'm no fighter. If I was I'd be champion. I don't know how to fight. Get that—see!"

His Deputyship "got it," laughed and walked away.

"Guess I ain't some diplomat," commented Nelson.

THE MAN IN THE BATHS.

AMERICAN PRODUCES WESTERN COMEDIES

The American Film Manufacturing Co., while always appreciating the value of Western comedy, has never before announced so many offerings of a strictly laugh-provoking nature as at present.

The Western studios of the company are deserving of much praise for their success in corralling the elusive laugh, so much sought for and so dangerous from a producing standpoint. As in literature, the true comedy is a jewel and proportionately hard to get. The American, however, has been particularly fortunate in its selection of scenarios and promises a fine line of Western subjects for the future. "An Assisted Elopement," "From the Four Hundred to the Herd," "Society and Chaps," etc., are, as their titles indicate, essentially Western pictures, but containing that touch of the East which makes a combination highly desirable and difficult to secure.

A notable feature in these releases is the wonderful California backgrounds. With as fine a bit of natural scenery surrounding the studio in La Mesa, Calif., as exists anywhere, the producer has added here and there, glimpses of those magnificent winter homes, gardens, etc., that have made Southern California famous as a playground for the rich.

Colorado Springs, Colo.—A new moving picture theater will be erected here at a cost of $15,000 at 105 N. Trejon street by H. C. Goldstein.

IMP SCENARIO CONTEST

The interest in the Imp Scenario Contest, which was decided last week, has been phenomenal. First announced in November last the enthusiasm of scenario writers has been since stimulated by the Imp Films Company in every possible way.

Four prizes were offered for the best comedy subjects, viz.: $100, $75, $60 and $50

These prizes attracted competitive efforts from authors all over the United States, and from many parts of Europe.

Novelists, dramatists, newspaper men, actors, actresses, experienced scenario writers, novices, the college professor, the military captain, the society woman, yea, even the cook in the kitchen, competed for these prizes, demonstrating that the interest in the competition was world wide.

The entries came through the mail by the hundred, and the task of sifting the wheat from the chaff was a heavy one.

Three scenario editors eliminated the obviously unsuited subjects and in the final adjudication Mr. F. E. Woods, of the *Dramatic Mirror;* Mr. Johnson, of the *Morning Telegraph,* and Mr. Otis Turner, principal director of the Imp Films Company, were agreed on the awards.

The judges in the Imp Scenario Contest have made the following awards:

Miss Louise Carter, New York City; $100, "The Right Clue."

Mr. J. W. Culbertson, Indianapolis, Ind.; $75, "The Squnkville Fire Company."

Mr. Chas. Ade, Joplin, Mo.; $60, "The Home Strike Breakers."

Mr. C. B. Hoadley, Weehawken, N. J.; $50, "Chesty Buys Tags."

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Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

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RELEASED SATURDAY, FEB. 17th

"A Woman of No Importance"

CHICAGO LETTER

The courtesy of the Chicago *Sunday Tribune,* shown toward the moving picture industry by printing the synopsis of photo plays, to which an entire page has been devoted weekly had for a number of issues the appearance of a one-sided favor, as only the synopsis of the two licensed film manufacturers here were printed. But owing to the successful efforts of Mr. Doud, manager of publicity of the American Film Manufacturing Company, independent exhibitors as well as licensed will profit through this act. The Chicago *Sunday Tribune* circulates strongly, not only in Chicago and suburbs, but through all of Illinois, Iowa, Wisconsin, Indiana and Michigan, in which territory the moving picture industry will be greatly aided in gaining public approval and attention, through this paper.

The vigilance and superiority of the union operator over the non-union man is plainly shown in the excellent record of the union men last year, as of the sixteen film fires that occurred in 1911, the blame for only one of them has been laid at the union's door, which is surely an excellent record, as over three-fourths of the operators in Chicago are union men.

The serious and popular Mr. R. C. Lundgrem has been appointed general manager of the Chicago office of the Feature and Educational Film Company and claims he is very busy selling state rights for the Feature Film "Zigomar" and "Love and Aviation." The two features are being booked in Chicago by Mr. Lundgrem, who wishes to inform exhibitors that he is always on deck to welcome them in his office, in the Delaware Building, on the northeast corner of Dearborn and Randolph streets. Exhibitors here who have shown "Zigomar" all claim that it is a record-breaking attraction and many are so well pleased that they are asking for return dates to run this great sensational feature.

The Bowen Theater at 3021 East 92d street was entered by burglars sometime between midnight Sunday and the opening hour Monday afternoon and about $400, the day's proceeds of both the Bowen and Bessmer Theaters was taken from the safe. The window in the ticket office had been removed through which the burglars gained entrance to the theater, as the door to the ticket office was left open. The proceeds were larger than usual, as a big day's business was done at each theater. "Zigomar" being shown at the Bessmer, where Mr. Chelius, the manager, stated that he broke all records with this picture.

Mr. Carl Harthill of the Standard Film Exchange, has through faithful and excellent service, been promoted to chief aid to the general manager, the smiling and genial Mr. Hopp.

The Yale Theater at 336 West 63d street, has been remodeled and thoroughly decorated, both in the interior and exterior. A new curtain and new motiograph machine have been installed and add an immense improvement in the pictures shown. Mr. Lunn, manager of the Yale, stated that he was very well pleased with his new machine and that it certainly done all that was required of it. Mr. Lunn's opinion seems to be held by the most prominent exhibitors here as during my visits to them in the past month, wherever a new machine has been installed, the same was a Motiograph, which is rapidly gaining in its already large list of satisfied buyers.

The Alice Theater at 3056 Lincoln Avenue, which is situated in the midst of strong trust competition, seemed to be doing all the business in its territory last Thursday, when Thanhouser's feature, "She," was shown here. Manager Frank Ewald said that if it was not for the excellent feature subjects put out by the Independent manufacturers, he would have a hard battle beating his competitors. He was also high in his praise of the Bison and American companies' Western productions.

Mr. John Hayes, formerly with the United States Film Exchange, has accepted a position with the Swanson and Crawford people of St. Louis. Mr. Hayes left Chicago last week for French Lick Springs, Indiana, where he will visit for a few days, before going west to take up his new duties.

Last week at an entertainment given in the Gold Room in the Auditorium Hotel by the Michigan Society, moving pictures showing the trip from Chicago to the Michigan fruit lands, was the pleasing feature of the entertainment. Among those present was Governor Osborn, of Michigan, U.

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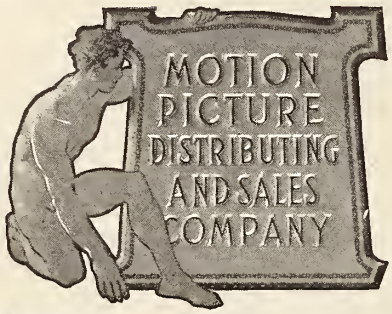

WEEKLY PROGRAM

MONDAY.	Imp, American, Nestor, Solax.
TUESDAY.	Thanhouser, Powers, Eclair. (Bison to be discontinued after Feb. 20, 1912.) (Itala to begin Feb .27, 1912.) (Majestic to begin Feb. 27, 1912.)
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY	Rex, American, Imp. (Foreign Eclair to be released on Saturday after Feb. 8, 1912.) (American Eclair to begin Feb. 15, 1912.)
FRIDAY.	Powers, Thanhouser, Lux, Bison Two-Reel Subjects to begin Feb. 23, 1912.) (Majestic to be released on Tuesday after Feb. 23, 1912.)
SATURDAY.	Powers, Great Northern, Nestor, Reliance, Republic, Imp. Itala to be released on Tuesday after Feb. 24, 1912.)
SUNDAY.	Majestic, Republic, Rex, Solax. (Foreign Eclair to begin Feb. 18, 1912.)

MOTION PICTURE DISTRIBUTING & SALES COMPANY

111 EAST 14th ST., NEW YORK CITY.

S. Senator Smith and many other influential persons of that state.

Mr. A. K. Greenland, manager of publicity of the Gaumont Company, after paying a flying visit to the exchange men here, left for points east, Tuesday, January 30th. Mr. Greenland had with him some excellent advance releases of his company.

WARNER KENNEDY.

London Office of the News,
8 Sherwood Street, W.

The formation of the "Kinematograph Club" advanced a stage this week, a meeting being held at the Holborn Restaurant under the chairmanship of Mr. E. T. Heron, proprietor of the Kinematograph Weekly, who has taken a leading part in the movement from the start, which adopted resolutions declaring the desirability of such a club being formed. It is proposed that the club, which possesses premises in every way suitable for the purposes of film men in Coventry street, and special advantages are extended by this organization to the first members of the Kine Club, who will be admitted without the usual £5/5 entrance fee. The subscription is, I believe, to be fixed at £5/5 per annum and this is the only weakness of the scheme, the amount being regarded as too large by many of what may be called the junior members of the trade. It is to be hoped, however, that all difficulties will be overcome and a really strong and representative club formed.

* * * *

I don't know if copies of John Bull ever reach New York. This weekly periodical, which is under the direction of Mr. Horatio Bottomley, M. P., appeals to the public, or to that section of it which likes its reading matter highly spiced, mainly on the strength of more or less sensational "exposures" of some person or organization. One week it is the Salvation Army, and this, a great insurance company. Mr. Bottomley has had to pay damages more than once, but his nose for scandal is as keen as ever and he has just recently found another mare's nest. He alleges that cinematograph shows of an immoral character are given in so-called "clubs" in London, regularly, and his article is full of details calculated to sharpen the curiosity of the nasty-minded section of the public. The only details he doesn't give are the addresses of the clubs, of which he apparently knows so much, and one cannot help wondering why he did not place his information at the disposal of the police if his real desire was to remove an evil rather than to keep up his circulation.

* * * *

One can never be sure, but most members of the trade are inclined to doubt very strongly whether shows of this kind, charging for admission more or less directly could be held in London without detection. That isolated shows of a doubtful character have been given is generally suspected, but they have in no case been shows given for money. A person who attempted to run a picture show of an immoral character for profit would almost inevitably be betrayed to the police. The whole question is an unpleasant one and there is a very strong feeling in film circles that the trade as a whole is unfairly reflected upon by such articles as those of John Bull. If the latter is really honest in its desire for purity of entertainments let its conductor place any facts he is possessed of before the leading members of the trade, and he will find them more than willing to co-operate with him.

* * * *

The Kine Weekly secured something of a "scoop" this week by publishing a letter from the London County Council stating the latter body's official attitude with regard to Non-Flam film. Mr. L. Gomme, clerk of the Council, stated that the Council's method of testing inflammability was to apply a flame to a portion of the film, and further, that the Council regarded as Non-Flam a film which would not support flame readily. He added, however, rather ominously, that in view of a recent decision of the Folkestone Magistrates in the opposite direction, a more stringent policy might be adopted in the near future, which looks as though trouble might be in store for the showman who relies upon the use of Non-Flam to get around the provisions of the Cinematograph Act.

* * * *

Mr. Urban is back, and with that useful knack which he has always possessed has been getting some fine "boosts" with regard to his "Kinemacolor" Durbar pictures, in the daily press. I hope to see the latter in the course of a day or two and to let "News" readers have an account of their quality.

B. A.

MANUFACTURERS' SYNOPSES of FILMS

HE INSISTED ON BEING A CASHIER

Gaumont Release

Harry Cower just longed to get a job as a bank cashier. But eccentric tramp that he was he had neither clothes nor experience to recommend him. His application was turned down most coldly, so he stole the President's pocketbook full of currency, just for spite and while being hotly pursued by bank employees hid it unseen in a hatrack bench. He is captured but refuses to reveal location of the stolen pocketbook. Sherlock Holmes is put on the job. He, in the guise of a fellow tramp prisoner, does focus the light to a head, only, however, after Cower has succeeded in obtaining the desired cashiership, in which capacity he cashes the check that gives Holmes the payment for his services rendered.

On the same reel:

MR. LE BLACK LEARNS TO FLY

Mr. Le Black, an inventive genius enthusiastic to solve the problem of flight for man, exploits many a ludicrous theory only to learn that all fail miserably to advance him in his scientific pursuits. The difficulties that Le Black brings upon himself are those that could only befall such a whirlwind inventor.

THE SMUGGLER

Gaumont Release, February 24

A problem story, such as if dramatized for the legitimate theater, would fill a long run in some New York playhouse.

Two sisters and their father have taken up summer residence in a rural mountain cottage. They receive a visit from their brother and a friend, both customs officers. During the visit the sisters go off for a brisk mountain trot. While gathering wild flowers the younger sister falls into a deep abyss. You can see her dropping, dropping down the precipitous rocks, luckily to be caught in a cluster of protruding shrubbery, which holds her all unconscious until a volunteer mountaineer descends on rope to the depths below and carries the limp body to safety.

The event of her rescue is being duly celebrated at the homely hut, when two mountain officers bring in a long-sought smuggler as captive. The two custom officials arraign their prize until the two girls recognize him as the daring rescuer. They reveal the identity of their benefactor to the brother, who when alone offers his charge all the chances of escape only to be informed that the smuggler-hero steadfastly refuses to implicate the customs officer by escaping from his keeping. He awaits his punishment. What happens to him?

THE TALE OF A DOG

Fido loves his master—and he loves the dog equally as much. They are inseparable, so much so, in fact, that when Fido's master marries, his love for the canine quite sends his pretty young wife into fits of jealousy. This makes things so unbearable that she orders the cute little woolly poodle shot, in spite of the sorrow cast upon the husband.

She is now satisfied, until she notices that her husband often steals away from her most suspiciously. One day she resolves to follow him on his secret visits. After a long journey, she sees him enter a fashionable building. She prepares to tear her hair in frenzy as she peeps through the window, but desists in her madness, as she sees her husband fondle the dog she had had shot. Realizing that the beast had been cured of his wound and that her husband could not be separated from the Fido that he loved, she relents in her jealousy and promises to take the dog into their home and thereby all ends well.

HUMAN NATURE

Republic Release, February 17

REP A story full of laughs and pathos, that shows the failings as well as the virtues of human nature. An old father who has brought up a family of sons and daughters by hard work and loving kindness, finds himself in the way in his own household.

The sons and daughters whom he attended during their childish ailments, for whom he slaved and toiled, pass him as though he were a stranger and pay absolutely no attention to his wants. He is eventually shifted to a garret room without kith or kin near. Not being prosperous, his family forget him, almost entirely, and he is left to his garret and thoughts.

An old friend finds him in this condition and suggests a plan which will make his family pay closer attention to him and care for him as he deserves to be cared for in his old age. His friend starts a rumor that he is in possession of a large sum of money, which he is to give to the old man for a service that the old man had rendered to a millionaire in days of poverty.

Everything immediately changes, the old man is given the best room in the house, every attention is showered upon him, and he begins to enjoy the rest he justly earned in his old age. The old man finally gathers his family together and tells them that when he dies, everything will be left to his family to be equally divided. The attentions he has been showered with begin anew, and till his last days on earth, all the comforts and pleasures he deserves are his.

After the old man's death, his will is read by his friend and contains only the following item:

"I bequeath to my family all my riches, which consist of gratitude, for having made my last days on earth peaceful and happy."

THE GIRL WHO WAITED

Republic Release, February 18

George Benson, son of a rich lumber merchant, and John Dalroy, an employee of the lumber yard, are both in love with the same girl, Mary Moore. John obtains Mary's promise to become his wife.

When John draws the payroll from the bank George sees an opportunity to get even with his rival. He takes the money and the blame is placed on John, who is arrested in the girl's presence. Even though convicted, Mary assures him she believes in his innocence and that she will wait for him. After having served two years in prison, John is released and comes back to his home town.

On his way from the station he

meets his old rival, George Benson—he is jeered at and mocked. John then realizes that if he goes back to Mary, he will only bring disgrace upon her, and decides for her sake to leave for the North. He writes to this effect and leaves. George sees John get on the train and is satisfied with the result of his plans. His pleasure is short-lived, however, as a severe cough that has been bothering him makes itself more pronounced, and shows that George is on the verge of consumption. Mary receives John's note and is heart-broken. George, coming on the scene, tries to console Mary, but her heart is with the boy who is going out of her life.

George finally succumbs to tuberculosis. He makes a confession of having taken the money and placing the blame on John; Mary insists that George's father do everything in his power to bring John back. He writes a letter to a friend in the North (a guide) giving the description of John and begging him to search the entire country for him. John, when he reaches the Northern country, buys a dog outfit and team off a guide and engages him to take him over the hills. The guide, desirous of getting the gold that John has in his possession, shoots John and escapes with the dog team. He is later killed by a fall over an embankment, the dog team falling on top of him.

The girl in the meantime prays for her sweetheart's return, and each moment seems to her an eternity. After the attack that the treacherous guide had made on him, John wanders through a blinding snowstorm, wounded and slowly freezing to death; he finally falls exhausted, and as he lays on the ground, the falling snow slowly covers the body until a blizzard finally buries him from sight. The guides, having located John's trail, finally come to his frozen body. They put him on the sled and slowly go over the hills. The girl who has been waiting for the return of her sweetheart little dreams that he will be brought home to her dead.

HONOR THY FATHER

Majestic Release, February 9

Left motherless at seventeen, Mary Fullner had quietly but firmly stepped into her mother's place as not only the head but support of the family.

Her father—heaven save the mark—had married beneath him and had been disowned by his aristocratic family for so doing, and the woman who felt that she had caused him to lose so much brought up her daughter with but one idea—that father's happiness and comfort were to be always the first consideration. The scion of aristocracy paid this devotion by sinking to depth after depth of ignominy until, at the time of his wife's death, his entire existence was spent in a cheap drinking place where long custom had established for him a certain amount of credit.

Mary, as her mother before her, toiled ten and twelve hours a day at back-breaking ironing in a nearby laundry that support money might be secured to keep a roof, however wretched, over her father and to feed his capricious appetite, which indeed craved almost entirely the liquid refreshments.

As the girl grew older, while never regardless of the injunction in her mother's Bible to "Honor thy Father," she could not but bitterly gaze at times when her father sprawled in drunken stupor upon his couch as she forced her weary little fingers to fasten her shabby cloak about her as she made ready for another day's toil.

She seemed doomed to a life of dull, joyless, body-breaking, spirit-crushing work with never a ray of sunshine to cast a high light upon the dull monotony of her existence.

Dame Fortune, however, in a whimsical moment, while seeming to plunge the child still further in despair, throws carelessly before the girl a prospect of happiness so great that Mary's little hands seek to still the choking beating of her young heart as she sits at night dreaming of the Prince Charming who has so unexpectedly entered her life.

John Hollister, a rising young attorney whose heart has kept singularly fancy free through twenty-six years, by the mischance of a ruined shirt, finds himself looking into the eyes of the first girl that ever caused him a second thought.

Jack soon constitutes himself Mary's escort from her work to the miserable tenement which sheltered so badly such a flower. A proposal, and that ever wonderful thing, an engagement ring, quickly followed and then, with the cup of happiness hurled at her very lips, it was dashed away by the rude hands of the man whom her well-thumbed Bible commanded her to honor—her father.

Her fiancé's introduction to her father took place under circumstances so terrible that the girl felt only one thing could be done—return Jack his ring and freedom and then once more wearily take up the burden of her former life, but Fortune again throws a careless trick upon the table and out of misery and tears Mary rises to her lover's heart.

ARRESTING FATHER

Majestic Release, February 11

Dick Remington receives the bump of his hitherto evenly joyous life, when, with a smiling confidence that he was far from feeling, he informed Ethel Milton's father that he was considering seriously presenting himself to the Milton family as a son-in-law. Randolph Milton, a man of affairs, decided views and irascible temperament, had ideas of his own as to his daughter's future, and strangely enough, Dick had no place among them, and when the young fellow rather heatedly insisted upon his merits and qualifications as a husband for Ethel, Milton ended the discussion by having the assurant young man thrown bodily from his office.

The old gentleman's triumph was soon nullified, however, by his daughter's love for the young man, regardless of the fact that he was unable to obtain her father's favor.

As the time went on and Milton was unable to engineer a break between the young couple, he began to conceive a wholesome respect for the young rascal, whose resources seemed to be limitless. Becoming desperate, he decides upon a plan that leads to his own undoing. He makes arrangements to take his daughter to California, and leave her in charge of an aunt, trusting that three thousand miles of United States soil will provide a wide enough barrier to balk even so determined a suitor as Dick.

The dread of the separation, however, induces Ethel to assent to Dick's pleadings for an elopement.

Everything is planned to a detail, but money opens up a breach in Dick's defence, and his plans are betrayed to Ethel's father, and Dick finds himself tied securely to the very ladder at whose foot he was waiting the fair Ethel.

Father, who has maneuvred the check, laughs to scorn the young fellow's tearful remonstrances, and half dragging his reluctant daughter, boards the train for the West.

Dick, however, with an ingenuity and strength that only love could have inspired, succeeds in freeing himself, and as the California train is leaving, rushes by the gate-keeper and swings on the last car.

With father in full charge of Ethel, Dick soon realizes his helplessness, and upon the train's arrival in Plattesville, his home town, he leaves the train without Ethel but with a scheme that fills him with hope and confidence.

His uncle is the town marshal of the little town, and hurriedly enlisting him in his support, a wire is sent to the next station at which the through train stops, to have a certain elderly party and a young girl passing under the name of Milton taken from the train and held under arrest, without permission to communicate with anyone until the arrival of the town marshal of Plattesville, who will arrive with a noted Chicago detective, to take the prisoners back to Chicago, where they are wanted for a series of confidence games that they have perpetrated.

Milton, wild with wrath at the uncalled-for outrage, is hauled from his expensive stateroom and deposited in a squalid cell in the village lock-up. Ethel, who had been placed in a separate cell, is, of course, equally indignant, and at a loss to understand the cause of their detention, but the eminent detective, accompanied by the Plattesville town marshal, arriving upon the scene, she readily consents after a private and personal interview with the detective, who puts her through the third degree, to accompany him to the village justice of the peace and make a sworn confession.

The confession is that she loves

him, and while father, stormily indignant, is tied hand and foot to a chair in the cell, Ethel is quietly and speedily married to the detective, who relaxes his official dignity to the point of removing his whiskers for the ceremony.

Dick, the "dandy detective," then induces the village authorities to permit him to confront the male prisoner with the girl's confession, and Milton realizes that he is at last whipped and is forced to bargain for his freedom from Dick by a promise for forgiveness.

Dick never reveals his deception to the village authorities, and leaves them feeling extremely important that they have been an important feature in the running down of two desperate criminals.

Dick loads the criminals on the next train for their home town and father, gracefully surrendering, gives the young couple his blessing as they depart on their honeymoon.

JIMMIE'S ARTFUL DODGE

Gaumont Release, February 27

Jimmie did not like arithmetic, but he did like his nurse, Julie. But mamma and papa insisted that Jimmie get his lessons right or else go to bed without supper. On this occasion, Jimmie could not add a column of figures correctly, so, much against the protestation of the good, faithful Julie, Jimmie was put supperless to bed. The nurse, however, conspired to steal some food to Jimmie, but being caught in the act, was forthwith discharged. That was enough for Jimmie. He shammed a deathly sickness, rolled his eyes way back in his head, worked his mouth most feverishly, and soon had his fond parents worried to distraction. Nothing would revive him, and even the knowledge of the physician they consulted was balked. In the throes of seeming death, the cunning schoolboy asked for a paper and with all the ceremony, attendant to the writing of a will, penned the fact that he wanted to see Julie again. At first the latter steadfastly refused to return but relented in haste when she read the messages of her dear little charge. Needless to state, Jimmie acted perfectly healthy and happy when his Julie was reinstated.

On the same reel:

PANORAMA OF BRUGES

A dainty, delicate tinted series of Flemish views, showing the principal sights of the ancient town of Bruges. Views of the picturesque canals, the lace-workers, milkmaids and men with their dog-driven milk carts make this picture educationally valuable.

I NEVER SAID A WORD

Nestor Release, February 10

Mr. Joy is a model husband and Mrs. Joy's life is indeed full of joy. They love each other so much and so well that no one would take them for husband and wife.

At his law office, Mr. Joy discovers that a popular play is to be given tonight at the opera house, and decides to take in the show with his better half. Just as he is telling "Dearie" over the 'phone to prepare for the theater, a midnight repast, etc., Mrs. Tittle, one of his clients enters the

COMING

Beginning with the release of **Sunday, February 11th**, and continuing on with the **14th, 21st, 28th and March 4th**, the inimitable **Billy Quirk** will be featured in a series of comedies especially written for him by prominent writers of humorous stories.

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SUNDAY, FEB. 11th.

Billy Quirk will be featured in a novel comedy called

LEND ME YOUR WIFE

A story of a man who borrows a wife to fool his western uncle and then finds he has a white elephant on his hands when he really meets the girl he wants to marry.

WEDNESDAY, FEB. 14th.

BESSIE'S SUITORS

Another Billy Quirk comedy. Billy has a rival and in order to get him out of the way, Billy steals his clothes so that the other fellow is marooned in his hotel room. Talk about fun. There is enough fun here for six pictures.

FRIDAY, FEB. 16th.

A TERRIBLE LESSON

A story which vividly portrays a midnight adventure of a gambler. He finds himself in bad company, and after going through a thrilling bedroom scene, he is cured of his gambling mania.

ANOTHER BILLY QUIRK COMEDY TO COME ON WED., FEB. 21, IS "CUTTING DOWN EXPENSES."

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office and overhears the "date." Shocked and indignant, she leaves the place, and, on meeting Mrs. Tattle, tells her of Mrs. Joy's faithless husband. Together they shadow the lawyer. Mrs. Gabber soon joins the chattering pair, and en masse they keep close tab on Mr. Joy. They see him buy the latest thing in Parisian opera cloaks, also a massive bouquet of choice flowers. Then they conclude that poor Mrs. Joy should know of her husband's misdoings.

The Joys are having a joyful time preparatory to going to the theater, when the three fates, Mrs. Tittle, Mrs. Tattle and Mrs. Gabber, put in an appearance. Mr. Joy has his fling and then unceremoniously shows the ladies the door.

Out in the street, both Mrs. Tattle and Mrs. Gabber fall upon Mrs. Tittle and give her rather a rough deal. Mrs. Tittle seems unable to understand the situation, for the poor soul exclaims, "I never said a word!"

On the same reel:

TIGHTWAD PAYS FOR A DOG

Tightwad, after angering his wife by refusing to buy her a bull pup to which she has taken a fancy, feels that he is in danger of a midnight raid on his trouser pockets by his spouse. Knowing that his wife has a horror of firearms, he hides the money in the barrel of his shotgun. The new safety deposit scheme is a good one, for Mrs. T. is unable to command the courage necessary for her to remove the money from the gun.

Tightwad sleeps on, peacefully sure of the safety of the bank roll, until his slumbers are disturbed by the howling of a stray dog under his window. Tightwad arises in his wrath, and various missiles are thrown at the dog without effect. Tightwad gets the shotgun and turns loose both barrels at the dog with good results, as the canine runs away and the concert ends.

Tightwad's triumph is short-lived, for his wife, awakened by the report of the gun, reminds him that his money has been blown out of the weapon, and that at last Tightwad has blown himself, and for a dog, too!

WHITE CLOUD'S SECRET

Nestor Release, February 7

Standing Eagle, a young Indian, has just returned from an Indian college. His father, While Cloud, is dying. He calls his son and tells him he wishes to disclose a secret ere he dies. White Cloud takes out a silver watch in which there is a picture of a young miner, and under it the name, "John Meredith." The father also shows the son an old wallet, which bears the same name.

White Cloud then relates how, when he was young, he saw this miner coming from a supply store, and, with another Indian, followed him for plunder. The miner fired upon them, killing the other Indian, but White Cloud killed the miner, took his watch, wallet and gold; then, as he heard the horsemen coming, hastily ran off and hid the gold, putting the watch and wallet in his pocket. The horseman found the dead miner, but did not catch White Cloud. White Cloud returns to get hidden gold, but no sooner did he stoop to get it than he imagined he saw the miner in front of him with finger pointed. He ran off in terror, and never again went near the spot. After telling his son this story, the old Indian dies.

A few days later Standing Eagle starts out to get the gold. Being an educated Indian, he is not superstitious like his father. After a long, weary search, he finds the white man's gold. Standing Eagle puts it in a belt around his waist and starts to again cross the desert to his shack.

In the heart of the desert he meets an outlaw whose horse has died. He gives the man food and drink, only to have his horse taken from him with the rest of his supplies. After many days in the desert without food or water, Jack Meredith, son of the miner, John Meredith, rides on and takes the Indian to his shack. Jack and his wife nurse Standing Eagle through a fever, and then Jack goes away to his mine. The Indian has completely recovered when the miner returns. His wife has taken the fever; Jack has been unsuccessful, and now with a sick wife, he is out of both money and supplies.

Upon his return the Indian recognizes Jack from the picture in the watch. Waiting until the doctor has pronounced the wife out of danger, Standing Eagle writes Jack the following note: "Your father's gold is returned with a Red Man's gratitude" —and goes quietly out of their lives.

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HOPKINS' DOG-GONED LUCK

Nestor Release, Febbuary 5, 1912

Mrs. Hasher, the boarding house keeper, notifies Hopkins that unless he settles his bill he shall no longer eat at her table nor sleep under her roof. Poor Hopkins is both hungry and flabbergasted. He enlists Mary's help.

Mary is the waitress and quite obliging. Mrs. Hasher, however, with her poodle, Tootsie, is omnipresent and Hopkins' plan for a feed fail. That aching void sharpens the man's wits, and in a jiffy Tootsie vanishes. Mrs. Hasher is inconsolable; she appeals to her boarders but gets neither sympathy nor aid. Hopkins alone is moved. He inserts an ad. in the local paper, and next day the missing dog is found. Mrs. Hasher gladly pays a reward of twenty-five dollars to Hopkins' envoy.

Like a conquering hero, Hopkins returns to the boarding-house, settles his bill, pays two weeks in advance, and is duly installed as the star boarder.

On the same reel:

THE NEW PRINCE OF THE CHURCH

Only official motion pictures of the new Prince of the Church, showing His Eminence, Cardinal Farley, on board the steamer Berlin, surrounded by a coterie of Church dignitaries and public men such as Monsignor Edwards, Charles Francis Murphy, Judge Dowling, etc. The distinguished prelate is also seen coming down the gangplank, arriving at the Battery and going through the crowded streets of New York. There are splendid views of the Rosedale, the reception committee boat, Fifth avenue, and St. Patrick's Cathedral jammed with school children, the clergy and thousands of enthusiastic people. The wonderful night illumination of the Cathedral makes a fitting climax to so impressive a picture.

REFLECTIONS FROM THE FIRELIGHT

Imp Release, February 12

Captain Raynor, a one-armed veteran of the Civil War, is seated in his lodgings pondering. He goes to a trunk and takes out a package of letters and gazes at one intently. It awakens memories that are dear to him and he reflects.

He receives a letter from an old sweetheart, Mrs. Dutton, informing him of the death of her husband and asking him to call on her, as she has returned to her native village, where she will reside in the future. He goes gladly and finds her a sweet old lady who is very gracious.

Over a cup of tea at the fireside they conjure up memories of the past. The effect is visualized, the scenes reverting to the old couple when finished in sequence. The story is of their youth—when they were happy lovers—having plighted their troth. The war between the North and the South breaks out and Captain Raynor, patriotic and filled with the spirit of adventure, enlists.

He is seen bidding adieu to his sweetheart and marching away to the front.

There is a battle scene in which he receives an apparently mortal wound. He loses an arm and is reported among the killed. With his sleeve empty, he returns home just in time to pass a church from which a wedding party is emerging. It is his sweetheart—married to another man. He goes his way and she does not know. He is heartbroken and never marries. She later learns that he is still living but remains true to her husband until his death.

When the story is finished the old couple is seen seated by the fireside, toying with their teacups. The woman smiles on the old veteran kindly and then shows him a necklace he gave her years ago. She has always kept it sacred. He is visibly affected and turns to go. To him their romance ended at the church when he saw her the wife of another, happy in the radiance of youth. She detains him and then the old love is awakened in her breast. She holds out her arms to him and he realizes she still loves him. Breathing a prayer of thankfulness, he goes to her and takes her in his arms—reunited after many years.

THROUGH THE FLAMES

Imp Release, February 15

A story of a heroic engineer, who rescues the inhabitants of a burning village, while his wife hovers between life and death.

The wife of Engineer John Allen is stricken while preparing a lunch for her husband, who is expected in, pulling the local with his engine. His small boy rushes for the doctor, who responds and discovers she is dangerously ill.

The boy is despatched to bring the father. Allen descends from the running board of his locomotive happy at seeing his son with the lunch. The boy hastily tells him of the illness of his mother and he abandons his engine and hurries home.

In the meantime a forest fire is approaching a small village out on the road, carrying destruction in its wake. The operator wires for assistance, staying at his key until the office catches fire and the telegraph poles burn down. At last the operator on the other end understands.

A train must be sent to rescue the inhabitants of the doomed town. Allen's engine is the only one in. The operator sprints for his house and tells him of the threatened hamlet. Allen hesitates between love and duty but finally consents to go. Kissing his wife, he dashes out and mans his engine.

The run through the dense smoke

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at a high rate of speed is dangerous, but he orders his firemen to feed the furnace and his engine rocks and sways through the smoke, reaching the village just in time. The villagers are panic-stricken. They gather a few belongings and tumble into the box-cars, and Allen backs his engine through the flames to a haven of safety, carrying his precious freight.

Once home, he is overjoyed to find the crisis passed and his wife out of danger. A delegation of citizens call on him and he is congratulated on all sides for his bravery.

The race of the engine to the threatened village is one of the most realistic bits of effect imaginable.

PUSHMOBILE RACE IN SAVANNAH

Imp Release, February 17

Down in the Sunny South recently the youngsters had a pushmobile race. The little machines were assigned numbers and names, and the contest was entered in with the greatest possible spiritedness.

The race took place amidst delightfully umbrageous surroundings, and some fine effects of sunlight playing across the view are secured in the picture, which appeals to the junior members of the audience.

On the same reel:

THE TABLES TURNED

Rose Despard saw her young husband holding an interesting conversation at his office with another young lady. Enough for her! Jealousy immediately began its pernicious work in her mind. Home she goes and confides her troubles to her maid. This shrewd young woman sees a chance of ingratiating herself with her mistress and making a few extra dollars on the side. So she advises Mrs. Despard to feign madness in order to bring hubby to his senses.

When Ralph Despard arrives home things wore a terrible aspect. Here is the maid's chance. She persuades the husband to feign insanity in return in order to cure his wife and is rewarded for the suggestion by Ralph, who then behaves so very madly that Mrs. Despard has him conveyed to a sanitarium, where he is so roughly handled that he nearly dies.

When poor Mrs. Despard learns the truth, she hurries off to the sanitarium, obtains the release of her husband, upon whom she has so completely turned the tables, and endeavors by her endearments to atone for her mistake.

King Baggot as the husband; William Shay as the Sanitarium Manager and Miss Cummins as Rose Despard keep the fun going fast and furious.

A LEAP-YEAR COMEDY

American Release, February 22

Peter Miller, a widower with a grown son and daughter, sees his new neighbor, the widow Bonnie, also the mother of a grown son and daughter, and falls in love with her.

The first intimation Peter's children have that their father is a victim of Cupid, is when his daughter Jessie finds him in Sunday best vainly trying to conceal from her a generous bouquet he has gathered apropos to calling on the widow. Jessie immediately informs her brother Jack, who instructs her to keep an eye on her father.

The widow's daughter Pearl comes upon her mother in gala attire and suspects that mother is receiving attentions, and when her brother Bob returns immediately informs him of the state of affairs. He instructs his sister to keep an eye on her mother.

So when Peter called to pay his respects to Mrs. Bonnie, Pearl made an unwelcome third party and courtship was at a standstill. Peter departed in a huff and Mrs. Bonnie scolded her daughter in her vexation.

Peter returned home and encountered his son Jack, and immediately becomes possessed of a bright idea. He would take Jack along to the widow's home, guessing rightly that the young people would be interested in each other and leave him alone with the widow. And his scheme worked fine—Jack met Pearl and they wandered away leaving Peter and the widow in silent happiness for a whole minute before the widow's son Bob came up and insisted on helping his mother entertain Mr. Miller.

Poor Peter found he could not shake Bob, and returned home. But the widow was resourceful and she liked Peter. So she decided to call at his home, ostensibly to meet his daughter Jessie, in reality to see Peter. Donning her very best she started out and met her son Bob, who insisted that he escort her as he wanted to see Jack anyway. They were received by Peter and Jessie and Mrs. Bonnie introduced her son Bob to Peter's daughter Jessie. The young people were interested in each other and wandered away together, leaving Peter and the widow blissfully happy for a whole minute, until Peter's son Jack came home and insisted on monopolizing the widow's attention by telling her what a sweet daughter she has, etc., and Peter found he could not get a word in edgewise. But Widow Bonnie was shrewd and planned a ruse of her own.

1912 is leap year and February 29 only comes once in four years. She invites the widower and his children to a lawn party on February 29, knowing that Jack will monopolize Pearl and that Bob will want to be alone with Jessie. Everybody comes and the plan works fine. Jack and Pearl wander off to a pretty spot, and assisted somewhat by Pearl, who reminds him of the date, they plan to spend the future together, and Bob and Jessie likewise seek a secluded spot and become engaged. Alone with the widow at last, Peter has his chance—and is speechless. The widow realizes they have no time to lose. It is strange when a woman on marriage bent can not sense a way to make a man declare himself. She takes a calendar and calls his attention to the unusual date, and at last she makes him understand. He suggests they elope, and Peter writes a note on the back of the calendar:

CHILDREN—We will see you in a week.
FATHER AND MOTHER.

Pearl and Jack wake up from their love dream to remember the old folks need watching. The same thought possesses Jessie and Bob and both couples make a simultaneous rush to where they have left their respective parents. All they find is a calendar with the date, Feb. 29, and Peter's note. It dawns on the girls it is leap year and they mockingly propose to their sweethearts.

READIN', 'RITIN', AND 'RITHMETIC

Rex Release, February 4

The trite and tried maxim, "Follow thy father's footsteps," may be too literally interpreted. Particularly, if the father has tripped himself into love. In such a case trouble is going to brew—and there are going to be a few hops. Of course, we see somebody's finish, but this is how it starts:

Petite, pretty, sweet, sunshiny (and these adjectives are all bona fide) Miss Parker, the schoolmarm of the village school, is forced to distribute a parcel of punishment to Hezekial Smithers, an unruly member of the class, to whom we can apply no better descriptive appellation than "boob." Man may rule the world, but it is the women who rule the rulers—and that's straight! In this instance the wooden rule is commissioned to uphold the Golden one. Hezekial runs crying to his father, a big, blunt blacksmith, who determines at once to call upon the domineering teacher and give her a piece of his mind, little as he could spare it. He comes to the school—and sees a vision he did not expect. To paraphrase Mr. J. Caesar, he came, he saw, he was conquered. And he concurred with Miss Parker's "ruling," and returns home to add an epilogue to the latter's work; only he used a different kind of a log; and it was almost an eclipse of the son.

As the days go by, Smither, Sr., confides to himself that he is falling in love with Miss Parker, argues the mat-

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ter with, and finally convinces himself. Meantime, in the schoolroom, Miss Parker is diligently and delicately attempting to make something of her unpromising pupil. He is about as hopeless as despair, but Miss Parker perseveres—remember, she is a teacher. The boy is just foolish enough to misconstrue interest and determination for attention and affection, and he falls desperately in love with the little school miss. Father and son proceed to love her, while she, unfortunately, is unaware of her dangerous popularity and her duplex desirability.

One Sunday afternoon it comes to pass that father and son don their joy clothes, with the heroic determination to call on the teacher and press their suits—which, of course, they should have done in advance. Both covertly and curiously observe the other in his tonsorial efforts with a little wonder and a little jealousy, and their labors at last at an end, unknown to each other, they set out to capture the unanimous prize.

They meet each other—and their downfall—at the teacher's home. Amazed and amused at the twin proposal, she solves the dilemma of a decision by introducing her sweetheart to the panic-stricken Rummy-eos.

Sadder, but more foolish, they return to their home. Morose and melancholy they ruminate on the sad situation. And with the instinct of those with a common misery, they console each other in their grief.

THROUGH TWISTING LANES

Rex Release, February 11

That venerable and versatile expression, "Love will find a way," has been so overworked since some romantically optimistic person first foisted it that we really think it ought to be retired on a pension—or suspension. But in this particular instance our *pen* cannot *shun* it, because it is the most appropriate phrase in our language to describe the whys, wherefores and wherebys of the events in the story. There are many tears in the heart that never reach the eyes; and with this philosophical remark we proceed with the tale.

It is a day of sunshine and balm and roses and peace. Every leaf is a psalm, every stone a sermon of old earth's reiuvenescence, and the earth laughs with glee in its vernal prime. Spring is in the air, and spring is in the hearts of—two.

Fred Blair, the artist, hears the call of balmy out-doors, and with easel, brushes, palette and the season's inspiration, responds to the summons.

And this very spring day fair Marion fain would go a-walking. Wending her musing way along the country roadside, she comes across Fred assiduously violating Nature's copyright on one of her prettiest landscapes. The girl stands watching the industrious youth, absorbed in his colors, until—bold, blue eyes glance up to meet two that are shy with sweet modesty and filled with the wistful yearning and tender mystery of youth. The girl's eyes are quickly averted; but the blue as quickly note that they are bright and brown—as brown as the study he is in. We have said that spring's song was in the air, spring's laughter in the things of earth and youth's robust gaiety in the hearts of man and maid—so what if they do walk off together, chatting, laughing, with many covert glances one at the other?

Thereafter, they meet again. And thereafter, yet again. But what need to apologize for them? Not the first time that youth and youth have met and mated! The friendship graduates into intimacy, into sentiment, into a vast and vital love. Fred meets Marion's father, a headstrong farmer with respect only for those who dig for the things of the soil. He frowns upon their romance, tells Fred his daughter will marry a farmer, not a paint-mixing canvas decorator.

But know ye how love chooseth!—she ignores her father's stern edict, and goes away with the man she loves. Youth, and love, two fiery insurrectionists whose moods and mysteries ever the old forget. But sometimes love is more than red roses—cold steel and thorns and a tear in the heart.

She writes her father, but never an answer comes, and the brave heart of the little rebel is filled with sorrow and sighs, when Fred hits upon a plan! He goes to his father-in-law in the garb of a farm-hand, solicits and obtains work, and wins the good graces and friendship of the stern parent. Then Marion returns and tells her father she has left her husband to return to him and his love; and just as

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he is wishing that there could be some way of mating his favorite farm-hand and his daughter, they tear the mask off the situation and announce the happy truth.

Verily, Cupid is a persistent kid-God!

THE BARGAIN

Rex Release, February 8

Before man asked the soil for more than crops, and dug into it for yellow gold and the things of hell, some folks were happy. The yellow lure tainted the hearts of man and his wife with its own sordid color, and made their hands a deeper hue. Cain was multiplied, malice was born, deceit and treason became more than words. All the creeds and edicts of man cannot compete with the tempting metal. To-day as in the beginning, to-morrow as to-day.

May Shirwood and Frank Black are in love—love as we read of it in novels. But May's sister, Bird, is herself secretly in love with Frank, and May's happiness is her own antithesis. The lovers know not the secret sorrow of Bird, and their happiness is complete. It may sound cynical, but complete happiness isn't a permanent institution. Therefore, the inevitable.

One George A. Thornton figures in this story, as he perhaps does by a different name in every other story of love simple and sincere—and the figure is a large one. Thornton is May's employer, a broker of wealth and social prestige, who suddenly takes it upon himself to observe that May is comely, coy and altogether desirable. One day, when May is detained late at the office, Thornton takes her home in his automobile, and stops at the house for a brief while. May's mother, being a mother, sees in Thornton's manner a suggestion of affection for May. She urges May to encourage her employer, pointing out the social and monetary advantages of an alliance with him. The girl, grief-stricken and stunned by her mother's urgings, rebels against her exhortations, until she can no longer tolerate their aggressive and aggrieved note. Out of filial duty, placing her mother's desires above her own, she dismisses Frank and accepts Thornton.

Frank, whose faithful love and sincerity could not balance with his wealthy rival's more material possessions, looks through the window of May's home, and sees her marriage to Thornton. In his desperate grief, he turns his footsteps sorrowfully away from the joyful scene, another soul to curse the idle idolatry of Mammon.

Again the inevitable. Thornton spends his evenings at clubs and cafes and invariably returns home in a drunken stupor. May, who has jewels, costly dresses and all the other idle items of feminine craving, is doomed to discover the sad truth that these do not make up for the great lack of tenderness and companionship. And one night—it happens. He returns home in a state of incoherent intoxication, and attempts to make love to her. Overcome with nausea at the repellent sight, she designs to leave the room, when her husband stops her egress, brutally takes hold of her and tells her she is his, his to do with as he sees fit, that he has bought her, that her jewels and her silken gowns are the price of her chosen slavery. And she decides to go home.

She comes to the house, looks through the window, and sees there a sight as on such a night another had seen—sees her sister being given in marriage to Frank. She realizes the bargain she has made, the cost she has paid for the velvet and gilt of wealth, and slowly wends her way back to the gilded cage.

THE TURNING POINT

Powers Release, February 13

His early life was one long battle against Fate. His mother was attacked by blindness, the result of hard work, and because of his poverty he was unable to provide the necessary treatment, which the physician said she required. His mother's total blindness, followed by her death, left him embittered against the entire world and filled him with one overwhelming desire—to accumulate wealth, the only power the world recognizes.

He succeeded, he became rich beyond expectations, but his heart remained hard, his nature unsympathetic and deaf to all appeals of a charitable nature. History repeats itself. He had a stenographer, who was supporting her mother. The time came when this mother was also attacked by blindness. When the poor girl was informed of the condition of affairs and that it would require a fee of five hundred dollars to restore her mother's sight, she was crushed with grief, for she did not have the money. The cashier, who cared for the stenographer, thought he saw his way clear to helping her by advancing the necessary sum out of the firm's cash, intending to replace it before pay-day. Unfortunately, the cashier was ordered to report for duty in South America and an auditor arrived who went over his accounts and discovered the shortage. The hard-hearted head of the concern was informed of the apparent theft of the money and ordered his cashier's immediate arrest. The stenographer went to him, explained matters most fully, and plead for forgiveness for the cashier, but without avail. The man was obdurate.

Then it was that he had a vision of his own past life, his own mother's need, and his inability to assist her. In a moment his heart was softened. His eyes were opened to a new view of life and he relented. The officer who came to lead the cashier to prison was sent away.

A WOMAN OF NO IMPORTANCE

Powers Release, February 17

There are moments in the lives of all of us when we must make great sacrifices. Sometimes of name—sometimes of material value. Yet among all of us is the woman who struggles the longest against the circumstances that force her to humble herself. In this story, however, the exceptional woman stands out in bold relief with a background of intrigue and infidelity; the very people in comparison with whom her nobility shines overwhelmingly, brilliantly, are given the opportunity of pointing her out as the guilty one. Does she resent it, and turn upon the villainess even while she is denouncing her? Does she tell the misled husband the true state of affairs about that little midnight supper in the artist's studio?

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She might if it were a matter of only her own self, but the thought of an instant takes her to a little room above where two big blue eyes are closed in the peaceful slumbering childhood; then it is that the great spirit of sacrifice comes upon her and she accepts without remonstration the denunciation of the ill sinner.

And thus does she pass out of their lives—their savior, yet—a woman of no importance.

THE STOLEN LETTER

Reliance Release, February 7

RELIANCE.

John leaves his wealthy sweetheart, Belle, in the country and comes to the city to make good and secure enough money to start a home on. In the city he enters a contractor's office and is soon assigned to some strenuous building work. At the boarding house where he stops he meets May, a pretty little stenographer. They are mutually attracted and he is gradually weaned away from Belle. He makes good and feels in honor bound to write Belle and remind her of her promise. May learns of it and is heartbroken. When Belle's answer comes, May finds it first, and fearing lest Belle had written for him to come to her, she steals the letter. Later her conscience bothers her so that she goes to John and giving him the letter makes a confession of the wrong she has done him. She goes to her room and starts packing up, when John, opening the letter, finds it a polite note from Belle telling of her forthcoming marriage to another man. Seeking out May he tells her the good news and both find happiness in each other's arms.

BEDELIA'S BUSY MORNING

Reliance Release, February 10

Bedelia is the culinary authority of the Jones family and the scene opens with her emphatic protest against the cuckoo clock awakening her. The shoes she throws at that modest bird in an endeavor to submerge its morning call, fall shy a few feet and disappear out of the window to find lodgement upon the head of a passing policeman. After passing the time of day with that worthy gentleman, she leisurely dresses and repairs to the kitchen, arriving there a bit ahead of time through the medium of a cake of soap inadvertently placed upon the stairway. The stove blows up, from which she is saved by the milkman who is making violent love to her, and he finds himself enmeshed in the flour and dough Bedelia has prepared for a more thorough kneading. As the door opens, thinking it the milkman, Bedelia lets fly the remainder of the dough. This meeting the surprised countenance of the lady of the house, instead of the milkman, precipitates an argument in which Bedelia voices her protest by breaking the china and making a hasty but dignified departure.

Tony O'Sullivan is inimitable as Bedelia.

The Natural History Series, which completes this reel, consists of the method of catching deadly snakes, treating the poisonous bite and in showing how the Kind snake, the enemy of the deadly poisonous snake, sheds its skin.

A BURGLAR'S LOVE

Great Northern Release, February 10

Two men, one a typical housebreaker, and the other but a young fellow who looks as though adverse circumstances alone had led him into his present state of life, are seen in the privacy of their room preparing for a raid upon their more fortunate neighbors. Equipped with the necessary implements carefully concealed from the public gaze in a bag, they make their way to a field selected for their operations. Arriving at the large ornamental iron gates leading into the grounds, the elder tries, but without success, to unlock the fastening. There is nothing else left but for one of them to climb over, and this falls to the lot of the younger man. The bag is passed over to him, and while his confederate keeps guard, he cautiously creeps up to a window. Assuring himself that all is quiet, he climbs in and looks about for plunder. He opens a drawer and congratulates himself on finding a number of valuables which he calmly places in his bag. A slight stir startles him, and looking about, he finds that he is in the bedroom of the daughter of the house, and that she has moved in her sleep. He looks at her and is so struck with her beauty that he cannot find it in his heart to rob her. He turns back to his bag, and taking the trinkets out, replaces them in their former resting place. Gathering up his belongings, he once more bends over the girl, and then going to the window, jumps out. At the gates, he tosses the bag to his "pal," and following it, is eagerly asked the extent of the spoil. He replies that he has none, and not in a fit mood to talk to his mentor, shrugs his shoulders and walks on. The next day the young fellow longs so much to see the girl, that arrayed in his best, he waits at the gate of her house. Luck is on his side, for she comes out, and fumbling with the handle, happens to drop her handbag, whihc Jack immediately picks up and returns. A week later we see the young lady waiting on a seat for her lover, for such Jack has now become, and when the object of her thoughts walks up, and upon making her a small gift, is presented with her photo. Later, Jack calls upon her at her home, and, after speaking to her parents, who have no objection to his paying court to their daughter, takes the latter aside, proposes and is accepted. Returning to his room, Jack's happiness is marred by the sight of a communication addressed to him from his old confederate. It reads that next day the races will be held, and that there is every chance of doing good "business." The next day dawns and Jack feels compelled to answer the summons. At the races the two thieves get to work. Jack steals a lady's bag, unaware that behind him a cinematograph machine, pointed at the race course, is also registering his every action. Some time after, Jack takes his fiance to a picture show, and there to his horror and to his infinite disgust, sees himself stealing the bag. The girl, almost heartbroken, leaves him, and the next day, when he pleads with her, absolutely refuses to hold any further communication with him. Jack wanders to a seat by the roadside, and there sees a gentleman drop a wallet of notes. Honesty and dishonesty fight within him, but the thought of the girl decides him, and hurrying after the gentleman, he returns the notes and is given a substantial reward. At his lodging the other thief turns up and tries to get Jack to help at another robbery. The youngster refuses, and stares lovingly at the photo of the girl. The man, seeing this, snatches the likeness from his hand, and flings it on the floor. This is more than Jack can stand, and catching hold of the villain, he kicks him out of the room. Some time after, Jack is instrumental in saving his sweetheart's house from being robbed by his former companion, who, as he leaves the grounds, runs into the arms of a waiting policeman. Jack now having proved his worth, once more presents himself at the "Hall," and after pleading with the girl of his heart, their former sweet relations are resumed.

MRS. CRANSTON'S JEWELS

Solax Release, February 9

Good psychological stories are not only the most difficult to get, but are the most difficult to produce. While manufacturers are always only too willing to produce a "psychological," they are not always very certain whether they have succeeded in transmitting to the screen all there is in the story. It is very hard to show the working of a mind, or a number of minds, by a series of pictures.

In the Solax production of "Mrs. Cranston's Jewels," the release of Friday, February 9, we see two cultured and perhaps trained minds working along the same lines, and arriving at diametrically opposite results.

The husband of Mrs. Cranston is in tight quarters. He is caught both "short" in funds and in stock. In order that he may be able to cover up his margins, he decides to rob his wife's jewels. He zealously plans to do so, but his wife anticipates him and steals the jewels herself; she having reason to believe that he would attempt the crime in a moment of weakness.

The husband, when he finds that his wife's jewels are missing, raises a "hue and cry," and the police take up the case. After considerable investigation, the crime is traced to Mrs. Cranston. How do you think the story ends? Order the film and find out. It is released Friday, February 9.

LEND ME YOUR WIFE

Solax Release, February 11

Ah! Ha! Billy Quirk at his old game of forcing folks to split their ribs. Do you know Billy?

The inimitable Billy Quirk needs a wife in order to inherit his vociferous Western's uncle's fortune. Billy borrows his friend's wife. After a volcanic and side-splitting series of incidents, the breezy western uncle blows into town tagging with him a pretty stenographer. Well, you leave it to Billy. He gets rid of his borrowed wife in a hurry. And the uncle—what's the use! The story is as funny as a wooden leg would be on the Statue of Liberty.

A TERRIBLE LESSON

Solax Release, February 16

In our production of "A Terrible Lesson," which is to be released Friday, February 16, one of the most realistic gambling scenes is shown on the screen. The story involves a man who goes to a gambling den regardless of the protestations of his wife. He is extremely lucky, and his luck attracts attention. Strangers become friendly with him, and he, being a "good feller," "sets up" the crowd. After the night's playing, he is advised by the owner of the den that it would be hazardous for him to attempt going home alone with so much cash on his person. Chance decides to remain over night. He is shown to a room.

During the night, he not only finds that he has been trapped, but an attempt is made on his life. The panels on the wall disclose to him the eyes of a person, while his bed begins to sink gradually below the floor. Chance makes his escape, however.

The strong character of the plot made necessary a succession of incidents which would sustain the interest. The climax almost "takes one's breath away." The story is compelling and forceful. Indeed it is one of the strongest dramas from the Solax studios.

SURELOCK JONES, DETECTIVE

Thanhouser Release, February 16

A learned professor who lives in a small country town, and whose life has always been cast in the most peaceful surroundings, is secretly a student of criminology, and a profound believer in the deduction theory. The person he most admires is one Surelock Jones, a sleuth of renown, who has attained much notoriety by his bizarre methods.

The detective has seen and admired the professor's daughter, which is one reason why he accepts an invitation to visit the professor at his country home. For the girl is a problem. Surelock can prove to his satisfaction, by deduction, that she loves him, and he is anxious to demonstrate that his theory is correct.

The girl, however, loves another, a young man who is not a detective, and does not want to be one. All he desires is to win the girl of his choice, and she has told him that she will be his, which is much better than any deduction.

Surelock arrives in the country and finds that the father favors his suit. The girl, however, does not care for him, even though he tells her some of his wonderful cases, and proves them by newspaper clippings. And the young man of the girl's choice finds that he has a stormy time ahead, due to parental opposition.

So he decides to "show up" the detective. While the distinguished guest is a visitor in the country, two mysterious crimes are committed. There is first the "Mystery of the False Face," and second, "The Strange Case of the Vanished Heiress." These are the kind of crimes that he has always reveled in. Strange to say, he does not solve either.

Oddly enough, the girl's sweetheart, although absolutely devoid of detective standing, scores in each instance. He clears up "The Mystery of the False Face" by means of a Dachshund and a sausage, while "The Strange Case of the Missing Heiress" is unraveled by the aid of an old trunk and a party of merrymakers.

Surelock Jones goes back to town without the girl, wondering at his failure as a detective. He cannot explain it, but the girl and his sweetheart, who is now high in the father's favor, could. But they never did, because the father had always believed in deduction.

THE SILENT WITNESS

Thanhouser Release, February 13

The president of a state bank, who has become deeply involved through speculation, finds that the district attorney has evidence that will send him to jail. In a last effort to escape the consequences of his crime, the banker calls on the official of the law, and succeeds in bribing him to suppress the case.

Not only is the district attorney a grafter, but his secretary is of much the same calibre. He has been watching his chief for weeks, hoping to "get the goods on him," and he finally succeeds. During the conference between the district attorney and the banker, the dishonest secretary is hidden in an adjoining room, and unseen by the others, he takes a photograph over the transom just at the interesting moment when a considerable sum of money changes hands.

The secretary develops the picture, and finds that it is excellent. Whereupon he proceeds to blackmail his employer, and finds it impossible to live extravagantly without work. He laughs at the district attorney, and retains the evidence of the official's crimes, knowing that he is safe as long as he can place hands on it.

Among the friends of the secretary are a young couple, and the secretary, becoming idle and dissipated, proceeds to make love to the wife. He hides his passion until one evening when he finds the wife alone. Then he boldly tries to embrace her, and she struggles to escape.

The husband comes back at this moment, and makes a rush for the would-be despoiler of his home. A lamp, the only light in the room, is upset, and the place is dark. Then there is a flash and a shot, and the young blackmailer falls to the floor, dead.

The police are promptly on the scene, having heard the shot, and find the couple in the room with the body of their one time friend. The wife thinks the husband fired in anger, the husband believes the wife shot to protect herself. The woman faints, the man "confesses," and is led off to prison.

Neither they or the police suspect the district attorney, but he is the guilty man. Driven half mad by the constantly increasing demands of the blackmailer, he had followed him through the streets, determined to end his life of torment. At the house he saw his chance and took it.

The district attorney is called upon to prosecute a man he knows to be innocent. Then the situation is further complicated by the wife who, to save her husband, confesses that she is the guilty person. The district attorney, in his summing up, accuses them both. His speech is well under way when an unexpected witness appears at the last moment.

The slain man occupied a furnished room, and the place was being put in order for a new tenant. The maid, in the course of her work, discovered a packet, cunningly hidden, containing proofs of the district attorney's guilt, and the strong inference that he was the only person who was interested in putting the secretary out of the way. Suddenly confronted with this evidence, the prosecutor broke down and confessed. Husband and wife, each of whom had tried to take the consequence of a crime to save the other, find that both are guiltless, and are set free.

ROBERT G. FOWLER, TRANSCONTINENTAL AVIATOR

Champion Release, February 12

This picture represents the first successful attempt to photograph God's earth from a darting aeroplane. Robert G. Fowler is herein shown leaving San Francisco in his flying machine for his trans-continental flight to the Atlantic seaboard. What a furore was created by the daily papers all over the country when Fowler made his ascension from the Golden Gate, and how everybody did read and watch for the details of this daring feat. How much more pleasing, interesting and exhilarating to the sight to behold on the screen the actuality of the event! Therefore has the Champion Film Company embodied this treat in its release of February 12.

After witnessing about seventy-five feet of film showing Fowler's start from the Pacific Coast, we behold the beautiful Southwestern town of Beaumont, Texas, exactly as photographed

by the camera men accompanying Fowler on his flight. This is a marvelous sight! The first of its kind. As you behold this picture, the sensation you experience is of one in the actual position of observer from the height at which it was taken. The picture is markedly educational, and none who witness it can fail to appreciate the danger attached to such an enterprise.

On the same reel:

MR. PIDDI REBELS

Mr. Piddie is a small man. His wife is a militant suffragist, and is large, robust and beautiful. We behold poor Piddie compelled to do the chores, feed the cat, and to prepare the meal against his wife's return. Piddie has been habituated to this submissive routine, but to-day we find him in the role of a rebel. It all happens when Piddie's old college chum, Charley Parsons, arrives.

As Parsons enters Piddie slams the oven door, unconsciously closing in the kitten, which had crawled in. Parsons takes in the situation of Piddie's servility, and outlines a plan of rebellion. War is declared, and the two friends prepare to concoct a nice dish for Mrs. Piddie's dinner. Flour, salt, soap, vinegar, lard, coffee-grounds, and last but not least, a piece of dish-rag. Ye gods and little sardines! Was there ever such a concoction? Parsons then takes his leave in a wildly hilarious manner, and Piddie excitedly awaits the coming of his wife. She does come, she sees, but does not conquer! Greatly absorbed in her thoughts, she swallows some of the vile stuff before she is aware of it; her stomach rebels. Piddie looks on in convulsive quietness.' While she performs the ejectment act, he flings defiance in her face, and also with it her pet cat, done brown in the oven.

FOR HER FATHER'S SAKE

Champion Release, February 14

Harold Mordaunt loves Bess Darrell. Harold is a splendid fellow, well worthy the charming girl who has plighted him her troth. The father of Bess is a broker, a man of splendid poise and aristocratic bearing, and he is glad to welcome young Mordaunt as his daughter's fiance; and so the young people are happy. George Parker has been doing business with Mr. Darrell, and in the course of his relations with the father he would fain establish closer ones with the daughter, would she but encourage him. But there is only one man in all the world for her, and that man is Harold Mordaunt.

One day the father of Bess finds himself hopelessly in the power,—in a financial way,—of Parker. He cannot meet his obligations with the bright, young lawyer, and cannot see a way out of his terrible dilemma. He is heartbroken! The amount involved is very large and means his utter financial ruin if not met. At this juncture Parker offeres a solution,—the hand of Bess can wipe out the obligation. Darrell resents and spurns the offer, like the high-minded man he is. Bess divines the true state of affairs. She sees the impending calamity, and in return for her father's life-long goodness to her, consents to marry Parker to save her father; albeit it is heartbreaking to her to dismiss Harold.

Realizing that his poverty was the cause of his undoing, Harold determinedly set himself to work, fighting with brains and brawn. By dint of sheer progressiveness he succeeded. It is as a horse-trader in the far West that Harold wins his fortune, and thus we see him when a letter from Bess comes to him, telling him of her unhappiness. She does not know of his success, but the thought of her approaching wedding torments her, and so she sends him a long, last, despairing letter. In this letter he learns of the cause of it all.

And so it comes about that we see Mordaunt walk in and upset all the nice arrangements of Parker on that blissful day he has been long anticipating. It is satisfying to all who behold it. Mordaunt does the thing in so masterful a way that one feels exceedingly glad. Every one is happy of course, but Parker.

THE PATRIOTIC SONS

Eclair Release, February 13

Granddad was telling the boys tales of long ago, when war was in the air, and shot and shell flew thick and fast. He told about the tempestuous times of '76, and turned to an old history to show the inspired youngsters an appropriate illustration of the mer Boy of Shiloh," as he concluded. Then, presumably, off for school they ran but, attracted by a man tacking handbills they stopped to read of them. It told of the Great Parade at Asbury Park, New Jersey's famous resort, and of the wonderful prizes offered for the most attractive float. Then, what do you suppose they did, this daring trio? Nothing but hurry back home, break open their savings banks, rush off to a friendly costumer with the contents, hire three uniforms with part of the money, and then depart for Asbury Park. How these 'chips of the old block," succeeded in building a float, through the assistance of a dozen other lads of tender years and subsequently captured the Prize Cup is best told by film. Their anxious grandfather searched high and low for the truants, and finally found them, in the height of their triumph, with thousands cheering as they passed the judges' stand, and received the official token of victory.

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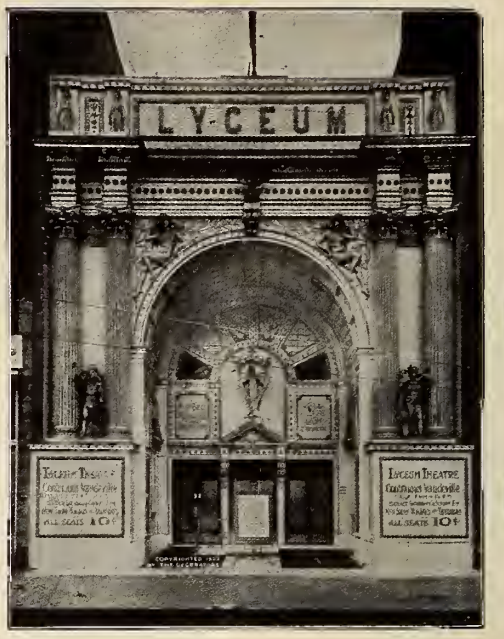

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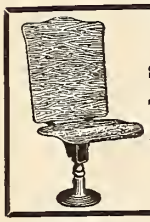

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What is a "pushmobile"? See this film and find out. And LAUGH YOUR VERY HEAD OFF! It makes an ordinary auto race tame by comparison. Go after this with all your might till you get it!

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Winds 'round your heart!

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of our first second release? The multiple reverberation is conveying its happy message throughout the country in inundations of applause!

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MOVING PICTURE NEWS

Volume V
No. 6

February 10
1912

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Headquarters, Niagara Falls.
A MESSAGE FROM NIAGARA

HOME COMPANY
Headquarters, New Rochelle.
NICHOLAS NICKLEBY, BY DICKENS

SOUTHERN COMPANY
Headquarters, St. Augustine, Fla.
JESS, BY H. RIDER HAGGARD

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RELEASED TUESDAY, FEB. 20
For Patriotic Photofans!

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RELEASED FRIDAY, FEB. 23
Photofans, to the Falls!

A Message from Niagara

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Volume V **February 10, 1912** **Number 6**

IMPORTANT VICTORY FOR THE SALES COMPANY

THE United States District Court for the Southern District of New York (Judge Learned Hand) has just filed an opinion directing that the Bill of Complaint be dismissed with costs in the case of the Motion Picture Patents Company, Complainant, against the Independent Moving Picture Company of America, Defendant. This suit was begun on February 10th, 1910, for infringement of Letters Patent of the United States No. 707934, issued August 26th, 1902, to Woodville Latham, for Projecting Kinetoscopes. The Motion Picture Patents Company claimed that this patent dominated and controlled all the projecting machines employed by the Independent exhibitors throughout the country, and all the cameras employed by the Independent manufacturers. This claim was denied by the Independents. The suit, which has just been decided in favor of the Independents, was accepted by both sides as a test case and a large amount of testimony was taken, beginning in May, 1910, and ending in August, 1911. Altogether upwards of 2,000 printed pages of testimony and exhibits were presented to the Court when the case was argued at final hearing on November 22d and 23d, 1911.

The case was argued on behalf of the Complainant by Mr. Parker W. Page, of counsel, on the brief of Messrs. Kerr, Page, Cooper & Hayward, solicitors and of counsel for the Complainant; and by Mr. Wm. Houston Kenyon and Mr. Richard Eyre, of counsel for Defendant, upon the brief of Messrs. Kenyon & Kenyon, solicitors and of counsel for Defendant.

The opinion of Judge Hand, which directs that the Bill of Complainant be dismissed, is based upon the finding that the Defendant has not infringed the patent. The Defendant used a camera having feed mechanism claimed by the Complainant to be the invention of Latham, and to infringe claims 1, 3, 5 and 8 of Letters Patent No. 707934.

The Complainant argued that the Latham invention was as applicable to a camera as to a projecting mechine, and that it was first embodied by Latham in a camera. This argument was essential to its case, because Armat and Jenkins (and not Latham) were the first to embody the feeding mechanism in a successful projecting machine.

The Court in a carefully considered opinion holds that the patent does not cover cameras, and applies that holding to the question of infringement, going no further than at because that was sufficient to dispose of the case. t the holding leads equally to the conclusion that the ent being for a projecting machine is anticipated by nat and Jenkins and consequently wholly invalid.

The Court says:

"In spite of the many questions which this case raises there is only one that I shall consider, because it seems to me quite fatal to this suit, although it does not, directly at any rate, affect the validity of the patent itself. I mean the point that the patent does not cover a camera, which is the only infringing device in evidence."

After discussing the Patent Office Interference between Latham and Armat and Casler, in which the final decision of the Court of Appeals of the District of Columbia, filed on January 8th, 1901, was in favor of Armat "upon the especial ground that Latham had not perfected his machine as a projecting machine in the spring of 1895," the Court proceeds:

"After that decision it was, therefore, conclusively settled that Latham could never get a patent for a projecting machine which covered the substance of the issue which had been framed. While it was open to him, therefore, upon his prior application to get a patent for anything not covered by the interference, nothing else was open to him."

And again:

"Hard cases should not make bad law, and a patentee who has had the whole field to choose from cannot justly complain if he be held to his choice. Out of all of the discussion which this subject has called forth, I can see nothing that finally remains except that a court should on the one hand try sympathetically and intelligently to understand what the inventor meant by the words he used, and on the other, should hold him to that meaning, or candidly avow that his patent is not the measure of his rights.

"Now, when the patentee says that his invention consists of an apparatus for projecting pictures, he is speaking not of a single disclosure, used for purposes of illustration, but of what the 'invention' is, and the 'invention' is to be found in his claims. It is precisely equivalent to saying: 'What is to be found in my claims is an apparatus,' etc. Any ordinary intelligent man reading that preamble and then reading the claims would surely think that the claims were only for a projector. This is especially evident when one looks at Latham's patent for a camera and a projector filed six months later, which shows that he distinguished between projector and camera, and that when he thought a machine capable of both he said so clearly. In view of this application filed after the application for the patent in suit, but before these amendments were made, and with it, as it were, staring the patentee in the face, can there really be any ground for insisting that the patent should now be allowed to cover cameras?"

And again:

"Therefore, I insist that the whole proceedings show

from the outset a continual purpose to cover only projectors, starting expressly with that purpose, and changing only with another purpose in mind, at least avowedly. It is not, therefore, a narrow or technical construction of the patent; it is a construction which tries to understand the proceedings as a whole, and really to interpret them. It is rather the complainant which, seizing upon words of general applicability and neglecting to read them in their history, is really twisting them beyond their proper scope through the invocation of liberal canons which have here no application."

And again:

"So much for the argument drawn from the formal change in the claims; but the vice goes to the essence. In his second patent, which, as I have said, he made expressly applicable to cameras and projectors, etc., etc."

And again:

"I am now assuming for argument that the changed claims now cover cameras which before they did not. If so, then the Complainant's dilemma is this: In so far as the 'invention' resides now in the 'positive feed' feature it is a complete abandonment of his position for nearly six years after the application was filed: in so far as it resides in the 'rest' feature, it completely ignores the interference litigation as though it had never occurred. As to the former, I think I have already shown it in enough detail; there was no suggestion anywhere of it till the date I mention; there was repudiation of its accuracy in the second patent. The means to secure the rest were of consequence only in so far as they actually did assure the period of rest. If the patent abandons that, and substitutes the 'positive feed' as the patent, it has become a 'new invention' in every sense.

"Moreover there are more important considerations than the mere lapse of time. Armat and Casler had machines which in respect to 'positive feed,' as the complainant now understands it, infringe his present claims. Furthermore, in respect to that feature probably his camera use is sufficient to antedate them. By his change of front he has included those whom before he did not expect by the original feature of his claims upon which he was beaten, and this by the selection of a feature he had originally abandoned. Now, the policy of the statute was to prevent that very thing; it was to prevent a man's gambling upon his ingenuity, avoiding the expense of a patent till his invention proved successful, and then, after others had acted upon his inaction, getting a monopoly for the full period of seventeen years. If Latham had waited so long without filing any application he could not have succeeded, and the rule against allowing him to amend is designed to prevent his doing by indirection what he could not do directly.

"Coming now to the 'rest' feature, the Complainant's case is even worse, for his attorney quite naively got those claims upon the theory that the interference issue was in part a radical departure from the invention, after necessary to determine how far the issue was correct and how far 'pause and illumination' have anything to do with 'rest.' It may be that Latham suffered by the reduction of his claims, though I think it quite clear that he did not, but he fought it out upon that issue for nearly five years, and it is really rather too hardy a position to take in a court, however it may be before an examiner, that such an assent does not estop him. While Latham's attorney conceded that Armat got the benefit of the interference, yet, since he denied that Latham's claims were embodied at all in the issue, it is hard to see what Armat did get. The matter is indeed quite confused, for the only relevant claim Latham then had was original claim ten, and that was a very special one. However, it said nothing of 'illumination' as distinct from 'rest' and the patent was throughout based on the supposition that the 'illumination' and the 'rest' occupied the same period. The courts did not deny that the patents so intended, but they did deny that the use in the spring of 1895 reduced that feature to practice, though Latham's attorney seems to have supposed that the courts had confused the two. To reinstate the 'rest' claims, of which claim eight in suit is one, was really a most extraordinary vagary of the lay mind, as it seems to me, and deprived Armat of not only the substance of his success, as did the substitution of the 'positive feed' claims, but even of the semblance of any fruits of victory whatever. It cannot be necessary to show that the Patent Office is not the place in which to play fast and loose like that.

"Much of the last argument goes beyond the question of whether the claims cover a camera, but I mean to decide nothing else. My point is that if they do include a camera, they were brought in by an amendment which was in part a radical departure from the invention, after six years and when others had secured rights with much expense upon the faith of the application as it was; in remainder, a mere disregard of all the proceedings theretofore had in the Patent Office. What the effect of this may be upon the claims for any other purpose, I leave to be decided when it may arise.

"The bill will be dismissed for non-infringement with costs."

The Court thus holds that the claims of the Latham Patent 707934 do not cover cameras. The suit being directed against a camera, the Court finds non-infringement and stops there because that ends that suit. However, the next logical step (in case the patent is asserted against a projector) is that the patent is wholly invalid because anticipated by Armat and Jenkins. If the use of a camera after the patent does not infringe, then the making of a camera before it cannot give date to the invention or support the patent.

THE DIME NOVEL

An Indiana youth confessed the other day that he sandbagged a merchant into unconsciousness and robbed him of $5: No, Hortense the moving picture show was not the cause. The boy's imagination was fired by reading dime novels. It is a mystery to us why so-called "Reformers" are willing to blame every act of lawlessness upon cinematography and ignore the fact that newsstands the country over are flooded with yellow-backed literature which is calculated to give our youth a false impression of life and to teach him to become a desperado. Parents, encourage your boy to visit the picture show and when you discover him reading "Dare Devil Dick" behind the barn apply the rod where it will do the most good.

A JUST ORDINANCE

Members of the Motion Picture Machine Operators' Union of Toledo want an ordinance passed to govern persons engaged in that line of employment. The union men say that young boys and girls are employed in some of the picture houses to run the machines. They want a law which provides that all operators must be over twenty-one years of age and must pass an examination before they can secure employment. Such an ordinance should be quickly passed because the operator has the lives of his patrons in his hands to a certain extent and the employment of children or others not familiar with electricity places lives in danger.

THE MOVING PICTURE JOURNAL

Aeronautics, moving pictures and Esperanto are responsible for new lists of 200 special journals compiled by the American Newspaper Annual and Directory for 1911. The Directory indicates that multiplication of newspapers in the United States has come to a standstill.

The increase in cinematography literature is another indication of the hold the industry has on the people. We are pleased and proud to state that the moving picture journals in this country, with few exceptions, are filled from cover to cover with articles intended to add dignity and uplift to cinematography. Not the least among these journals is the MOVING PICTURE NEWS. Not to throw boquets, we are naturally proud of the fact that the rapidly increasing number of readers of the NEWS indicates that the educational and uplift policy, long since inaugurated by Editor Saunders, is bearing good fruit. The trade journal is cutting no small figure in the ad-

vancement of the worth of the moving picture and this fact seems to be appreciated and to satisfy as is proven by the figures of the Newspaper Directory.

WILLIAM LORD WRIGHT.

UNITED STATES DISTRICT COURT
Southern District of New York
In the Matter
of
Proceedings to punish William Steiner
and others for contempt.

This cause comes here upon a hearing on return of an attachment against William Steiner, Herbert L. Miles, Joseph R. Miles, Charles V. Henkle and Leon Wagner. The acts charged to have been committed and which it is contended constituted a contempt are:

1. That each and all of the five persons above named swore to affidavits which contained statements material to issues before the court which were false and known to them to be false when they swore to them.

2. That four of these five persons, being defendants, subsequently caused these affidavits to be presented to the court in opposition to a motion, which was being heard in a suit against the Yankee Film Company and themselves.

3. That the same four persons disobeyed an order of the court which required them to deliver to their counsel all infringing cameras in their possession or under their control, to be kept in the care and custody of said counsel unused until the further order of the court.

For Prosecution—Henry A. Wise, U. S. Attorney; J. Neville Boyle, Assistant Attorney.

For Respondent—Abram J. Rose.

Lacombe, C. J.

Motion is made to dismiss the proceedings upon several grounds:

1. That the alleged contempt was committed, if at all, in the circuit court and these proceedings were begun in that court prior to December 31st, 1911. It is contended that punishment therefor cannot be imposed by the district court. Reliance is had upon authorities, such as ex parte Bradley, 74 U. S., 364, which hold that only the court whose authority is contemned has the right to punish for the offence.

When the Judiciary Act of March 3d, 1911, abolished the circuit courts it carefully undertook to preserve all acts, rights, suits and proceedings and also to provide for the prosecution of all offences and for all penalties, forfeitures or liabilities incurred prior to the taking effect of the new act. Secs. 299, 300. The relevant phrase of the latter section is: "All offences committed may be prosecuted and punished in the district courts, in the same manner and with the same effect as if this act had not been passed." If the "act had not been passed" the circuit court would still be sitting in this district with power to punish for a contempt committed in such court. The plain meaning of the act is that for the purposes enumerated the district court acts as if it were the circuit court, merely with its name changed. Touching all pending matters the court is continuous; it is one court only from the beginning of the proceeding to its conclusion. The situation is not such as we find in removed causes where a case is transferred from one court to another, the original court still continuing in existence as a court independent of the other. The proceeding and the court both pass over. Any construction such as that here contended for would lead to the absurd result that all the orders and decrees, injunctive or mandatory, of the old circuit court were practically abrogated on January 1st, 1912, because if such an order or decree cannot be enforced it becomes mere waste paper. Congress certainly did not contemplate such an absurd result, and there is nothing in the language of the sections which would require its acceptance.

2. It is contended that the proceedings should be dismissed because the defendants ultimately prevailed in the suits in which it is alleged that contempt was committed. This suggestion is not found persuasive; while an order stands it should be obeyed and the court which makes it should not be contemned; appeal, not disobedience, is the remedy if a party thinks his adversary is not entitled to the order. This is not a proceeding on the civil side, but an independent proceeding on the criminal side of the court.

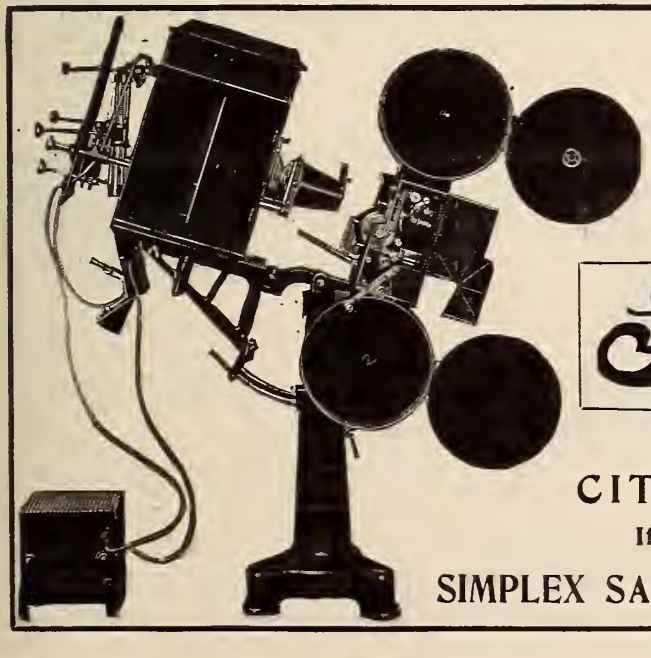
3. That defendants have concededly complied with the order directing the impounding of the cameras.

Nothing of the sort is conceded. Some cameras were turned over to counsel, but this proceeding is concerned with a certain other camera which was never turned over, which it is alleged was an infringing machine and about which it is alleged false statements were incorporated in the affidavits.

4. Because the court was without power to make an order pendente lite impounding the cameras.

The converse is well-settled law in this circuit (Underwood Typewriter Company v. Elliot Fisher Company, 156 F. R., 588), and no authority is cited to support defendant's proposition.

5. Because the proceedings should have been begun by rule to show cause and not by warrant of attachment. It is manifest upon examination of the authorities cited by both sides that it is a matter of discretion with the court which method it will follow in proceedings of this sort.



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6. Because the principal charge is that perjury was committed, and it is contended that perjury cannot constitute a contempt. Upon the argument it was suggested that the same act could not be punished twice. This suggestion is not found in the brief; it is not persuasive. If by the same act two distinct offences are committed it is difficult to see why the penalty for each offence should not be imposed. If a person should commit an assault in the court room upon the marshal with a deadly weapon in order to effect the release of a prisoner while his trial was going on, he would be summarily committed for contempt, but such commitment would be no defence to a prosecution for assault with intent to kill.

It is thought that perjury upon the witness stand in the presence of the court may well be considered a contempt; it is misbehavior of such a sort as "to obstruct the administration of justice." The New York authorities cited on the brief are not persuasive, the language of the State statute being different from that of Section 725 U. S. Rev. Stat. (now Section 268 Judicial Code). There seems to be no good reason for confining contempts to boisterous disturbances in the court room.

It is, however, essential that the offence be committed in the presence of the court, and for that reason the present prosecution for alleged false swearing must fail. The testimony was not given on the witness stand, but was embodied in affidavits verified elsewhere, before some notary public.

Nor is it thought that the prosecution can be sustained on the theory that the subsequent presentation of affidavits known to contain false statements was in the presence of the court. That presentation was not made by the persons here proceeded against, but by the counsel of some of them. It was not their personal act. In Chicago Directory Company v. U. S. Directory Company, 123 F. R., 194, the fabricated exhibit which the witness had prepared was brought by himself into the court room and by him presented to the court.

Nor can the prosecution be sustained on the theory of a conspiracy to obstruct the administration of justice by causing false affidavits to be presented. Such a conspiracy might constitute a contempt, but it certainly was not entered into in the court room.

These conclusions dispose finally of the proceedings as to Wagner, and as to the others leave only the count charging disobedience of the order to turn over infringing cameras. It is understood that there is only one such camera which it is alleged was an infringing instrument and which was not turned over. It is not known what testimony the U. S. Attorney may have to show not only that this was an infringing camera but that it was within the control of the defendants so that they could turn it over. That officer will have to decide whether the testimony is sufficient to call for further proceedings on that branch of the case, now that the more serious charges have been disposed of by this decision. If he wishes to proceed further a day will be fixed to suit engagements of counsel.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF OHIO

Cincinnati, Ohio, February 6th, 1912.

Mr. A. H. Saunders,
Editor Moving Picture News,
30 West Thirteenth street, New York.

Dear Sir:

The Motion Picture Exhibitors' League of the State of Ohio will hold a convention at the National Cash Register Hall, March 26th and 27th. O. B. Weaver and Clem Kerr, members of the league, have been appointed by M. A. Neff, president of the league, to co-operate with the Board of Trade and the management of The Cash Register Company. This will be the biggest meeting ever held in the State of Ohio by the Motion Picture Exhibitors' League. All bona fide exhibitors are invited to attend whether they are members of the league or not. The first day, March 26th, will be given over to pleasure and a trip through the Cash Register works. The second day will be for the members of the league only. Now is the time to make your arrangements to attend this splendid social, business, and educational convention.

The Motion Picture Exhibitors of West Virginia will meet in Parkersburg, W. Va., Wednesday, February 28th. Arrangements for hall, music, and entertainment have already been made. The committee on arrangements is P. W. Barett, Star Theatre, and F. L. Harris, Bijou Theatre. The Board of Trade will co-operate with the committee on arrangements. Headquarters have been established at the Blannerhassett Hotel. Every West Virginia exhibitor is not only invited but urged to attend this the first State convention. A permanent organization will be effected, a president, first vice-president, second vice-president, secretary and treasurer will be elected. A State censor, legislative committee and insurance committee will also be elected. Every exhibitor is requested to communicate with either the committee or the president, M. A. Neff, Motion Picture Exhibitors' League of America, 1003 Mercantile Library Building, Cincinnati, Ohio.

M. A. NEFF,
Per A. F.

RELIANCE "BEDELIA" SERIES

The "Bedelia" pictures promise to be some of the funniest comedy pictures ever shown on the screen. The Reliance Company is again displaying splendid judgment and discrimination in choice of subject and cast, Mr. Tony O. Sullivan playing the principal part of Bedelia. Mr. Sullivan's former reputation on the legitimate stage as a funny man will doubtless be maintained in the "Bedelia" pictures.

For release on Wednesday, February 21st, will be "Key West," the celebration attending the completion of the railway running over 156 miles of salt water into Key West, and which is one of the most stupendous engineering feats of the century, on the same reel with "Bedelia and Mrs. Busybody," the first of the "Bedelia" series.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

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Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

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No. 9½ JOHN ST., NEW YORK CITY

REX

IS THE EXHIBITORS' BIBLE—THEY SWEAR BY IT!
THIS STATEMENT IS ONLY "GENESIS." "REVELATIONS" WILL BE FOUND IN OUR FILMS!

WE DON'T KNOW

in what age or clime the nagging woman originated. But—ssh!—we really think there's a little of the shrew in every woman, and that the first henpecked husband was a man maned Adam, who gained fame from the notorious apple incident a few years ago, for which reason we call it "Adam's Apple," because we've got it in the neck.

As a means to the end of portraying the near-harmful results of the nagging tongue, we have made a picture with a wife who is mean to the end. She is shrewd, but fate wins.

"Taming Mrs. Shrew"

These are CONVEX lines. But there is no CON in this ad REX will never VEX you!

WE MET A MAN

who was unhappy. He had missed the first Marion Leonard Rex! We told him to ch'rrup, there were dittos. Now he's whispering to his exchange!

The country is wilder than in the olden days when Indians roamed it. Marion Leonard is wherefore!

Sometime or other in our lives we all ask the question, "What is success?" Success is running Rex Marion Leonard releases.

Marion Leonard sends a message from her heart that human lips could never convey, so we called it

"So Speaks the Heart"

RELEASED THURSDAY, FEBRUARY 15
A comedy with a dramatic plot!

RELEASED SUNDAY, FEBRUARY 18
A drama of yesterday and to-morrow!

MARION LEONARD SUNDAY REX!

1218 HAPPY EXHIBITORS HAVE WRITTEN US THE RESULT
AND THE REASON! OPPORTUNITY IS FLIRTING WITH YOU! CATCH ON!

The Rex Motion Picture Mfg. Co.

573 ELEVENTH AVE., NEW YORK
This is not our advertisement! Our films alone are!
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want SUNDAY and THURSDAY REX, but REMIND IT

WILL VAUDEVILLE'S SALARY UPLIFT ITSELF IN PICTUREDOM

By Robert Grau

THE advent of Bernhardt and Reane into the field of the silent drama means much to all of you ladies and gentlemen who had the foresight to intrench yourselves in the industry of the mechanical and photographic theatre.

Do you realize what it means?

The movement inaugurated by the French American Film Co. is merely the avant courier for the biggest stampede of stars and celebrities of the speaking stage that the world has ever known. It means also that the film manufacturers are face to face with the problem of meeting the increased demand for a better output from their clients; must meet the issue—and this issue is one that the exhibitor has to meet with his patronage, which can only be held fast in this era of great competition by bringing into the theatre of cinematography the stars of the regular stage, so that the precedent established by Bernhardt and Rejane will quickly be followed by a galaxy of potent stars whose names will prove so compelling that the movement will result in that "new era of the picture play" so often predicted by the present writer.

Not only are we to have the leading Broadway favorites capitulating to the gold-laden silent drama, but the extraordinary activity of the Milano Film Company and its American confrere, the Monopol Company, means that after all it will be left to the moving picture to perpetuate the great masterpieces of Sophocles, Homer and also those of Moliere, Sardou and Dumas. There is no other school to-day for preserving the art of the old masters. Have we not seen in "Sumurun" the influence of the moving picture in reviving a nearly lost art, that of pantomime?

Moreover it is the intimate relation between the audience and the picture play that has created the "intimate theatre" movement now spreading all over the world.

Twenty years ago the highest weekly salary paid in a vaudeville theatre was $300. Ten years later it had reached $700. Five years ago $1,500 a week was found in the pay envelope of several stars who effected vaudeville debuts. Then it reached $3,000 with Lillian Russell's advent. To-day the limit is $4,000 a week, though there is much talk that a retrograde movement is likely. Are we to see such salaries in cinematography? Yes and no.

The demand for stars will show several methods of procedure to satisfy it. Instead of so much a week the star will receive so many thousands for each production she or he appears in before the camera.

But the big salary movement will come to picturedom in another way: Instead of the stars who merely give temporary service, the great boom will come to the prominent leading players who will be available as "stock stars," and for these salaries will be paid that would to-day sound like the imaginative raving of a wild dreamer.

But this is not all; the day is not far off when instead of the Frohmans and the Erlangers and the Shuberts controlling the new plays of the famous writers of to-day these important factors in the scheme of theatricals will be signed up by the large capitalized film manufacturers, and this will mean that the three-reel photo-play will predominate, and it won't be called a feature film—just an ordinary release, under new conditions created by the vogue of the splendid productions that are to come in the next few months.

In conclusion, the writer believes that the erection of new theatres for film productions of the highest grade will involve millions and bring into the field of the silent drama a class of investor who has never been available to the theatrical manager, but who will quickly demonstrate that the theatre of to-morrow is the theatre of science and artifice, which, having as an asset nature's own vast resources, will appeal to the amusement and art loving public for generations to come as the medium of expression for players and playwrights alike.

SIDE LIGHTS ON THE CINEMATOGRAPH

Will the Cinematograph Solve the Problem of the Universe?

By Leonard Donaldson

That the motion picture is proving of inestimable value to the study of biology and undoubtedly is helping to unravel the secrets of life, has been proved to the world in the past few years in a very convincing manner. Would that Darwin or William Owen, or anyone else, for the matter of that, who has laid bare a few of the mysteries of creation were with us now to view the wonders of the cinematograph. The unerring, exacting eye of the camera has shown us that there are truths which master minds of the last decade have told us. We could have no more convincing proof than that which is given us in the motion picture—it is visual evidence of the very greatest importance. Many of the strange and interesting features of biology discovered through the microscope have been presented with realistic effect by means of the cinematograph. Quite recently I have witnessed in England a number of films depicting various experiments with the hearts of rabbits and frogs (which remain beating some time after their removal) showing the manner of recording the heart's movements, and the action upon it of chloroform and adrenalin. The reflex movements of a frog from which the brain had been removed included the drawing up of either leg when touched; other efforts of the frog to free itself from a small piece of paper which was chemically treated. The excised heart of a tortoise, beating on glass, indicated that the secret of the heart's rhythmic action was *within its own walls.* The movements of the lungs of a dead rabbit—artificially expanded by air as in breathing—showed their elastic, expanding action. Various films illustrated the starfish's method of righting itself when turned upon its back. Another series of pictures showed the movements in flight of a dragon fly and blue bottle, *slowed down by the cinematograph* so that the movements of the wings could be easily observed. Another film depicted the movements of the gullet, stomach and intestines of a frog, as seen by the X rays. The muscular waves passing along a snail's body in the process of crawling, the movements of the snail in progress, throwing its feelers and the arms carrying the eyes, and the graceful action of the body as it passed along a rough surface were also shown. A series of microscopic films showed the blood circulation in a frog's foot, the individual corpuscles being seen seeking their way through the capillaries and a vein with flowing blood being fed by a capillary.

The development of the egg of a sea urchin, with the process of subdivision and growth, was shown and the serpent-like animalcular germs of sleeping sickness were displayed in their activity amongst the blood corpuscles of an infected animal. Another set of pictures, to which I made passing reference in a previous article, showed the germination of a seed (in which the timing had been greatly accelerated by the cinematograph); the roots pushing downward and the shoots upward to the light; the action of pollen on the stigma of a plant; the growth and expansion of flowers and the circulation of protoplasm in the plant system.

By means of these films life is indeed shown in motion. Pause a moment, reader, and think of the illimitable possibilities of the motion picture in this direction. One is so apt to regard cinematograph only in its amusement phase and not, as it has always been the endeavor of the NEWS and its writers to show, as one of the greatest benefits the genius of man has ever bequeathed to his fellow creatures.

THE BIRTH OF A NEW ERA FOR THE MOVING PICTURE

By Margaret I. MacDonald

THE "To be or not to be" period of the moving picture has passed, leaving in the mind of even the most incredulous observer no doubt as to its permanency, not merely as a fad but as a substantial aid to education in all branches. It is without a doubt the future exponent of knowledge. Like Esperanto, it is the language of all races, breaking down the barrier of the confusion of tongues, opening wide the door of knowledge to the Eskimo and to the Hindoo alike, making up for that diversity of expression with which language confuses in the photographing of emotion, motive, cause and effect, individual and custom, location and condition.

The new era of the moving picture is based upon the awakening of the populace to its educational value. From its former association with the common, cheap joint it has evolved to its present position as an educator, recognized as such by the most intellectual and learned men and women of the day. This condition of affairs is just beginning to dawn on the manufacturer. He is not yet absolutely certain where he stands, hence the still tender leaning displayed by a number of them toward melodramatic subjects.

All of the human side of creation loves a picture. They love to see that of which perhaps they have only dreamed or read in books. On the screen appear the men and women of their dreams, scenes of which they some day hope to know in reality—scenes which they have hopes of creating for themselves in material shape through the intake of dollars and cents. The day has come, whether the manufacturer realizes it or not, when the intellect as well as the senses must be fed.

To tear away the physical were to make marble statues out of men and women. To mingle that which appeals to the intellect with that which appeals to the purely physical is not only to ameliorate the physical side but to so intermingle the twain as to eventually create one perfect whole, instead of an overbalanced quantity of both physical and mental.

Children know no wrong that has not first been shown them by adults. Also children suspect no wrong until the adult places the prohibitive label on the article. Nature is simple as a child; artifice is subtle in its intricacy. The perfectly natural in a picture, just as the perfectly natural in everyday life, has no evil effect on the child mind Do not misunderstand me, friends. There has been a deal of controversy over the admittance of the children into the moving picture theatre—the little ones have been crying at the doors of the show houses. Prohibition is not the way to rectify matters—elimination and readjustment are the cures. Elimination of what is suggestive of evil, and the insertion in its place of the perfectly natural, the beautiful, or the educative.

To gamble is not natural; it is the result indirectly of the cursed money system. To steal or rob is not natural; it is another of the many results of the money system. To deliberately take the life of your fellowman is unnatural, either under our present civilization or under the laws of our primitive ancestors, save in self-defense.

I am well aware that many would stand me down on this last assertion, yet I will continue to insist that man's first instinct was not to kill. Vice is merely the result of conditions; and until civilization sees fit to commence a readjustment of constitution, both social and civic, vice will not only exist but increase.

In the new era of the moving picture, society will demand the elimination of the vicious from the picture. What satisfied yesterday will not entirely saitsfy tomorrow; there must be a building up as well as an elimination. There has been started a foundation for much good, as well as a necessity for a weeding-out process.

Just as the drama had its foundation in beginnings small and crude, developing in the course of time to the finished art of to-day, so will the quality of the moving picture grow and develop. Even now it is well into the second span of the race.

A WORD FOR THE WIZARD

By Lindsay Bancroft.

How many times has the General Film Company told us it was quite ready and able to supply educational films whenever there should be a demand?

One might be led to believe that the two great factors in the producing field, the Patents Company and the Sales Company, had really something "up their respective sleeves," something that was really worth while in the line of educational moving pictures. One at least infers that from the oft-repeated hints of the General Film Company. There is this much to be said for the Sales Company's producers, they do not state they are trying for the educational demand, so no one is misled by them.

Just how the "licensed" producers are going to meet the demand which is certainly coming is not quite clear. If they have no better laid plans than those outlined in Harper's Weekly, from which Mr. Wright quoted in the Moving Picture News, they had better leave the field to others.

Mr. Edison is quoted as telling just how it is going to be done and illustrating his point by reference to a "wonderful" (that is a stock Edison press term) film showing the way atmospheric pressure works the common pump.

That Mr. Edison is a genius even his detractors admit. By dint of one of the most magnificent publicity systems the world has ever known, coupled to the fact that Mr. Edison has really invented some things of inestimable value to the world, that easy going atom of humanity yclept the American citizen has been convinced beyond a doubt that if Mr. Edison says it, it's so.

It seems to me I have read at regular intervals during the past twenty years the certain assurance from this same "press gang" that the much-to-be-desired storage battery was just about ready for the market.

* * * *

Now to come back to the "pump" story. Such a film as he describes was made years ago and exhibited in Manchester, England, and a few other things were also illustrated by M. P. films, too, that perhaps Mr. Edison has been either too busy or too self-centered to see.

The fact is, it doesn't need Mr. Edison to show the American people how to educate its youth. Every American worth the name respects the great inventor for what he has done, not for what he has said nor for what he is going to do.

After all, there are too few Edisons in the world, and it is painful to think of thwarting the inventor's usefulness in his declining years by dragging him into the moving picture business, which, as Europe has taught us, can get along very well without him.

Mr. Edison is an inventor and a busines man, but he is no more an educator than Mr. Morgan or Mr. Carnegie. Honestly, we need the remainder of Mr. Edison's life to be devoted to that scientific research that gave him the term of "Wizard." Let him give to the world new electrical and mechanical contrivances to rank with the Tesla Turbine and other things; let him tell us some more about that wonderful cement house, and let him above all stop his press agents from making him apparently "blow his own trumpet."

Then shall the remaining years of one of the greatest men of the age be crowned with glory and usefulness.

Carrollton, Mo.—I. C. Bon, of Marceline, has leased the Star Theater in this city.

Camden, N. J.—The Harris Theater Company, capital $20,000; object, to establish nickelodeons. V. A. Murray, M. L. Brennen and L. A. Myers.

NOTES OF THE WEEK

THE tide of motion picture traffic has turned, according to Carl Laemmle, president of the Laemmle Film Service Company, who visited the Minneapolis office of his company yesterday. American films, he said, were beginning to gain a noticeable foothold in England and on the continent. A few years ago a large majority of films that crossed the ocean came to America.

Mr. Laemmle declared that by far the most noticeable change in the motion picture business was the growing tendency to manufacture films dealing in educational subjects. "We have to fight to put them in the houses, though," he declared. "People don't want to take them.

"The trouble with the educational business is that it is the people that do not patronize motion picture theatres that are asking for the higher class films. Those who do patronize the theatres are very well satisfied with what is being offered, or has been offered in the past."

So says Mr. Laemmle, according to the Minneapolis Tribune.

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Arthur B. Empie, recently of Washington, D. C., has purchased the Hippodrome Theatre in Binghamton. Mr. Empie has held the position of tenor soloist at St. John's P. E. Church, of Washington.

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Governor William Spry, of Utah, one of the pillars of the Mormon Church, has threatened to bar Mormon films in Utah.

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Moving pictures to advertise both cities and states are evidently gaining in favor—even Washington, D. C., is entering into the game.

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Mr. Harbeck has just arrived in town from Seattle with some excellent films of Alaska. Some of these depict operations on the wonderful Alaskan oil fields.

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Moving picture photographers were engaged in getting pictures of the operations connected with ice harvesting at the Scott icehouse, Newton Hook, recently.

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The management of the new moving picture theatre, Meriden, Conn., to be known as the Bright Theatre, will give a masque ball on the eve of February 15th.

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To carry on public shows by moving pictures or otherwise in the Borough of Knoxville, Allegheny County, Pa., the Hill Top Amusement Company, of Pittsburgh, has been incorporated under the laws of this State. The company has an authorized capital stock of $5,000 and the incorporators are Al. M. Rahe, Alex. V. Miller, Walter S. Meyer, Welby H. Hudson and William A. Hudson, Jr., of Pittsburgh.

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The Davis Film Exchange Company, Watertown, has been incorporated by Hendrick I. Davis, W. M. Davenport and Louise Davenport, with a capital of $1,000.

* * * *

The newly built hall of Mr. Emil Winstrand at Irvington, N. Y., has been leased to Charles Leite Rogers,. of New York, for a period of five years.

A pipe organ costing $15,000 is to be installed in the New Fairyland moving picture theatre, Sacramento, Cal.

* * * *

The handsome new Thomas Theatre at Sharon, Pa., which was opened just recently, was erected at a cost of $35,000. The building and interior are of Moorish pattern. The auditorium has a seating capacity of 580 people and the large balcony will seat an additional 368.

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The fine new Princess Theatre in Nashville, Tenn., is expected to open in a few days. It is said to be one of the finest in the South.

* * * *

Norman Lederer, architect, is preparing plans for the erection of a one-story store and moving picture theatre on the northwest corner of 157th street and Amsterdam avenue, New York City, for the Riverside Viaduct Realty Company (Joseph Newmark, president). The plot fronts 100 feet on Amsterdam avenue and 125 feet on 157th street.

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The Armat Moving Picture Company, of Washington, D. C., has announced its second annual dividend of 7½ per cent. The company's capital is $1,000,000.

* * * *

The K. & I. National Film Exchange, of Louisville, Ky., with a capital stock of $20,000 divided into shares of $100 each, will engage in the manufacture and sale of films. The incorporators, each of whom holds twenty-five shares, are David Levinson, Michael Switow, Louis Shapinsky and Abraham Rothslem.

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Marc Klaw, during his recent visit in Vienna, is said to have secured the American rights to the "Cinema-plasticon," the latest thing in motion pictures. The figures, reproduced by film, actually are seen moving about the stage instead of appearing on a screen.

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Joseph Cantes, of Atlantic City, N. J., owner of the Star Theatre, and also of the Luna Theatre, both moving picture theatres, has just completed negotiations for a site in Pleasantville for another moving picture theatre. Work will begin immediately and the new theatre will be completed in the near future.

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Robt. Collier, publisher, and president of the Aero Club of America, is in Panama for the purpose of taking motion pictures of operations in the canal district. The camera with which his biplane is equipped weighs about fifty pounds and has a capacity of 400 feet of film. Jimmie Hare is manipulating the camera.

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Operators of moving picture machines have formed a union in Utica, N. Y., which will be affiliated directly with the International Alliance of Theatrical Stage Employees of the United States and Canada and indirectly with the American Federation of Labor. The officers of the new organization are: President, H. L. Clark; vice president, D. Harke; treasurer, C. H. Skinner; secretary, Charles Gore; sergeant-at-arms, G. H. Gadsby.

One of the latest and most improved methods of teaching children in the public schools the difference between right and wrong has been devised by Milton Fairchild, a Massachusetts educator, and is being given a trial. Profs. George F. Moore and James H. Ropes, both of Harvard, are Mr. Fairchild's collaborators in the scheme. Photographs are made of actual happenings, showing the right and wrong side of everyday child life, such as fights between boys, squabbles among girls, playing games fairly, etc. These are thrown on a sheet and during their display are lectured on by the instructor. For his "horrible examples" Mr. Fairchild has photographed many incidents in life, the subjects having no idea that they were being photographed.

* * * *

The Playhouse Club, the Thespian home of Washington's elite, has yielded to the magic of moving pictures and installed a machine in its theatre de luxe. The first "show" will be given on February 7th, the one hundredth anniversary of the birth of Charles Dickens, and a distinguished company, including Miss Helen Taft, Postmaster General Hitchcock, cabinet officers and diplomats galore will witness scenes from "The Tale of Two Cities."

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It is whispered that some films have been posed by members of the club and the dancing fifty, and the "four hundred" is preparing itself for pictures of Sunday paper chases, Secretary Meyer on skates, Viscountess d'Azy skiing, and even the President playing golf.

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The Princess Theatre at Ninth and Main streets, Dubuque, Iowa, has been transferred from the Lyric Amusement Company, or William L. Bradley, to the Standard Film Exchange, of Chicago.

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The Miles Theatre, Minneapolis, Minn., will be reopened February 12th, doubled in size, with a seating capacity of 2,233. It has been splendidly equipped with all modern improvements at a cost of $102,000. A sprinkling system has been installed directly over the stage as a safeguard against fire.

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The Feature Amusement Company, of Portland, Maine, have signed a lease for five years, for the rental of the new theatre in the Franco-American Building, on West French avenue, New Bedford, Mass.

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Mrs. W. S. Simeral, Treasurer of the Simeral Amusement Company of Clarksburg, W. Va., and owner of several large theatres in the South, stopped over in New York to visit her son, H. C. Simeral, sales manager of Champion Films. Mr. H. C. left New York Tuesday night for Ohio with a goodly batch of Champion forthcoming releases under his right arm, for the benefit of Exchanges and exhibitors of the Buckeye State. Among these reels of film is the initial release of "Sherlocko and Watso" in a picture entitled, "The Robbery at the Railroad Station."

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Moving pictures of microscopic life are among the most notable of recent achievements. Successive photographs of living objects in rapid motion, magnified 600 to 1,000 times, have been taken by M. Comandon, a French scientist, at the rate of several thousand per minute, and the many cinematograph films prepared have been used by the firm of Pathe Freres for some marvelous exhibitions on the screen.

In making the pictures the ultra-microscope was used, the objects being illuminated by powerful rays of light from one side. Among the most interesting films are those of the blood, as it circulates, with its normal and abnormal contents, the tail of a tadpole showing a number of little blood vessels—each 1-2500th of an inch in diameter—through which the red corpuscles pass with the circulation, while the colorless cells, or leucocytes, change about with an independent motion of their own.

In some films these leucocytes, now known to be the blood's scavengers, are seen in the act of seizing and absorbing foreign matter, such as diseased cells or microbes. Such pictures as these are reproduced on the screen much less rapidly than they are taken, thus bringing to the eye's perception the quick darting about of the organisms that swarm in the blood in certain diseases; but another class—like those of growing plants—are taken very slowly and exhibited at a rate quickened to make the motion visible.

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Not long ago a moving picture theatre manager, Detroit, Mich., undertook the censorship of his own films, putting a ban on an oversensational film which had by accident floated into his theatre. This picture had three or four violent deaths portrayed in vivid manner and is a "grand finale." The villain of the play cuts a luscious peach into pieces, places poison on each half, and by this process kills both himself and the beautiful heroine.

This exhibitor surely displayed good judgment and common sense, and we are glad to learn that even one exhibitor among the legion feels the responsibility of his position enough to use discrimination in the choice of films to his patrons.

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At the entertainment of the Eclectic Club at the Waldorf on the afternoon of January 31st moving pictures were shown of the Southern Railway, depicting phases of life in North and South Carolina. This was the first time these pictures had been shown. Mrs. Simon Baruch, who is a native of South Carolina, made explanatory remarks.

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A new film showing scenes in Egypt, including a sand storm on the desert, has been added to the programme at the Kinemacolor Theatre.

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On Sunday night, February 4th, films obtained by John C. Hemment, the recent hunting expedition of Paul J. Raney in British East Africa, were displayed before a large gathering of members of the Lambs Club. Mr. Raney, who had promised the club to be present at the nominal entertainment, was unable to do so. His place, however, was ably filled by Mr. J. C. Hemment.

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The following amusing query appears in a Topeka newspaper: "Why doesn't some enterprising moving picture concern make the necessary plans to get a complete set of views of the groundhog when he puts on his shadow dance on February 2?

* * * *

Invitations for what is termed a "moving picture party" have been issued by Mrs. Frank Lawrence Stratton, of 158 West Fifty-eighth Street, for her débutante daughter, Miss Helen Blagden Rich, for the evening of February 17. A buffet supper and informal dancing will follow the entertainment to be arranged by Mrs. Stratton.

* * * *

Good, wholesome comedy pictures, pictures that illustrate the world, views of the country and foreign lands are always interesting and instructive.

Some of the best-known actors of the stage are now engaged in presenting plays for the moving picture houses. Both Eleanor Duse and Sarah Bernhardt can now be seen in the film shows. Lillian Russell, Marshall P. Wilder and others are posing in this country.

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Plans were filed for a three-story studio building to be erected on a plot 80x123.1, on the north side of 175th Street, 147 feet west of Marion Avenue. The Biograph Company will use the structure for taking moving pictures and manufacturing films.

Snare & Triest, the architects, estimate the cost at $90,000. The Edison Company has a similar studio at the corner of Decatur Avenue and 199th Street.

* * * *

"Fire!" yelled Michale Pisana, aged fifteen, when he saw the engines dash along on a Chicago moving picture screen. A panic followed. "I forgot it was a picture and got scared," explained Michael later.

* * * *

The Bureau of Trade Relation has issued a pamphlet on moving pictures abroad, where these have as much vogue as in America. The business is conducted with such dispatch in England that important and popular events are shown on the same day, which is certainly one advance on the American way of doing things. For instance, the grand steeplechase race at Liverpool at 3 p. m. was shown in moving pictures at London that evening. The films were developed on the train.

WESTERN CORRESPONDENCE

Hot Springs, Ark., February 7.—How true it is that "it's a long lane that has no turning point!" Also, "the worm may flop"; likewise "it's an ill-wind that doesn't blow good," and a score of other axioms that might have, if one cared to think of them, some bearing on present local conditions, which is a prelude to the statement that the amusement managers are going to dabble in the great American game of politics.

Remember some months ago when the feature of these letters was the account that Prosecuting Attorney J. B. Wood was making on the picture houses? Recall how I endeavored to paint a word picture of his Sunday visitation? How he was followed by loud crowds who condemned his crusade against the Sunday picture show, and how he would "pinch" first one house and then another, creating more excitement and disorder than if the shows had been permitted to run?

Well, arrests were made, carried to the Circuit Court—and the managers lost. But, ye faithful of the moving picture industry, that was moons and moons ago, and the time is now here when J. B. Wood is a candidate for renomination to the office of prosecuting attorney, and now the theatre and motion picture managers have their inning. They took it this week, and they went on record, by resolutions that were strong and emphatic, that they did not approve of the candidacy of J. B. Wood, and, although there were four others in the race, three of whom were from Hot Springs, they gave their hearty endorsement to Gip Witt, candidate from Montgomery County, who is so far removed from Hot Springs, and such a kind, good-natured, benevolent, thoughtful and perfectly understood old gentleman, that they believed their best interests would be served by having him elected, so they endorsed his candidacy unanimously.

They stated in their resolutions that they knew J. B. Wood had "been guilty of the most flagrant discrimination" and furthermore had enacted the role of "persecutor and not prosecutor," so they concluded that it was time the official steam roller moved gently but firmly over the said official and flattened him out on Central avenue.

The endorsement of Mr. Witt followed that given the same candidate by the Hotel Men's Association, and it begins to look as if the united effort being made by the business interests of the city will bring the result desired. A great and powerful faction is back of Witt's candidacy here. They believe that he will not interfere with the city in the management of its affairs. In fact, he stated publicly that he would not interfere with local conditions, and it has been the ceaseless activity of Judge Wood and his reform sheriff, who, by the way, is a deacon in Judge Wood's church, the First Baptist, that has caused the "Lid"to be so firmly clamped down, and the action of the amusement interests in getting behind Witt is but another indication of the general demand that there be more liberality in the interpretation of the law in this city. If Witt is elected, it means that the town will be able to offer visitors who desire to gamble a pleasant session at the palatial clubs; that the picture shows will be open on Sunday and that visitors on that day will not be compelled to walk the streets and wonder what has hit the place. It means, in brief, a real live health and pleasure resort and not a city with the air of a sanitarium, which it now has.

Among those who signed the resolutions to support Witt were J. Frank Head, manager of Head's Airdome and the Princess Theatre; Sidney M. Nutt, of the Central Theatre; Eddie Gavrel, Lyceum; Harry H. Hale, Lyric; G. A. Benasso, Majestic; E. D. Davis, Grand. And, take it from the "Man in the Baths," friends, that's "going some."

Well, after many trials, troubles and tribulations, "Cinderella" has finally paid her long expected visit to Hot Springs. The little lady received a great welcome, for notwithstanding the fact that "Everywoman" was at the Auditorium, it seemed that every woman was also at the new Central. There was a universal demand to see this Selig feature, and I am not exaggerating matters in the least when I state that from 2 o'clock in the afternoon, when the matinee started, until 5 o'clock at least 1,800 men, women and children saw Miss Taliaferro in this charming nursery romance. The pictures were excellent, and as a special medium for making them more enjoyable

Chemically Treated Film Last Longest--

And We Can *Prove It*

We wouldn't make a statement that we couldn't back up. If "AMERICAN" film didn't LAST LONGER AND WEAR BETTER than any other make of picture, we would hardly dare advertise that fact publicly.

If you want PROOF we can furnish it. Many exchanges have written us that AMERICAN film can go through more machines, be rented to more theatres and still retain its brilliance.

Backgrounds of surpassing beauty, obtainable only in charming El Cajon Valley, So. California—a refined, well trained company of players, adapted to the work by nature and experience, a delightful series of Western tales, in addition to A GRADE OF PHOTOGRAPHY NOT ANYWHERE EXCELLED, are what we offer you for the coming busy Spring season.

CURRENT OFFERINGS

"THE INNOCENT GRAFTER"
(Release Feb. 15. Length 1000 feet.)

The tale of an oil well and a grafter who didn't know that he was grafting, and, as it proved, wasn't grafting!

"SOCIETY AND CHAPS"
(Release Feb. 19. Length 1000 feet. Comedy.)

How Jack Farleigh, millionaire ex-cowboy, returned to his kind. A laughable, wholesome Western tale you are sure to like.

"A LEAP YEAR COMEDY"
(Release Feb. 22. Length 1000 feet.)

A bully good tale and timely, showing what happened to Pete Miller's family on the 29th day of February.

"THE LAND BARON OF SAN TEE"
(Release Feb. 26.)

A strong Western drama centering about the great water problem of the West. Virile, quick moving, resourceful, this film will delight audiences.

"AN ASSISTED ELOPEMENT"
(Release Feb. 29. Comedy. 1000 feet.)

Real farce of the Western kind. How Will, mechanic, made Bruce, attorney, assist him in marrying Bruce's own girl.

The American Film Mfg. Co.
BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

Plain Facts!
For Your Consideration!

The ***Star*** is ***Mildred Holland***
The ***Play*** is ***"The Power Behind the Throne"***
The ***Length*** is ***Two Reels***
The ***Date*** is ***March 12th*** for ***both*** reels
The ***Value*** is—well—I'll leave that to ***you***
It's a ***Regular Release! Don't Forget*** the ***Paper!***
1, 3 and 8 sheet lithos, booklets, cuts, heralds, etc.

For Tuesday, Feb. 20th — ***His Brother Willie***
For Saturday, Feb. 24th — ***As Fate Would Have It***
See Synopsis

Powers Motion Picture Co.
511 West 42d Street ***New York City***
Sold through Motion Picture Dist. & Sales Co.

there was appropriate music for each and every reel. It was thought that the films had been damaged in the Iron Mountain wreck, but this must have been a new series, for they were as clear as the hot waters that come gushing out of the ground and as steady as the foundation of the theatre.

The Moose Lodge is endeavoring to arrange with one of the local theatres for a special production of the pictures taken when the Grand Lodge convention was held in Detroit. These are said to be the most remarkable motion pictures of their kind in the United States, and they are recommended highly to the local lodge by those subordinate branches that have featured them. Sidney M. Nutt is corresponding with the General Film Company in an effort to get special permission to show the pictures in that theatre, but what success he will meet with remains to be seen. Possibly we will know when next week comes around.

"Everywoman" scored one of the greatest successes ever achieved by a single production in the history of the Auditorium Theatre. Society, visiting and local, turned out at the matinee and evening performance and put their stamp of approbation on Walter Browne's masterpiece. It was a great play, they thought, and Frederick Warde, the venerable actor, came in for a great many of the honors.

Have you heard in the East what Memphis in the South is doing to its picture houses and theatres? It appears that the News-Scimitar, of that city, concluded that some of them needed a little publicity and it detailed a delegation of reporters to visit many of them and report conditions as they found them, and the stories that were printed caused a sensation. Some of them are classed as "dives of the lowest type," and as soon as the glad tidings were shouted about and around Memphis, the good city fathers immediately awakened to a bet that they were overlooking. The club women there, however, beat them to it, took the matter up and now poor Memphis is surcharged with the ginger of a crusade on the motion picture shows. For my part, if a house is rotten I believe in cutting out the cancer. It acts only as a weapon to use against motion photography in general, and that industry is too uplifting in its meaning to be a part of places that are not up to the standards of decency and morality. It will mean better high-class houses for Memphis, so let the crusade go on. Those who are hurt, if guilty, deserve adverse publicity, and those whose houses are above reproach, as all should be, will be only that much higher in the estimation of Memphis' vast army of moving picture patrons.

William Faversham makes his initial visit to Hot Springs on February 12th, so, you see, Lincoln's natal day will be memorable in more ways than one. He produces here "The Faun," and society is already much interested in the handsome "Billy's" three-sheet posters that are being placed about town. It is more than likely that an effort will be made to have him lecture before one of the women's clubs—either he or Miss Julia Opp, his wife, who is with him.

And, speaking of notables, Andrew Carnegie is due here next month. We will wear kilts on that day and are already busy rehearsing "Hoot, mon!" in order to make Uncle Andy feel at home.

THE MAN IN THE BATHS.

SCENARIOS WANTED: Indian, Military, Pioneer, Cowboy, Historic, for our two-reel feature films. Best prices paid. Send scenarios to FRED J. BALSHOFER, Bison Pacific Coast Studio, 1719 Allesandro St., Edendale, Los Angeles, Cal.

THE H. A. MACKIE COMPANY IN NEW QUARTERS

Bottom Row, From Left to Right—Mr. H. A. Mackie, Mr. Chas. A. MacPherson.
Top Row, From Left to Wrght—Mr. S. Wrubel, Mr. F. K. Sterling, Mr. Wm. H. Wylie, Mr. F. J. McJames.

H. A. MACKIE COMPANY, INC.

Recently, as most of our readers know, the H. A. Mackie Company removed from 853 Broadway to 21 East Fourteenth street. Only the other day one of our staff visited the firm in their new quarters, and was duly impressed with the wisdom displayed by the firm in its choice of location, which is not only central, but affords ample room for display on a level with the street.

H. A. Mackie made his début in his present business some ten years ago. About a year ago he opened at 853 Broadway, moving to his present well adapted quarters at above address, a couple of weeks ago.

For several years previous to his entry into a business of his own Mr. Mackie was with Thomas A. Edison in the experimental department of the Edison plant.

The H. A. Mackie, Inc., as most of our readers know, is one of the most reliable moving picture supply companies in the country. In fact it goes without saying that if any moving picture theatre, studio or plant, is equipped by the H. A. Mackie Company, the equipment is the best and most up-to-date that money can buy, and is also properly installed.

The H. A. Mackie quarters on Fourteenth street consist of a suite of four or five offices and a spacious general sales room, the back end of which is being fitted up as a machine shop. There are twelve men employed there altogether. Among these are S. A. Howard and L. Adler, outside salesmen; C. A. MacPherson, who has charge of the bookkeeping and credit department; Mr. McJames, in the order department, and Mr. Wm. Wylie, in the shipping department. Apart from these must not be forgotten Samuel Rubble, office boy, and as Mr. Mackie says, "general manager of most things about the office." Samuel Rubble very evidently does his part to

SAMUEL A. HOWARD

LESTER W. ADLER

make things buzz at the busy Mackie establishment, it can all be attended to with the utmost expediency, and to their satisfaction by this reliable supply company.

The H. A. Mackie Company, Inc., is such a well-known name that it seems almost unnecessary to attempt to enlarge upon the acknowledged merits of the firm. Motion picture people know that when there is a new bit of machinery required, or a bit of jobbing to be done

Ere very many months have gone by, we understand, that branches of the parent company will have been started in many other large cities, extending the fame of Mackie to the uttermost parts of the Union.

SCENES FROM "THE ROSE OF CALIFORNIA"
One of the Imp Films Co. California pictures to be released February 29th.

VICTORY—VICTORY—VICTORY

Latham Loop Beaten

On another page of the Moving Picture News will be found the Judge's decision in the celebrated Latham loop case, and we would like our readers to pay careful attention to the reading of the finish of this litigation. It is well known that exhibitors all over the country were flurried with threatened injunction suits to prevent them using a projection machine in their house, in spite of the fact that this machine was purchased and paid for, and licensed by the Patents Company. We then said that there was no value in the Latham loop as a patent, that the Pross shutter and the perforations of the film were antiquated long before the patents were issued, and that the rising and falling of the film gate and framing device is also covered by patents, prior to the Smith application, and we now see the beginning of the end to all the harassing troubles with which the exhibitors were beset. It is very gratifying to us who have advocated full freedom for the art of cinematography in America as it is in Europe. Many new manufacturers are springing up all over the country. What their ultimate success will be we cannot prophesy, but the features of an educational nature that they are manufacturing will certainly be something that the public will want and demand, and who is to supply these demands, is the question that each manufacturer will have to answer himself.

The question often arose, after having manufactured the film, how was it to be projected? Owing to the litigation on the Latham loop and its allied appliances, serious trouble arose, but all this is now cleared away by the decision rendered this week, of which the following is a brief statement:

Judge Hand, of the United States District Court for the Southern District of New York, has just decided in favor of the Independent Moving Picture Company an important patent suit, Motion Picture Patents Company vs. Independent Moving Pictures Company of America, Carl Laemmle. The suit was begun on February, 1910, and was for alleged infringement of the Latham patent No. 707934, granted August 26, 1902, to Woodville Latham, for "Projecting Kinetoscope." It had been claimed by the Motion Picture Patents Company that the Latham patent covered and controlled, not only all the projectors employed by the independent exhibitors throughout the country, but also all the cameras employed by the Independent film manufacturers. This claim was denied by the Moving Picture News and the members of the Sales Company. The case just decided was made a test case by both sides. Upwards of two thousand pages of testimony and exhibits were presented to the Court, the testimony beginning May, 1910, and concluding in August, 1911. The case was argued November 22d and 23d, 1911, and has just been decided by Judge Hand, who dismisses the bill of complaint on the ground of non-infringement, with costs.

After reading the above and the full decision on another page, our readers will be able to breathe a little more freely and be able to go about their business with a certain amount of confidence and zest.

THE WAGNER CAMERA

We want also to call attention to another important decision rendered by Judge Lacombe on Saturday, Feb. 3rd, which will be found on another page, and will be equally as far reaching as is the Latham loop. It is very gratifying to us to know that Messrs. H. & J. Miles, Wm. Steiner, J. Henkel, and A. Wagner are free from the charge of perjury and have come out so honorably and cleanly, as the decision of Judge Lacombe shows.

To sum up and give greater publicity to the words of the Judge we quote what the Court has to say:

"These conclusions dispose finally of the proceedings as to Wagner, and as to the others leave only the count charging disobedience of the order to turn over infringing cameras. It is understood that there is only one such camera, which, it is alleged, was an infringing instrument and which was not turned over. It is not known what testimony the U. S. Attorney may have to show not only that this was an infringing camera but that it was within the control of the defendants so that they could turn it over. The officer will have to decide whether the testimony is sufficient to call for further proceedings on that branch of the case, now that the more serious charges have been disposed of by this decision. If he wishes to proceed further a day will be fixed to suit engagements of counsel."

The practical result seems to us to be the final disposal of this matter, unless the United States District Attorney shall be so purposeful to pursue this matter to its ultimate conclusion as to disregard what seems to us to be an intimation by the Court that he may well drop the proceedings if he seems so disposed.

FILMING THE HORRIBLES

The unpleasant circumstances in life are best passed over in a hurry—a glance, a restitution, if possible, and a forgetting or setting out of visionary reach of the world the disagreeable object or circumstance. This is all that can be done where neither elimination or total readjustment can be accomplished.

Not long ago there came to our notice a film depicting the horrors of an insane asylum. The film came from one of our best manufactories. It was posed for by first class actors and actresses—the production was excellent in every instance save one, and that a very important one, the subject.

What could there have been that was either amusing or elevating in a picture which demonstrated the frenzy of a maniac, whose mental displacement centered around an ever-increasing desire to strangle beautiful women? The whole thing was horrible and gruesome in the extreme, with capabilities for mentally unbalancing a weak-minded individual.

This film has absolutely no excuse for its existence. Put it away, friends—put it away out of sight. This is all we ask.

A DISGRACE TO MOVING PICTURES

Sunday, February 4th, a visit to the Riverside Theatre, Ninety-sixth street, belonging to the William Fox Amusement Company, gave us the horrors. This is supposed to be a high-class, tip-top and elite house. What was our astonishment to observe on the screen four films three and four months old, poor subjects, and all as full of rain as the various April showers as it is possible to imagine, with parts of the film cut out and stories disconnected. The expressions of the audience were such that it augurs very illy for the future prosperity of the house. Why not put the latest clean films in instead of these old commercial?

Gaffney, S. C.—A. Louis Wood and J. K. Wood have announced that they will establish a new moving picture theatre here.

Scenes from Some Coming Majestic Releases

SCENE FROM "STRIP POKER," COMEDY
One of the funniest pictures ever produced. Released Feb. 27th.

ANOTHER SCENE FROM "STRIP POKER"

SCENE FROM "HIS STEPMOTHER," DRAMA
Majestic release of Feb. 16th.

WILLIAM LORD WRIGHT'S PAGE

IT is not for the Moving Picture News to make comment upon the pending litigation between the Motion Picture Patents Company and the Chicago Film Exchange. The litigation is for the courts to decide, and probably final decision between the arguments of the contending parties will not have been reached until the final tribunal of the land reviews the contentions. Until that time it will be the policy of every journal having the good of the moving picture industry at heart to make no statements as to the merits of the case. It is solely a question for the courts of justice to decide.

However, in justice to News readers who have made inquires as to the situation, it is fair to give a brief resumé of the contentions of the plaintiff and the defense.

Thomas A. Edison has been successful in the first step of the litigation against the Chicago Film Exchange, an Independent. In the Supreme Court of the District of Columbia the presiding justice notified the Motion Picture Patents Company and the Chicago Film Exchange, which had been sued for alleged infringement of the Edison patent, that he would give a verdict for the plaintiff. No opinion was handed down. An appeal was taken, and the case will undoubtedly go to the United States Supreme Court for final review.

Mr. Edison claims patents on perforated film, and if he wins he will be enabled to prohibit any picture house or manufacturer from using perforated film without paying him a royalty on his patent.

Counsel for the Chicago concern argues that it was Louis Ducos, a Frenchman, who really originated the film now used, and that he was granted a patent nearly 50 years ago, and that it was from the Ducos patent that Mr. Edison was instructed how to make the film he now claims to have invented.

After reposing three months in an impromptu jewel case in the form of a chicken's gizzard, a three-quarter carat diamond, belonging to F. M. Reel (appropriate name, that), a motion picture machine operator of Spokane, was restored to its owner recently. Reel lost the gem, valued at $75, from a setting in a ring he wore last September while working in the yard at his residence. The chicken, then a young Rhode Island Red rooster, seized upon it as a choice morsel and swallowed it. His digestive qualifications were too slight for proper disintegration, and the diamond lodged in the gizzard. In the meantime Reel realized his loss was real and devoted himself to reeling to the theatre to reel reels. A few days ago he went to the hen house and killed the rooster for dinner. Mrs. Reel was dressing the fowl when she found the Reel diamond, and now claims the stone really belongs to the whole Reel family. Reel's solace was i nthe form of choice realities of the chicken after it was cooked.

HINTS TO AUTHORS

You cannot make the cowboy real
By kicking like a steer;
You cannot make the Savage squeal
By getting on your ear;
You never can improve the plot
By getting miffed, becoming hot.
Just give your work a dose of thought,
Away the foolish tear!

THE INSIDE FACTS

"THAT was some 'swell stunt,' th' Gem press agent put over th' other day, wasn't it," remarked the Picture Play Philosopher as he blew into the News office this morning.

"You didn't hear th' real facts in th' case, did you?" asked the P. P. P., over his shoulder. He had borrowed a stogie and was sitting at our desk writing a letter on News stationery.

"Now I have dashed off a little couplet on the affair that I thing is great; I'll just read it to you," said the Philosopher as he wheeled around in our perfectly good swivel chair.

"Never mind; never mind," we said hastily.

"Well, it was like this," continued the Picture Play Philosopher, never heeding, "th' 'movies' put it over on Cap. Hogemann of th' Cecile different from you've heard. I was there an' I know."

The P. P. P. then jauntily flipped the ashes from his stogie onto our expensive Turkish rug, and was perfectly oblivious to the stern eye we centered upon the ashes.

"Eight of the 'movies' stayed on board until the vessel had passed th' Battery an' was well out to sea. Then they appealed to th' Cap. 'Verdammt,' said Cap, or words meanin' th' same. When th' four ladies knelt to him in beseechin' attitudes, Cap fairly danced with rage. He gave 'em a North German Lloyd panning.

"Then Cap saw a big white light. At a little distance was th' man with th' camera turning th' crank for dear life, and wearin' an' expression of pleased expectancy. Here was th' aristocratic Capt'n of a North Lloyd steamer posin' fer moving pictures! Cap made a get-away; th' show was over. Then th' tug Dalzelline came bustlin' up an' took th' actor an' actorines off. Then Cap bobbed out of th' cabin an' had his revenge.

"Get out th' accommodation 'ladder,' he ordered.

"One goes down th' accommodation ladder conservatively—no Jacob's ladder with pretty galls swingin' in mid-air. Nit.

"Th' bunch pleaded against th' accommodation ladder, but Cap was bull-headed. 'There shall be no lanchery shows on th' Cecile, py cracious,' he said. An' there wasn't."

"I composed a few lines on th' situation as I rode down in the subway this morning," continued the Picture Play Philosopher. "You better hold that last form and get 'em in this week—because the Outlook staff will cry when they hear they've missed 'em."

Then the Philosopher handed us the verses and went away:

"It was the good ship Cecile that sailed the wintry sea,
And the Skipper had taken the 'movies' along to bear him company.
Blue were their noses from wintry blasts, their cheeks were cracked with cold,
As they gathered upon the quarter deck and besieged the Captain bold.

"O Captain, dear," cried the ladies fair,
"O Skipper listen here!"
And on faces of the outward bound were froze many a salty tear.
"We were only putting on a show; it's back to New York for us!"
"It's Europe for yours," the Captain cried with many a growl and cuss.

"Didn't ye hear th' 'All Ashore,' th' ring of th' farewell bell?
"Th' clankin' of th' anchor chains, and' th' officers' warning yell?
"D'ye think this ship's a picture show, an' I'm takin' a leadin' part?
"It's dear ole Lunnon fer you an' yours; you've already made a start!"

Then from far across the briny deep came the sound of a whistle hoarse.
The monster ship was halted; the Captain had changed the course!
The 'movies' down the gangway went, were transferred to a tug.
"It's a good free ad fer th' whole dinged bunch," said the Captain with a shrug.

The manufacturers propose to devote more attention to the educational release in 1912. Not that some good work was not accomplished during the past year, but it is more and more realized that educational films are desired, and that frequent releases on educational subjects open markets undreamed of a few years ago. We venture to predict that in five years from now not a school building of any consequence in the United States but what will possess one or more moving picture machines. The Boards of Education will look to the manufacturers for appropriate subjects not only for high-class entertainments for the children, but subjects strictly educational to be utilized in the classrooms. It is believed that many of the studies now taught by the text-book method will in a short time be impressed upon the student by means of the moving picture machine. History, both ancient and modern, physiology, literature—all of these are among the studies easily made more entertaining and impressive by means of the motion picture than the text-book and recitation plans now so universal. Charts are now used in many schools for the teaching of that important study, physiology. How much better would the animated picture impress the laws of health and the care of the body upon the young mind? Subjects taken from real life, not charts; pictures showing the digestive organs at work, the effect of alcohol upon the human system, etc., could be more convincingly portrayed in the moving picture. In many States the W. C. T. U. demands temperance instruction in the schools. A good educational film on temperance would be more beneficial to the student than all the tracts and temperance text-books ever published. We are confident of seeing great strides in these and other educational lines by means of the moving picture.

* * * *

The Plain Dealer bard sings:

Old winter was a season drear,
But that was years ago;
The nipping frosts brought merry cheer
About the crackling glow.
We watch the tube with furrowed brow,
Unmoved by frosty sheens;
We'd rather take our winters now
In moving picture scenes!

* * * *

Recently, in commenting upon the coming centenary of Charles Dickens, we mentioned some of the great author's work that, in our opinion, should be added to the other delightful films which have done so much to foster a love for Dickens in the hearts and minds of the younger generation somewhat prone to forget Dickens and his living characterizations for the swashbuckler. While on the subject of standard literature, we cannot resist pointing to other ideas which might prove of value to enterprising producers. Wouldn't Scott's "Ivanhoe" make a great feature film—say, a three-reel subject! The possibilites of that great story of English feudal days are unboundless. The characters of "Ivanhoe," the Black Knight," "Wamba, son of Witless, "Gurth, the Swineherd," "Romena," the "Knight Templar, Boise Guilbert," and others are immortal.

Then there is Scott's "Quentin Durward," every bit as good a story as Dumas' "Three Guardsmen." Thackeray's "Henry Esmond" is another good tale for the films. Vitagraph seems to have caught the idea, for nothing too complimentary can be said anent their great production of Trackeray's "Vanity Fair." A great story and a great film, which will do much to enhance the dignity of cinematography.

Mr. Kent—we believe that is the director's name who staged "Vanity Fair"—has caught the spirit of Trackeray's greatest novel. His cast, too, is well selected. There is that unprincipled little adventuress, Becky Sharp, enacted to the life; the glutton. Joseph Sedley; the good-natured, blundering guardsman, Rawdon Crawley; the precise, the timid Sir Pitt Crawley, and the forbidding Lord Stein—they are all there, just as Thackeray drew them so many years ago. It's a delight and an education to view such films. Let Vitagraph continue the good work so auspiciously started and let other manufacturers take like action and give us more of Dickens, Thackeray, Scott Collins, Lever and the other writers of that halcyon period of English literature.

There cannot be a superabundance of these adaptations. They will live in the history of cinematography, just as the books will live as long as the world lasts.

Toledo, O.—The Toledo Amusement Co., capital $10,000; B. I. Bailey and others. To operate picture theatres.

Oldest and Best 3 A WEEK

NESTOR

Always a Feature 3 A WEEK

"The Worth-While Film"

MONDAY, FEB. 12th, 1912

INBAD THE COUNT

A Comedy that Counts, (1000 Feet)

WEDNESDAY, FEB. 14th

HIS SIDE PARD

A Witching Western Drama, (1000 Feet)

SATURDAY, FEB. 17th

Two Delightful Comics on One Reel

BRANNIGAN'S PROMOTION

A Police Comedy Pippin, (790 Feet)

TIGHTWAD GETS A BARGAIN

A Laugh Bargain, (210 Feet)

COMING NESTORS

FEB. 19th—BLIND MAN'S BUFF (Comedy)

FEB. 21st—ROLLICKING RED'S BIG LARK, (Western Comedy)

FEB. 24th—SETTLED OUT OF COURT (Comedy)

FEB. 24th—TIGHTWAD ALMOST SAVES A DOLLAR, (Comedy)

SCENARIOS should be sent to the NESTOR STUDIO, Sunset Boulevard and Gower Street, Hollywood, California

For mammoth PHOTOS of entire NESTOR FILM COMPANY, send 50 cents in stamps to

DAVID HORSLEY, Bayonne, N. J.

BACK TO THE WOODS

A Harrowing Tale—With a Moral

By Horace Vinton

(Continued from last week)

"Well, it is the prevailing custom to give these matters all possible publicity. Everyone does so!"

"Quite true!" answered Baxter. "Then why all this show of feeling when the poor misguided employee loses his head and becomes unruly? Why, these two people actually called my attention to the fact that they are the most talked of people in the moving picture industry. They showed me clippings and pictures from the various papers, and even labored under the impression that the papers paid for the privilege of printing all this fulsome rot!"

At this show of frankness on the part of Baxter, Webb sat silent and thoughtful for a brief interval, then continued:

"I was just wondering if their retirement will hurt us!"

"Absurd! How many companies were they with before they come to you?"

"I really don't know. Several, I believe."

"Did any one of them fail, when Owens and his wife left?" slowly remarked Baxter.

"No failures were recorded!" laughed Webb.

"Then remember this. For every public idol who vanishes from the realms of popularity, ten others peep over the horizon looking for their places. Don't advertise individuals in your employ. Confine your efforts to exploiting your company entire. The individual will advertise himself, or herself, in every instance so far as their efficiency and popularity will permit. Make your product the best in the market by putting forth every effort to obtain interesting and consistent stories. And above all, encourage the universally neglected scenario writer by giving prominence to his, or her name, on the screen and in the papers, for 'The play's the thing,' and a tense, gripping, dramatic story, or a sparkling comedy will go farther to please than all the fine photography ever shown, in a weak, uninteresting theme, no matter how clearly defined. Employ an expert camera man, one who understands the optical and artistic possibilities, who can take his camera apart and put it together again without the aid of a mechanician. Eliminate the expert (?) who can tell all about a subject the moment he sees the negative. The scenario editor, or editress (more particularly), who does not find material available, because it is submitted 'long hand,' or has an unknown name appended, for remember more genius has starved and died in garrets than ever appeared to enlighten the world with their brilliancy. The 'Oracle' has spoken," laughed Baxter, rising. "I might suggest a lot more 'don'ts,' but what's the use. Anything new for next week?" asked he.

"You might announce the fact that Maurice Owens and little Myrtle have retired permanently from the Dormant Company and have been replaced by——" here Webb hesitated. "No! I've changed my mind!"

"Then you don't want to announce the names of their successors?"

"Simply say, two well-known people recruited from the ranks of the drama. Let their work speak for itself."

"'By their deeds shall ye know them!'" laughingly quoted Baxter, as he closed the door behind him.

The next day the new leading man and woman left by the limited to assume their duties.

Subsequent transpirings make it essential to note the fact that Susie Corrigan, true to her word, resigned her position as stenographer with the avowed intention of becoming an actress in motion pictures.

Only a brief trial was necessary to convince the executives of the Dormant Company, as well as the Exchange man and exhibitors, that this retirement of Owens and his wife had not made any material difference, for their successors proved themselves more than efficient, and in a short time had earned a reputation and popularity superior to their predecessors, and a balance on the credit side of the ledger for the succeeding year of more than ten thousand dollars difference in salary.

Maurice Owens and little Myrtle, his wife, remained in New York. For a long time they gave little attention to seeking another engagement, for as Maurice often remarked: "Oh, they know where to find us!"

This spirit of affected independence soon gave way to anxiety as the family purse began to show signs of depletion. Thrust into the limelight of popularity, more through circumstances than real ability, like all parvenus, money had no value, and the more they received, the greater their extravagance; it was not long, therefore, until their savings were entirely exhausted. Then they began to haunt the studios of the various manufacturers in quest of positions, and were greatly surprised that in each instance their record for unreliability had preceded them and they were unsuccessful. Time waned, and Maurice Owens and little Myrtle disappeared entirely, and were swallowed up in the "flotsam and jetsam" of cinematography.

An interval of several years elapsed.

With novel and interesting stories, superb photography and acting beyond criticism, the Dormant Company, under Webb's administration, advanced and their business grew to such wonderful proportions that it became necessary to organize two other companies, one of which they sent to the land of flowers and perpetual sunshine, Southern California, and the other to the Northwest Coast, in quest of marine environment.

Webb transferred his headquarters to San Diego, where they built a modern plant.

About this time the name of Gwendolyn Bancroft was becoming prominent, for the cleverness of her work and exquisite beauty. Some imaginative promoter of publicity once referred to her as: "The miniature Juno, with the midnight eyes."

Webb, in quest of a leading woman whose personality answered the descriptive type, made inquiries, and the reports being in every way favorable, he put himself into communication with Miss Bancroft, and shortly after engaged her for his Southern company.

The ensuing correspondence seemed to occasion that young woman no end of merriment, and when the contract came she signed it with a flourish and began preparations for her journey.

Two weeks later she walked into the presence of Gilbert Webb.

"Mr. Webb?" asked she.

"Yes!" answered Webb, half turning, with a preoccupied air.

"I am Gwendolyn Bancroft!" and raising her expensive chiffon veil, she disclosed a face of marvelous beauty. Oval and well rounded; large, melting eyes, veritable pools of blackness, curtained with silken lashes, eyebrows formed with the precision and accuracy of a bow, tapering as they approached the delicately chiseled nose. Just such features which inspire the artist to create fanciful figures that appear to the observer beautiful in conception and drawing, yet improbable from the material side.

Webb for the moment was struck dumb with admiration, wonder and amazement.

"Susie Corrigan!" exclaimed he, when he recovered his power of articulation. Then involuntarily: "How beautiful you have grown!"

"No! Only better groomed and better fed!" laughed Susie modestly.

Webb gazed at her long and doubtfully, until Susie recalled him by asking:

"What's the trouble, do you still think I won't do?"

"Oh, no! no!" answered Webb, in a perfunctory tone.

"Well, don't worry," said Susie, rising. "What time tomorrow?"

"Ten o'clock at the studio." And Webb turned toward his desk.

"I'll make good!" were Susie's parting words. And she more than realized her promise.

Susie slept but little that night, and arrived at the studio far in advance of the others the morning following her interview with Webb.

The first person to greet her was Buck McCann, who had been advanced to the important position of shipping clerk. When he discovered the identity of Gwendolyn Bancroft, he uttered: "Hully gee!" in a modified form.

Lack of space forbids a record of the interview, which was a classic.

Affairs soon settled down and Susie proved herself

tractable, earnest and efficient beyond criticism. Her tact, modesty and irresistible charm won the hearts of all.

Several weeks later, during the lunch hour, while the entire company were seated around the well-dressed table in the studio, Buck rushed in and laid out a three-sheet poster on the floor. As he arranged the sheets, the following descriptive matter appeared:

OPERA HOUSE TO-NIGHT
BIJOU THEATRE COMPANY
LITTLE MYRTLE THORNTON
The Prettiest and Breeziest of Comediennes
Whose Smile Is a Dream and Whose
Fascination and Charm Have the Potency of a
Mythical Siren
Supported By MAURICE OWENS In
REDDY, THE MAIL GIRL
Prices, 10, 20 and 30 cts. Ladies Tickets

HIST! HERE COMES SURELOCK JONES!

The greatest Hawkshaw that ever came down the pike is presented by Thanhouser, Friday, February 16th, in an elongated gentleman known as "Surelock Jones, Detective." Surelock, it is announced, is no slouch. What he does, and what he forgets to do, is a caution! He rarely misses anything. He is so clever he could find a fighting Irishman in

a Hebrew synagogue. He can tell Limburger by its smell. How can a man be so bright and live, you ask? Well, let it be said that "Surelock Jones, Detective" will not live long if the Evildoers Trust can get a knife to him—or if he continues in his refusal to join Scotland Yard!

MILDRED HOLLAND AND POWERS

The time has arrived when the most prominent stars of the theatrical firmament, realizing the wonderful possibilities presented them for the displaying of their ability upon the moving picture screen, are rapidly joining the ranks of the photo-players. The latest arrival in the moving picture field is Mildred Holland, who will make her initial bow in her greatest success, "The Power Behind the Throne" in a film of the Powers Motion Picture Company.

Miss Holland and her powerful drama are too well known in every city throughout this country to need an introduction, but the adaptation of this production with all its original accessories to the moving picture stage is certainly worth seeing, it being another triumph of the cinematographic art.

FOR SALE.—6 Perforators (New) New Model Prevost; also 2 Measurers Prevost. Particulars, RAW FILM SUPPLY CO., 15 East 26th St., New York City.

The Safety of the Public FIRST

The only practicable NON-INFLAMMABLE FILM is manufactured by the Actien-Gesellschaft fur Anilin Fabrikation, Berlin, and is known as

AGFA FILM

Sold exclusively in the U. S. A. by.
THE RAW FILM SUPPLY CO.

Read This. Reprinted from the NEW YORK HERALD:

Dec. 28, 1911.

FIRELESS PICTURE FILMS.

Berlin, Wednesday.—An incombustible cinematograph film which will lessen the possibility of panic in moving picture theatres was demonstrated recently before the Berlin Chemical Society and is now reported to be a success. The invention is greeted with enthusiasm in Berlin where several panics have occurred at film shows, the latest of which happened yesterday, passing off, fortunately, without loss of life.

All particulars mailed on application.

Raw Film Supply Co.
15 E. 26th Street
NEW YORK

RICH G. HOLLAMAN

Demonstrates Educational Feasibility of Films to Women's Clubs at Eden Musee

Says Mrs. Mary Lawton Metcalfe, a leader in Women's Clubs, and movements for the general advancement of civilization, "Mr. Hollaman is the first man in the business who has recognized the uplift movement among women's clubs."

On Wednesday evening, February 7th, an entertainment was tendered Mrs. Metcalfe, President of the Educational Department of the Gotham Club, by Mr. Rich G. Hollaman, at the Eden Musee, of which he is president, for the purpose of demonstrating the efficiency of the educational film for use as a supplement to the text book in the schools. In an interview with Mr. Hollaman prior to the entertainment he said, "We are prepared to demonstrate that the moving picture can be made supplementary to the text book in connection with every subject which it staught in the schools except algebra and arithmetic."

As chairman of the Gotham Club, and as member of the D. A. R. and other prominent clubs, Mrs. Metcalfe requested that representatives from the women's clubs of the five boroughs be allowed to view the demonstration, which request was gladly granted by Mr. Hollaman. Representatives from the Knickerbocker Club, the Minerva Club, the Illuminati Club, the Staten Island branch of the D. A. R., teachers and others were present.

The program was the same with one or two exceptions as that shown to the Board of Education some three weeks or so ago, consisting of films treating of the following subjects: Science, geography, natural history, chemistry, literature, history, drama, etc.

Mrs. Metcalfe was assisted in receiving the guest of the evening by Mrs. A. A. Brooks, President of the Gotham Club, Miss Josephine Walton, Mrs. A. A. Cloud, Mrs Minnie Baer, Miss Marie Baer, Mrs. Wm. H. Lock, Mrs. James G. Blaine and Mrs. J. E. Palmer.

The demonstration was voted a huge success by all those present; and it goes without saying that the women's clubs, after the wonderful examples set forth upon the screen by Mr. Hollaman will leave no stone unturned in order to make education by moving pictures a universal thing.

We may further add, Mr. Hollaman said that such an exhibition has never been given in the history of cinematography in the City of New York as was given on this occasion at the Eden Musee. Mr. Hollaman as the oldest exhibitor in New York should know whereof he speaks.

GAUMONT WEEKLY

On February 22d the Gaumont Weekly is scheduled to make its initial appearance and will appear regularly on each Thursday thereafter. This go-ahead concern whose American plant and offices are located at Flushing, N. Y., is utilizing every avenue to make the Gaumont Weekly the par excellence motion picture newspaper in the world. With this object in view operators have been stationed at central points in the United States and Canada in order that the entire continent shall be thoroughly covered. The French Gaumont will contribute regularly a pictorial review of all important European events, thus making the Gaumont Weekly an animated epitome of the Old and New Worlds. A wonderful panorama of ever-shifting scenes telling the life story of all parts of the globe. The manager of the Gaumont Company declares that nothing approaching the Gaumont Weekly in splendid variety and artistic completeness has ever before been attempted. It is significant that the new Graphic Weekly will be widely exhibited and its projectors believe will instantly become tremendously interesting with the exhibitors. This film will be shipped on the day and date of issue, which will make the Gaumont Weekly available in the East on Thursday and in Chicago on Friday, and within the next few days in all the West. That is all copies will be shipped on the Sunday and the change will have the right to exhibit it immediately on receipt. This new arrangement is made with a view to saving time and making this weekly as up to date as possible.

CHICAGO LETTER

Mr. A. W. Wylie, President of the Sunlight Metallic Cloth Curtain Company, reports a big increase in business during the past few months and also reports that owing to the installation of the large number of his screens in Chicago and suburbs he has discontinued the use of his demonstrating room at the factory. With the discontinuing of the demonstrating room a circular having a list of over fifty scattered theatres in Chicago was mailed to every exhibitor in order to acquaint them with the address of a theatre in their immediate neighborhood where they could go and view the Sunlight Metallic Cloth screen and see the advantages in actual operation and see the advantages and qualities of such a screen. Mr. Wylie has received inquiries for representation of his screens from Africa, Brazil, Cuba, Porto Rico, Australia, Philippine Islands and from many other corners of the earth, which shows the immense scope of the screen business and how it is gradually branching out all over the world. The firm of Pierce & Scheck, of Baltimore, having installed the Sunlight screens in their own theatres and understanding their merit thoroughly, have taken the agency for them in Baltimore.

In my visitation of the suburban theatres during the past month I was indeed surprised to note the improvement of the majority of these theatres and also the efforts of the operator to produce as clear a picture as possible under the trying circumstances that are usually encountered in the outlying theatres. At a theatre in Hegewisch, Illinois, a town about 21 miles out from Chicago, it is but just to say that the operator there shows a better picture than the majority seen in the city. The picture is bright and clear, and the faintest facial expression can easily be seen from the front of the theatre. The operator, Jack Wolfberg, is to be complimented upon the success of his efforts.

Mr. Louis Noto, who has been with the large licensed film company here, since its origin has accepted a position with the Standard Film Exchange, where he is busy greeting his many friends.

Mr. George M. Hoke, of the Hoke Supply Company, is contemplating an Eastern trip to investigate and visit different Eastern manufacturers and their factories in order to note the improvements in his special line made in that part of the country. During Mr. Hoke's absence the care of the business of the company will be in the hands of the popular general manager, Dick Lawrence. Dick is enthusiastic over the amount of business at the present time and stated that plans are already under way to enlarge the repair department of the firm, which is considered the best in the country.

Mr. Abe Stern, Manager of the Illinois Exhibiting Company, is spending the week at French Lick, Indiana.

Mr. Streckman and Mr. Bernstein, representatives of the New York Motion Picture Company and the Republic Film Company, respectively, were in the city last week with advance reels that certainly surprised us on their quality and the excellence of the pictures.

WALTER KENNEDY.

GREAT NORTHERN FEATURE FILM COMPANY

The success of this company has been phenomenal and augurs well for future prosperity. The special feature film recently released by this company entitled "A Victim of the Mormons," we understand has met with large success, and the big publicity man, Charlie Abrams, wears a smile that won't come off, if we may be permitted to use a slang term. We understand from his secretive manner of speaking that he has something of a big scoop up his sleeve. We couldn't wheedle it out of him, and even when we suggested the popping of a cork, it would not draw him, so we had to let it go. He informed us that the other release, "The Nihilist's Conspiracy," is to be an even finer production than the first, while it is not so long a subject as the Mormon film. The acting is unexcelled. The program of future releases shown to us exhibits some very fine productions in the near future.

We understand the company will release two feature films each month, which is a gigantic proposition. The lobby display and the line of paper sent out to advertise the films are a great attraction in themselves.

SCENE FROM HOMER'S ODYSSEY

NOVEL SCHEME FOR CREATING INTEREST IN THE ODYSSEY

Cash Prize for Essay

Over a thousand students throughout the country have entered a cash prize essay competition espoused by the Monopol Film Company, the subject being Homer's "Odyssey."

Early last December the following letter was mailed to every school superintendent of towns having a population over two thousand. The answers poured in by the hundreds. Here is the letter:

Respected Sir:

How many students have you in the Greek classes? Would they care to enter in a prize essay competition, subject—Homer's "Odyssey?"

We desire a good, snappy story on the "Odyssey" a summary translation, one that explains simply and clearly the plot of the work.

For the best essay submitted to us on or before February 15th, at 10 p. m., we will pay a cash prize of one hundred dollars. The competition is open to any and all school children; award will be made on merit.

We are espousing a cinematographic reproduction of the "Odyssey," a film costing $200,000 in the making, requiring two years for its completion.

The Milano-Films Company of Italy, makers of Dante's "Inferno," that wonderful specimen of photo-play now being shown throughout this country, also produced the "Odyssey," a bigger, better, more elegant and interesting subject.

The essay is not to exceed two thousand words, must be typewritten on one side of paper only.

We will appreciate your calling this competition to the attention of your class. Ten thousand similar letters are being written to school principals throughout America and Canada. Later announcements will be made in the papers. The name of winner will be published along with his or her photograph and name of the school, in the daily papers of the winner's home town.

We will on request send blank forms and addressed envelopes, a synopsis of the "Odyssey," which could be used as a base for the story.

This competition should stimulate an interest in your classes—at the same time serve our purpose of securing a good story, for which we are willing to pay $100.

Will you inform us how many schools are under your control? We will gladly send by prepaid express blanks, rules of competition, and full instructions, etc., etc.

Cordially yours.

Monopol Film Company,
145 West Forty-fifth street,
New York, N. Y.

In less than two weeks six hundred manuscripts had been submitted and each day's mail brings more. The contest will be decided by the Rev. Doctor Stockton. The contest is open to one and all, the rules for entering are but few—they follow:

Rules Concerning Contest

1. Any pupil or student of any educational institution is eligible to enter the competition.
2. Essay to be confined to 1,000 words.
3. Must be written on one side of paper only—preferably typewritten or pen and ink.
4. The essay must be in story form, relating briefly the incidents of the "Odyssey."
5. This form must be signed by principal or superintendent with statement that as far as may be known the essay was actually written by the student.
6. No money shall be sent with MSS. for any purpose whatever. A self-addressed stamped envelope will secure return of rejected MSS.
7. Send MSS. as soon as possible, as in event of close decision, post-mark on envelope will be used in determining winner.

Fill Out Below Carefully

Name in full.....
Name of school.....Teacher's name.....
City ..... County ..... State .....
Age..... Sex..... Grade.....
How long have you studied Greek?.....
In the event of your winning prize, are you willing to accept $100 in full settlement for same?.....
What authorities have you consulted in preparing the essay?.....
Was you MSS. corrected by your teacher?.....
Are you willing to have your photograph published, if successful in winning prize?.....

FRENCH-AMERICAN FILM CO. BRING BERNHARDT AND REJANE

The highest price ever paid to any one individual for posing before the moving picture camera was $30,000. This was the amount paid to Sarah Bernhardt for an afternoon's work, when she posed in "Camille."

Nor is the "Divine Sarah" alone in the field of great actresses posing for motion pictures, for has not Rejane lent her greatness to the brilliancy of the industry?

It has been left for the French-American Film Company, 403. Times Building, New York, to pilot these wonderful productions to the American continent. This firm is one of the largest and most extensive concerns of the kind in this country, handling state rights of some of the finest films on the market. In fact, everything that is new, artistic, and thoroughly up-to-date, in the way of the feature film, is handled by the French-American Film Company.

The greatest triumph the moving picture has yet had is demonstrated in the fact that actresses of such unequalled ability and temperament, such world-wide fame, have condescended to pose before the moving picture camera. No greater bequest could be left for future generations by these truly great women than these living, moving photographs of themselves, demonstrating to the world of to-morrow their wonderful talents.

Rejane appears in "Sans Gene," one of her greatest successes. Both of these dramas were of necessity revised to suit the requirements of the moving picture.

The films are each about 5,000 feet in length, and either one is long enough for an evening's entertainment, and will be used as such.

Mr. Anderson, of the French-American Film Co., made a special trip to Europe during the summer in order to investi the actual occurrence, and to make arrangements for handling same.

MACKIE HAS IT

WHAT?

EVERYTHING pertaining to Moving Picture equipment and accessories.

WHY NOT CALL AND SEE ME. Just try the

MACKIE METHOD

for service, satisfaction and right prices.

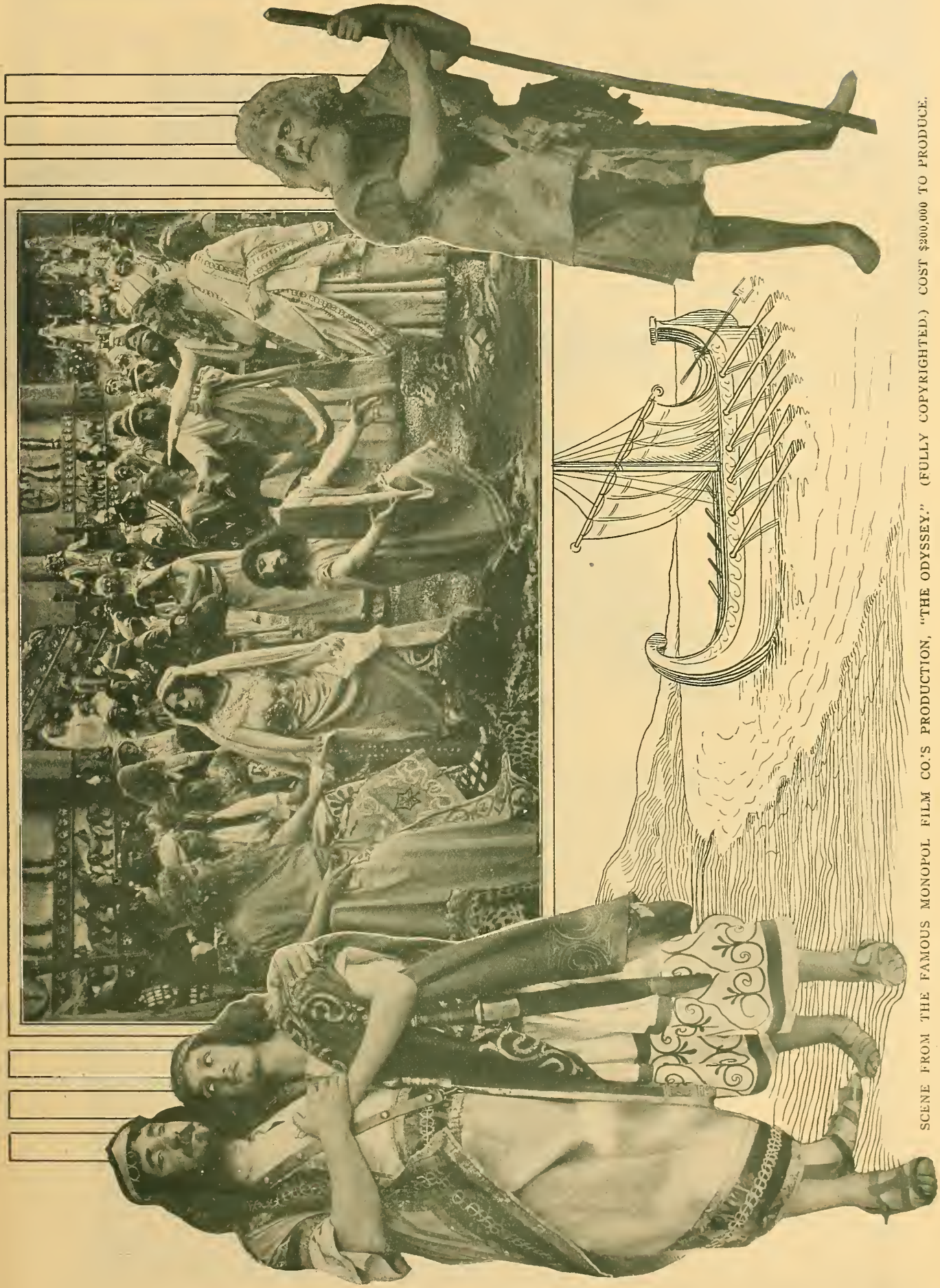
Whatever you want.

MACKIE HAS IT

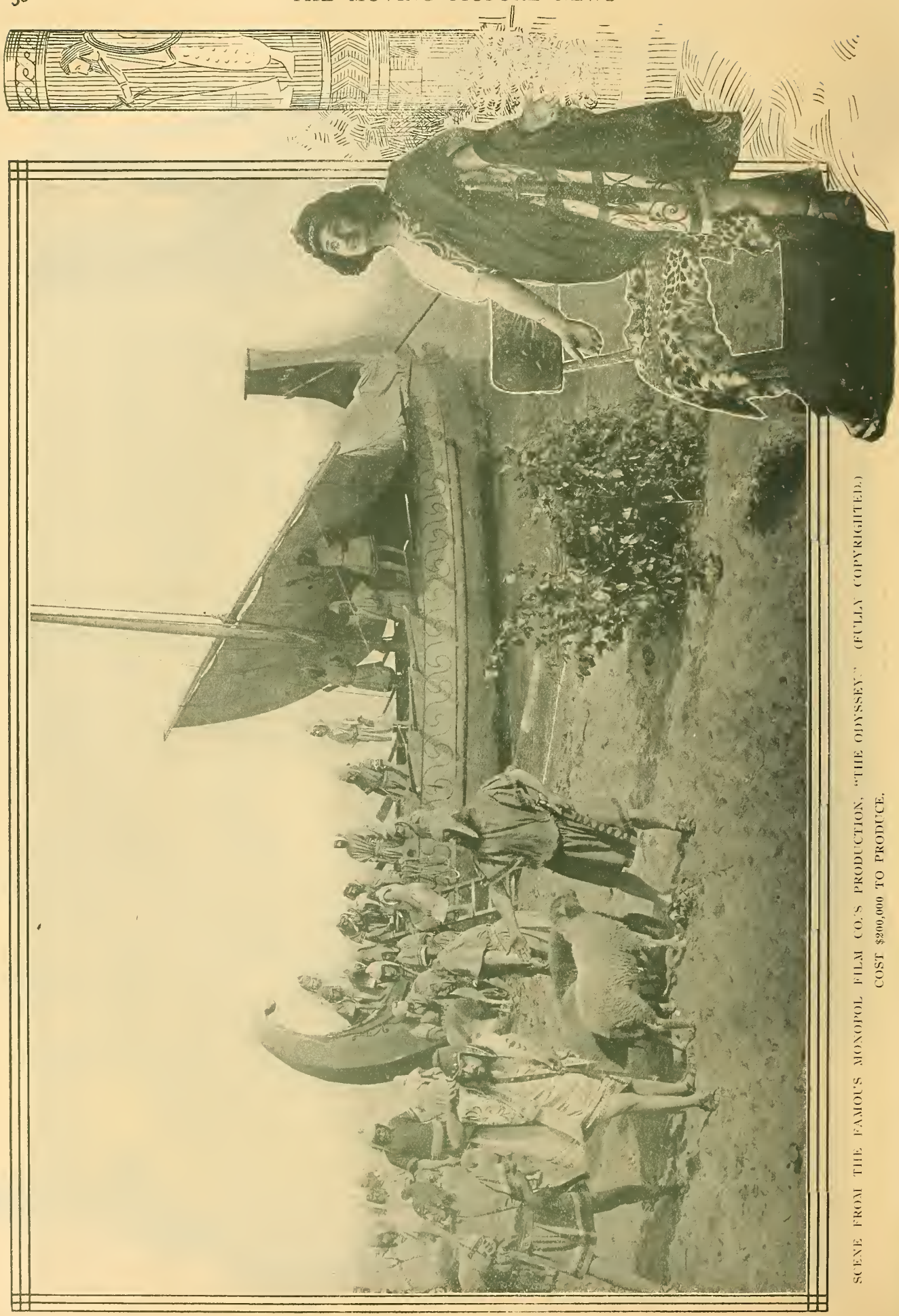
NOW at 21 East 14th Street, New York

SCENES FROM THE FAMOUS MONOPOL FILM CO.'S PRODUCTION, "THE ODYSSEY." (FULLY COPYRIGHTED) COST $200,000 TO PRODUCE.

SCENES FROM THE FAMOUS MONOPOL FILM CO.'S PRODUCTION, "THE ODYSSEY." (FULLY COPYRIGHTED.) COST $200,000 TO PRODUCE.



SCENE FROM THE FAMOUS MONOPOL FILM CO.'S PRODUCTION, "THE ODYSSEY." (FULLY COPYRIGHTED.) COST $200,000 TO PRODUCE.



SCENE FROM THE FAMOUS MONOPOL FILM CO.'S PRODUCTION, "THE ODYSSEY." (FULLY COPYRIGHTED.)
COST $200,000 TO PRODUCE.

Great Northern

THE "KING PIN" of QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, FEBRUARY 10TH

A BURGLAR'S LOVE

An enthralling drama, showing how a good woman's love can rescue a man from the slough of criminalism

RELEASE FOR SATURDAY, FEBRUARY 17TH

UNEXPECTED DUTY

An excellent mirth provoking comedy—sure to make a hit. 718 feet.

ALONG THE ITALIAN RIVIERA

An exceptionally charming travel subject, showing life and scenes in and about this world's famous resort. 280 feet.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

Mr. H. E. Hetteberg, of the Central Film Exchange, Cincinnati, is a strong Rex booster. He takes such an interest in the Rex productions that recently he became inspired to write a symposium of that company's releases up to a late date. The following is the clever result of aforementioned inspiration:

GOD DISPOSES (SOLAX)

Charles Knight, Jr.....Mace Greenleaf
Charles Knight, his father.....Darwin Karr
Mrs Charles Knight, Jr.....Blanche Cornwall
Gladys, her baby.....The Solax Kid
Stage Johnnies, etc.

Like the realm of journalism, stageland has a certain attraction for the ordinary prosaic person. The interesting people of the stage fascinate by their atmosphere of mystery which surrounds their activities.

Society and the stage have had many differences. These differences become somewhat strained and emphasized when a person of social position marries an actress. Many romances and stories of fiction have been written with the stage as the central theme. All these stories are interesting.

In the Solax production of "God Disposes," the release of February 23d, the basic theme is the marriage of a young man of high social position, who sacrifices his home and family for a girl of the stage. Cast off by his family, the young man finds that he is not qualified to earn his living. In the meanwhile his wife grows ill, a child is born, and several years after, the man finds himself in narrow straits. So much has, perhaps, been told in other stories, but the novelty of this production begins with a steady degeneration of the youth, until he is finally forced to go out and steal. He prepares to go out and burglarize a place. His child enters when he leaves his revolver on the table. The child plays with it as with a toy, and then innocently removes the bullets. The father comes back and takes the revolver and goes out.

Accidentally, the son breaks into his own father's office. The father happens to be working late that night. The son breaks in, tries to shoot his own father. By the intervention of God, the son is saved from becoming a parricide.

The film is elaborately staged, and the photography and light effects are superb. The scenes are gripping, and the interest never drags. Every foot is live stuff.

THANHOUSER'S WASHINGTON FILM

Tuesday, February 20.—Two days before the big Birthday Thanhouser releases their George Washington story, to wit, "Washington in Danger." This is a tale that is said to be based on fact, occurring in the vicinity of West Point while the Continental Army was encamped there. The great commander became acquainted with a landowner who was very profuse in his expressions of patriotism. Finally, the landowner invited Washington to visit him. Graciously, The Father of this Country accepted.

The sympathies of the landowner, though, were really with King George, and he planned to turn the American commander over to some royal troops who would lay in wait. And the plan succeeded—almost.

The film gives you the details and they are bedecked, we learn, in pretty winter settings.

WILLIAM J. BURNS
The Most Famous Detective in the World. Retained by the Monopol Film Co.

BOSTON NEW YORK PHILADELPHIA BALTIMORE PITTSBURG DETROIT CHICAGO KANSAS CITY ST. LOUIS POLICE CINCINNATI MINNEAPOLIS DENVER SEATTLE PORTLAND SAN FRANCISCO LOS ANGELES DALLAS NEW ORLEANS

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CORRESPONDENTS IN ALL THE PRINCIPAL CITIES THROUGHOUT THE WORLD.

January 27, 1912.

TO WHOM IT MAY CONCERN:

THE WILLIAM J. BURNS NATIONAL DETECTIVE AGENCY has been retained by the Monopol Film Company of New York to protect their interest, and prevent infringements and piracies of their film called "Homer's Odyssey", and our various offices throughout the country have been instructed to make an immediate investigation and seize infringing films, and cause the arrest of all persons violating the copyright law under which "Homer's Odyssey" is protected; and notice is hereby given to those who have purchased the State Rights for this film that in the event of their discovering an infringement of their rights, to immediately notify the nearest of THE WILLIAM J. BURNS NATIONAL DETECTIVE AGENCY's offices so that prompt action may be taken.

Wm. J. Burns

IMP COMPANY ALWAYS IN THE LEAD

Not long ago a visit was made by one of our staff to the factory and studio of the Imp Company. The report came in to our office that everything was booming. While sitting in the anteroom awaiting the pleasure of Mr. Sterne, the genial manager of that portion of the concern, loud screams and a general hubbub startled our reporter, sending him to his feet with a rush that caused office staff, elevator boy (by-the-way the elevator was on the ascent) and all within the radius of that anteroom a great deal of amusement. It was rather disappointing to find out after all that it was only a row between the big fat laundry woman in the picture play and one of her fun making contemporaries.

Yes, things are going ahead at the Imp all right. Mr. Turner, the able producer, who hailed from a big trust concern to lend his abilities to the production of the Independent end of the industry reports wonderful results to glimmer among the laurels of the Imp ere long. Mr. Turner is a man of wide experience, and evidently knows whereof he speaks, and when he opens his mouth to speak he usually says something. In his opinion Europe has us beaten on the moving picture question. "In Europe," says Mr. Turner, "the people and not the exhibitor or the manufacturer have the 'say so,' as regards the nature and quality of the picture. You have to give European audiences good pictures—if you don't they simply go to the box office and demand their money back." In Mr. Turner's opinion too much attention is pand to the quantity, and not enough to quality in this country. And Mr. Turner is not a European either, but one of our own people blessed with plenty of good common sense as well as artistic ability.

A couple of good pictures were run off on this occasion. "The Right Clue," an excellent comedy showing fine work in the preparation and production of the story, and "A Modern Highwayman," for release February 19th.

The studio and factory are well equipped, nothing apparently being left undone to make the Imp film a success. The one topmost thing reported from a visit there is the bustle and go about the place significant of the tremendous amount of business being done by this company both at home and abroad.

Other excellent releases come from the Californian studio. The first of the Californian releases fixed for Thursday, February 29th is "The Rancho Rose." It is a story of Southern California in the early forties—a tale of a young official from Washington who is beloved by Dona Rosa Carrillo, daughter of Don Enrique Carillo, who after a series of stirring adventures succeeds in carrying off the girl like young Lochinvar of Scottish history. The settings of this story are picturesque in the extreme, and the photography exceptionally fine.

"The Immigrant's Violin" is another drama of idstinction constituting an early Imp release. It is a story of a young Italian girl lost on her arrival in this country. She becomes a great artist and is finally united to the man of her choice.

AMERICAN BACKGROUNDS ATTRACT ATTENTION

Samuel S. Hutchinson, President of the American Film Manufacturing Company, returned to Chicago on Monday, after two weeks with the Western company in La Mesa. Mr. Hutchinson was delighted with conditions in the Western studio and expressed himself as highly pleased with the line of subjects emanating from the fertile mind of his producer, who has secured Southern California for backgrounds for his pictures.

The recent releases and those booked for the near future show the results of this careful canvass. Ranch scenes are staged mostly on the estates of famous Americans who possess vast ranches in and around La Mesa. Where "dress-suit" backgrounds are desired, The American is particularly fortunate, having within easy access, some of the most superb hotels in the world. For instance, a coming picture entitled "From the Four Hundred to the Herd," is a delightful combination of these essentials. The early scenes are staged throughout the grounds of the famous United States Hotel, while the latter scenes have been produced on the ranch owned by Historian Bancroft. American backgrounds are attracting much favorable comment in the trade.

GAUMONT RELEASES TWO MORE EXCELLENT FILMS

"Zigoto, Calino and Boarders," to be released by the Gaumont Company, Tuesday, February 13th, is a rattling good comedy and fills the bill for a laugh in great shape. A unique feature of this film is the comedy obtained through the escape of a number of lions which are unwittingly released by the maid from numerous wicker hampers where they have been kept captive by their master, an African explorer. The explorer, who has just returned from his travels, has stored his boxes, hampers, etc., in the attic of the boarding house, where he eventually runs up a board bill. To obtain amount for same the landlord is obliged to seek in the luggage for the explorer's purse, sending the maid to do so. What ensued can easily be imagined. The unsuspecting lions cause a deal of confusion and destruction consequent to the fear created in the occupants of the boarding house on account of their inopportune presence.

"Fire at the Mine" for Saturday, February 17th, is a drama of intense interest, with authentic settings, and is filled with pathos and tense situations. It is a picture splendidly put on and of educational as well as recreative interest.

Both of these releases should strongly recommend themselves to the exhibitor.

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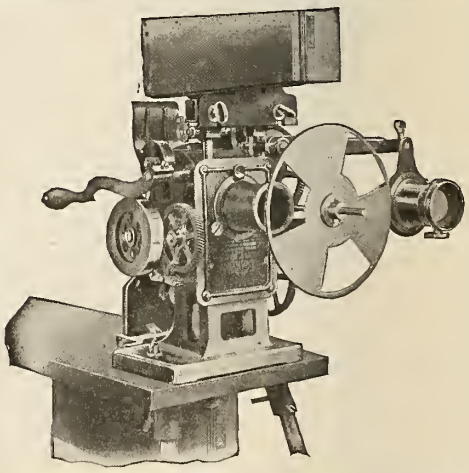

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SCENE FROM THE POWERS PICTURE PLAY, "A WAITER OF WEIGHT," RELEASED FEB. 10th.

LATEST FROM LONDON

London Office of the News,
8 Sherwood St., W.

"Flying A's" Santa Catalina picture has received a degree of attention from the press of this country which must be very gratifying to Mr. Hutchinson and those who, with him, were instrumental in securing this remarkable picture of the ocean bed. Mr. W. C. Scott, London manager of the American Company, had visits from representatives of all the chief London papers, and among these the Morning Post and the Star devoted a large space to a detailed description of the wonders of the ocean-bed as revealed by the film. The Morning Post probably ranks second only to the Times in standing in this country, and its enthusiastically expressed opinion will undoubtedly excite a very keen desire to see the film in the minds of a very desirable section of the public. Moreover the whole trade benefits by such powerful testimony to the educative value of the film—testimony all the more valuable in view of the numerous sensational and ill-informed attacks made upon the living picture by notoriety-loving clergymen and papers of indifferent reputation.

The "Kinemacolor" Durbar picture is all that was expected of it, and in face of the almost universal bad quality of the black and white pictures, its quality stands out all the more prominently. All the wonderful colors of the gorgeous Eastern ceremonial, the hues of the robes of the Eastern princes, and the brilliancy of the Indian landscape, are there with a vividness and exactness which brings home to all more than any words could the wealth and beauty of our Indian empire. It is perfect cinematography, and Mr. Urban is more than repaid for the endless pains he took to secure a picture that should set up a new record for his process. It is a record which I do not suppose will be upset until "Kinemacolor" finds another occasion which gives it, if anything can give it, even greater opportunities than the Durbar. Certainly the old difficulty of the Scala management to find room for their audience will be removed in an accentuated form during the next few months.

These are the days of combination in the cinematograph trade. We have a manufacturers' association—we have always had such an association, in fact, but just now it is stronger than ever—a renters' association, and an agreement between these two bodies, and now we are to have a national exhibitors' league. The meeting, which was held at the Holborn restaurant this week, to launch the latter organization was, I think it may be safely said, prompted in the first place by a certain distrust of the agreement between the renters and manufacturers' associations. It is notorious that more than one prominent exhibitor feared that that agreement might lead to steps being taken inimical to the showmen. Whether such fears were or were not likely to prove well founded, the exhibitors can do themselves nothing but good by combining, for, as was found out at the meeting, there have been many instances where legal decisions have been recorded against individual showmen, which might have been reversed had a powerful organization existed to fight cases of general importance. Moreover, if every section of the trade is well organized there will be little fear of one section taking action opposed to the interests of the others.

I notice that a Manchester pressman, writing in the English trade paper, disagrees with my remarks as to the paucity of cinematograph theatres in that important centre of things commercial, intellectual and electrical, and I must admit that the shortage is rapidly being remedied. The mere fact, however, that so many shows have been opening comparatively recently goes to prove the correctness of my statement at the time it was written, a month before it appeared in type in this country. I can quite believe that shows are becoming more numerous, for there was undoubtedly room for them at the time of my last visit, when in the centre of the town there was only one "all-picture" show of a kind which would be called first-class in London, although there was an excellent and well-established picture and variety house. Considering that Manchester is ahead of London as regards theatrical matter, and possesses an excellent repertoire theatre of its own, I have wondered why picture promoters passed it by. Now they are giving it a living, I hope they will make good. But it must be a good show to stand a chance against Manchester's many counter attractions.

B. A.

A TESTIMONY TO THANHOUSER

Mobile, Ala., February 4th, 1912.

Editor Moving Picture News,
New York.

Dear Sir:

Herewith I inclose copy of a letter we received, in regard to the Thanhouser picture, "The Passing"

The letter speaks for itself and it is not necessary for us to attempt to explain how we have got 'em trained in this neck of the woods.

We are yours respectfully,

Crown Theatre,
J. H. King, Mgr.

Mr. and Mrs. F. Mandrell
Evangelists Home Mission Field, Barker Cotton Mills
Pritchard, Alabama.

Messrs. King Bros., Mobile, Ala.

Dear Sirs: "The Passing," an animated picture film by the Thanhouser Film Company, recently shown in this city at the Crown Theatre, is worthy of more than passing notice, and to the impressive and spiritual natures bespeaks a pleasant and powerful application of the law of supply and demand in its psychic portrayal of spiritual truths in this advancing day of psychology and metaphysics.

In the opening chapters of Camille Flammarion's great work "Unknown," dealing respectively on "credulity" and "incredulity," there is portrayed more nearly perhaps than in any other work, the general mental attitude toward those facts that seem miraculous or phenomenal when not understood.

The writer viewed with much pleasure and gratitude the above film entitled "The Passing," and realized that the heavenly forces are using every avenue that can be used in order that the teachings of our beloved Christ Jesus may be understood and personally enjoyed.

The last thing to be overcome is death, saith the "Master," and in leading up to this sublime ultimate the successive and progressive generations have continually lifted the dividing veil between the physical and spiritual world until now when we see, by the sure sign of the carrying of the gospel of truth, in its vitalizing aspect, into the uttermost parts of the earth, that the end of ignorance, etc., draweth near, and that spiritual thinking and spiritual living must beget for the oncoming generations a spiritualized and better developed nature that can overcome the physical limitations and enjoy the spirit and spiritualized activities of the (at present unseen) universe in its absoluteness, realizing Drummond's vision of the natural law in the spiritual world—also harmonizing with the Lord Christ's statement: "There is no death" to the soul born of and to truth.

The writer, for the sake of many interested in the active truth, asks the management to please run the film again for the sake of the great moral uplift and spiritual joy afforded to those who suffer through lack of vision and knowledge.

Thanking the authors of the Reliance and Thanhouser films that have dealt particularly along these strong moral and spiritual lines, and hoping the public taste may so demand cleaner, spiritual and educational features in the picture theatres that the supply in future may be one of the most instructive avenues in assisting to mould the really great nature of the future American.

Sincerely,

(Signed) FRANK MANDRELL.

GENERAL FILM PUBLICITY & SALES CO. GOING AHEAD

The General Film Publicity & Sales Company are reported as going ahead in fine style. They have under way the production of several industrial subjects—specially fine, and suited to school work. They have already closed four or five contracts on these highly interesting industrial subjects. The above mentioned films will be sent out by the regular channel, the interested companies supplying lecturers to accompany the pictures.

The General Film Publicity & Sales Co. will release through the open market. Affiliated with them in this are four or five other manufacturers. The main object in selling under organization is to maintain the C. O. D. basis as well as an established price.

SCENES FROM "THE IMMIGRANT'S VIOLIN"
Imp Release, February 26th.

MOVING PICTURES OF SOUTHERN ALASKA

On Wednesday afternoon, February 7th, there were shown at the Eden Musee, some excellent and interesting moving pictures of Southern Alaska.

Alaska is a portion of the Union but little understood except by the meagre few who have thought well enough of this rich Northern possession to explore its inner recesses, and one or two large capitalists who are quietly gripping the throat of the country, and who are endeavoring to crush out of existence the small enterprise.

Mr. Harbeck, of Seattle, to whom we are indebted for this animated pictorial display, explained step by step the story of beauty and virgin wealth set forth upon the screen. Only one thing Mr. Harbeck neglected to impress upon the minds of unitiated Easterners, in Alaska, although half of the year darkness prevails with the exception of a short time each day, the other half has perpetual sunshine, and Alaska is not by any means the land of ice and snow which Easterners are inclined to think it is. As was demonstrated not long ago at the land show at Madison Square Garden, some of the finest agricultural produce that was exhibited there was grown in Alaska.

Nevertheless, Mr. Harbeck's remarks on Alaska were intensely interesting, and the films shown, of exceptional beauty and true to life. The scenes along the Copper River Railroad, the mountains and glaciers, mining operations, the only oil refinery in Alaska, and many other scenes of interest.

A unique manner of describing the topography of the Katalla and Controller Bay district, showing the location of the coal lands over which there has been so much controversy. Previous to the Alaskan display an interesting film was shown demonstrating the beauty of the scenery through which the Canadian Pacific R. R. passes.

Perhaps one of the most interesting films among Mr. Harbeck's collection is the one giving illustrations of the fishing industry in Alaska. In this film one of the interesting points is the return of fish up stream after an absence of considerable length where they actually make ascents in the river by jumping upward distances of several feet. The fishing industry is one of the largest in Alaska and is capable of creating intense interest in the film.

Central City, Neb.—Fred C. Ratcliff, of this city, has purchased the opera house at Gothenberg and will change it into a big picture show house.

New York, N. Y.—Felix Isman, of Philadelphia, is having a new theatre erected at Forty-eighth street and Seventh avenue.

New York, N. Y.—Plans have been prepared for the new Longacre theatre to be erected by the Frazee Realty Co. at 220-28 West Forty-eighth street. Will cost $150,000.

Springfield, Ill.—The Vaudette Amusement Co., capital $2,500; W. W. Watts, Emma E. Watts and Grace B. Cummings.

ULYSSES IN HOMER'S ODYSSEY

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THE DURBAR IN "KINEMACOLOR"

Mr. Charles Urban, who had previously announced Monday, February 5th, as the date on which he would present at the Scala Theatre the magnificent "Kinemacolor" record of the whole leading ceremonies, processions and pageants in connection with their Majesties' visit to Bombay, Delhi and Calcutta, including intimate and exclusive scenes of the Coronation Durbar, has progressed so well with his preparations that he is now able to fix definitely the evening of Friday, February 2d, for the first representation. Subsequently, the full series will be divided into two parts: Part I (including the State Entry into Delhi, the King and Queen receiving the native princes, the presentation of colors, the point-to-point races, the garden party, etc.) being shown at the morning performances, beginning on Saturday, February 3d; and Part II (comprising the Coronation Durbar, the Royal Review, the State Departure, and the Calcutta Pageant, with some grand scenes within the elephant stockade) will begiven in the evening on and from the same date. Subsequently, this order of things will be reversed fortnightly.

Mr. Urban has just made an important engagement whereby Mr. Alfred E. Corrick will become general manager of the Kinemacolor-Scala Theatre, from the date of the above production. Mr. Corrick has for seventeen years been a prominent member of the managerial staff of the Alhambra Theater, and for several years past its treasurer. In his new appointment he will have the cordial good wishes of his brother managers and his myriad of personal friends.

RICHARDSON REFUSES TO BE BURIED

An undertaking establishment is located next door to the studio of the American Film Mfg. Co., at La Mesa, Cal. Along the wall in the rear of the undertaking house is a long row of pine boxes used to ship coffins in.

One day last week, Jack Richardson, the "heavy" man" of the American, came in from a most trying and tragic picture, feeling much depressed. He strolled into the rear of the building, and there, to his utter amazement and dismay, he found that some one had posted a placard on each box which read, "Jack Richardson." Did this cheer up the "Heavy Man?" It did not, according to other members of the Flying "A" Company. Richardson is said to be still searching, craftily and carefully, for some carelessly dropped word that would inform him as to the exact whereabouts of the gentleman or lady who conceived the joke.

Tripoli, Ia.—Funds are being raised for the erection of a new opera house here.

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Los Angeles, Cal.

Los Angeles and vicinity have been sweltering during a week of the warmest weather we have had in some time. I know it is hard for you to believe this, dear reader, but nevertheless its the truth, and while you are hugging the stove, we have our coats off, and even then we are not comfortable.

Of course this fine weather brought every one out, and all the picture shows are thriving.

The "Art" Theatre, corner Fifth street and Broadway, has now been using Independent service for two weeks, and Mr. Geo. A. Church, the proprietor, informs me that on Saturday, January 13th, he broke all previous records for attendance at that house. Mr. Church has just recently taken over this theatre, and already many improvements have been made. Mr. Church expressed himself as being highly pleased with the service that he is receiving, and praises the manufacturers for the many improvements that have been made by them during the past year.

This sounds good, doesn't it? And with the fine projection put on at the "Art," together with the excellent pictures, it looks as if many more records will be broken.

It is almost a positive fact that all the public schools of Los Angeles will be equipped with moving picture outfits. The board of education, according to Supt. J. H. Francis, will soon be called upon to decide this important question.

Mr. Francis said, "The moving picture films offer several great advantages, and must sooner or later come into all of our schools. Pictures that depict geography, sociological problems, horticulture, and many other subjects are well adapted for use in the classrooms. Motion pictures have a special place in social center and evening work, and the pictures that are made in foreign countries are sure to impress the minds of children. The students must have some recreation, and the pictures will be most beneficial."

Mr. James A. Sciaroni and Mr. Earl Miles were in the city during last week. After looking over the situation very carefully, these gentlemen found that more releases were badly needed at the local exchange, and arrangements are being made to secure several more.

The added releases will include, two "Bisons," and either an Ambrosia or "Itala," and several others will be received later on.

Mr. Fred Dawes informs me that he has now made the sixth shipment of films to Mr. E. M. Burris at Matalazen, Mexico, and that business in that city is excellent. Mr. Burris has just recently opened the first legitimate picture show there, and already he has been forced to increase the seating capacity.

The "Princess" Theatre, San Diego, Cal., has installed two new Powers' six machines. This house is one of the best in San Diego, and business there is very good. Four reels of Independent pictures are shown, the programme changing twice a week. Service is supplied by Miles Bros. Exchange.

The "Alhambra," corner 18th and San Pedro streets, was broken into on Wednesday night, and one reel of film was stolen. The reel was Part I of Thanhouser's "David Copperfield." Nothing else was taken, though there were three reels of film in the operating-room at the time.

Mr. D. S. Markowitz, of the California Film Exchange, reports that the "Fox" Film Company, of which he is the manager, is working steadily, and that the company will start releasing about May 1st.

The "Fox" people now have three companies in the field, a western, dramatic, and a comedy company. The western forces are under the direction of Mr. Jack Russell, who is well known in local theatrical circles. The dramatic company is in charge of Mr. Chas. Giblin.

Mr. Markowitz also stated that the "Fox" Company has no connection with the "National" Film Company, as was reported in one of the trade papers. Mr. Markowitz will hereafter devote his entire time to the interests of the new company, and the local branch of the California film exchange will be in charge of Mr. D. Bershon, who will arrive shortly from San Francisco.

PHIL WHITMAN.

HALLBERG INCANDESCENT LIGHTING SYSTEM

Mr. J. H. Hallberg, "The Economizer Man," showed us a letter from Frank A. Green, Arcade Theatre, Morgantown, W. Va., reading as follows: "Your incandescent Light Economizer sold us is working fine. Before using same the wheel on the meter ran around 67 times a minute; now it runs 38 times and when we install the other Economizer and special lamps for the sign it will surely slow down some more. (The meter won't wear out so fast.)"

Fort Plain, N. Y.—The Acme Theater at this place has been sold by Mrs. Harriet Shaper Cook to Miss Flora M. Spraker who took possession.

Peoria, Ill.—The control of the Orpheum Theater has passed into the hands of Messrs. Felix Greenberg and Charles Nathan, of the Lyceum Theater.

San Pablo, Cal.—Fred C. Clift will erect a $75,000 building for a moving picture theater, etc.

A Rex Story

"The Heiress," while on a visit to "Where the Shamrock Grows" met "The Vagabond" who for "Five Hours" regaled her with "The Story of the Prayer Rug" until "The Fall of (a) Knight," when, being "Called Back" by "Her Sister" she promised to meet him "By the Light of the Moon," despite the warnings of "The Colonel's Daughter" who was her step-sister. She had "Her Way," believing it was her "Fate" to be "An Exception to the Rule." After hovering "On the Brink" she made "The Ultimate Sacrifice," the "Realization" of which shattered her "Castles in the Air."

A year later, while on her way to "Picturesque Colorado," she was forced to tell her grandmother, who was "A Heroine of '76" of her "Lost Illusions."

After being brought back "From Death to Life" she found "The Little Major" and "A Daughter of the Revolution" were "The Twins."

The grandmother having "Faith" in "Sherlock Holmes, Jr.'s" ability in "Securing Evidence," asked him to hunt down the guilty party.

Although thinking it was like "Chasing the Rainbow" he discovered "A White Redman" engaged in "The Logging Industry in the Northwest" who, on being accused, pointed out "The Strangers," who proved to be "The Guardsman" and "The Artist Financier." They, while admitting it was "A Breach of Faith" thought it might only be "The Tale of a Cat."

"The Vagabond" finally being apprehended through "The Monogram J. O." on "His Torn Scarf" realized that "As Ye Sow" so must ye pay "The Price," the way of all "Saints and Sinners," and what a human 'Derelict' he was Grasping "The Rose and the Dagger" he pressed one to his lips and the other to his heart his soul taking the "The Return" to where "The Measure of a Man is finally taken

MANUFACTURERS' SYNOPSES of FILMS

WASHINGTON IN DANGER

Thanhouser Release, February 20

Among the many anecdotes told of George Washington is one of how he escaped capture at the hands of a treacherous host.

The American Army was encamped near West Point, the British forces being some distance away, and at the time there was a practical stoppage of hostilities. Many nearby landowners were patriots, and they delighted in a chance to entertain the gallant leader of the army of the people.

There was one man who was particularly profuse in his expressions of patriotism. He shall be nameless, for his descendants still reside in New York State, and are persons of standing and respectability. With this individual, whom Washington frankly trusted, he frequently dined, and to all appearances was the most welcome of visitors.

It was, therefore, with grief and incredulity that the general received word that his genial host was a traitor, and had plotted to betray Washington into the hands of the enemy. At that stage of the contest, the blow might have been fatal to the cause of liberty.

The General's informant was a little darkey boy, a slave in the employ of the traitor, who by a happy chance had been able to overhear his master dickering with a British officer. His story sounded correct, but the fair-minded Washington hesitated to act upon it, knowing that to denounce the man, even if he was innocent, meant his social ruin.

According to the darkey, Washington was to be invited to dine with the traitor at 2 p. m., and while he was at the table, a British force was to suddenly appear and capture him. Circumstantial proof came in the shape of the invitation, but still Washington hesitated, and at last decided to make a thorough test before he acted.

The General was on hand for his dinner engagement, but he was half an hour ahead of time, much to the surprise of his host. The latter detained Washintgon in conversation, waiting and watching for the soldiers of the King to appear. Finally to his joy, they marched in. He dropped his deferential manner, and turning to Washington, said with a sneer,

"General, you are my prisoner."

"I believe not," was Washington's stern reply. "But sir, I know that you are mine. Arrest this traitor, officer."

At the General's command, the "British" soldiers removed their military cloaks and the traitor saw to his horror that they were Continentals, of the Commander's bodyguard.

"I could not believe that he was a traitor," the General said afterward to some of his officers, "and I determined to give him opportunity to show that I was mistaken."

The General's ruse secured his safety, and the humble darkey, no longer a slave, lived many years, happy and well-to-do, and always commanded the high regard of the Father of his Country.

A MESSAGE FROM NIAGARA

Thanhouser Release, February 23

A widower and his only child, a daughter just budding into womanhood, lived at Niagara Falls. The man had retired from business with enough to live in comfort, but his lonely, purposeless life led him into evil habits and he became a drug fiend. He kept the secret from his daughter, and for a long time she did not suspect him. Then a chance meeting with the man who supplied him with the drug revealed everything to her, and she labored earnestly, but unsuccessfully, to reform her father.

About this time she met a young artist from New York, and he immediately fell in love with her. The girl liked him, but because of her sorrow and anxiety did not respond to his passion.

When the smuggler again appeared at her home, the girl refused to permit her father to have dealings with him. The old man stormed and raged, and in his weakened condition his emotion was fatal to him. Frantically endeavoring to reach the drug he craved, he staggered, and fell dead.

Over the body of her father the girl vowed vengeance on the man she blamed for his death, and swore she would bring him to justice, if not for the crime, at least for some other misdeed. Her sweetheart found her still obdurate, she declaring that no love could enter her life until justice had been done.

A chance encounter and an overheard conversation put the girl on her enemy's track, and she trailed him to a lonely hut on the river bank above the falls, where the smugglers had their rendezvous. Listening at a window she soon discovered their secret, and realized that she had the evidence to put her enemy and his pals in jail for long terms.

Unfortunately for her, one of the gang, arriving late, surprised and captured her. The smugglers locked her in an upper room of the hut intending to detain her until all danger to them was past.

The window was too small for her to escape, the room downstairs, the only other exit, was filled with her enemies. There was one chance to get word to the outside world and the girl took it.

She wrote a note telling where she was a captive, and put it in a bottle, corking it. She knew that a bottle might be overlooked, so tied her light hat to it. Then she hurled this unique message into the swiftly rushing river, knowing that it would be speedily carried away.

The message went down the upper river, over the Falls and through the rapids, and lodged against a rock in the placid water beyond. There it was found by the artist, who was out rowing, and aid came on without delay.

The smugglers, preparing to depart, were overpowered, and led away to prison, while the girl at last listened to the pleadings of her lover, who had come to her aid in response to a plea for help sent over Niagara Falls and through the Whirlpool Rapids.

HIS STEP-MOTHER

Majestic Release, February 16

Jack Morton, a sturdy American of twenty-eight, studying art in Paris, is disagreeably shocked by a cable from his respected but rather venerable father, to the effect that he has married a second time and that Jack is to come home at once and meet his step-mother. Before sailing, Jack receives a letter from his fiancee, Lucy Wordon, explaining matters and conveying the information that his step-mother is a girl of twenty-two. Lucy

ends the letter by naively adding, "We might just as well get married ourselves right away."

The real reason for the marriage which little Lucy could not explain was an act of daughterly devotion on Madge Ferrell's part. Her father's death had left her the sole support of an aged and invalid mother and without pretence of love she had accepted the suit of Jack's father and promised only to be a loyal and faithful companion—"to honor and obey," if not to love her distinguished old husband, whose attitude and regard for the young girl was indeed more paternal than anything else.

Upon Jack's return to home and his fiancee, his fancied dislike or resentment toward his youthful step-mother soon disappeared and without effort on Madge's part the young man passed rapidly through the stages of toleration —respect — admiration — affection and finally, to his horror, on the occasion of the rehearsals of the holiday amateur theatricals—he awoke to the fact that his kindly regard and liking had grown into a love that threatened to wreck his entire life and crush and break the heart of Lucy, the little girl who had waited so many patient years for him.

It needed but the touch of jealousy to madden him beyond the power of self-control, and Madge, all innocent of the state of his feelings, found herself unable to stop his half insane avowal of his feelings, and indeed her own heart beat sickeningly fast at the thought of how welcome that avowal would be to her were she not in honor bound to another.

She realized at once the cause of Lucy's lately drooping spirits, for while the young girl had no suspicion of Jack's love for Madge, she had nevertheless felt keenly the difference in his demeanor to her since his return from abroad.

Madge realized that all were standing on the brink of a tragedy, and summoning every particle of womanly strength to the rescue, used her potent influence over her step-son to bring about a marriage at once with Lucy, feeling certain that a little separation and time would cure him of his infatuation and restore his love for the sweet girl he once loved so devotedly.

The marriage was quickly consummated and the young couple off on their honeymoon. Madge felt that at least Lucy's happiness was secured and then devoted herself to the care of her husband, striving by a stricter adherence to her marriage vows to forget that moment of unholy joy at the declaration of another man's love.

A year passed and Jack returned with his bride to his father's home. At the first look into his step-mother's eyes he realized that she had passed through the fire safely, but at the same moment realized that while his feeling for her had dulled to the point where control of its expansion was possible, the old love still lived.

However, a solution of the problem is impending, for direct from the source of all goodness comes the factor that once introduced into this tangle of twisted, aching but right doing hearts brings first peace, then content and finally happiness.

COMING

BOOM BILLY

For years Billy Quirk has been making people laugh. They have been laughing their heads off. But all in licensed houses. Independent exhibitors have never had a chance to show him to their audiences. Here's your chance. Billy Quirk is known everywhere and to every one. Feature him big and write to us and we'll tell you how. Billy is coming forth in a series of comedies. These comedies will bring a laugh with every foot of film. A thousand laughs in a thousand feet.

REMEMBER—COMEDY DAY IS BILLY QUIRK DAY.

(Scene from) **HUBBY DOES THE WASHING**

RELEASED SUNDAY, FEBRUARY 18TH.

THE WISE WITCH OF FAIRYLAND

This is a winning Indian legend with a strong mystic atmosphere. It tells the story of an Indian girl's love and of a love potion which caused the death of a black-hearted redman.

RELEASED WEDNESDAY, FEBRUARY 21ST.

HUBBY DOES THE WASHING

A Billy Quirk Comedy. Billy is a husband who has false ideas about economy. Before he gets things straightened out, both in his mind and in his home, he has several laugh-provoking experiences.

RELEASED FRIDAY, FEBRUARY 23RD.

GOD DISPOSES

"Man Proposes and God Disposes." A man proposes to rob and kill, but God interferes. Through the intervention of Heaven, God prevents a son from killing his father. The story is a tense drama of the stage, finance and society.

Solax Company

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SALES COMPANY Agents in U. S. A. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Solax

PETTICOAT PERFIDY
Majestic Release, February 18

General Wilmer Wilberford had maintained a consistent attitude since the close of the "late unpleasantness" as the Civil War is often referred to South of the Mason and Dixon line.

He was willing to acknowledge the "cause" as lost and that the conquerors and their descendants be treated with consideration, but his very nature rebelled at the thought of any real intimacy with those of the North.

He had been much perturbed during his daughter's last year at a "finishing school for young gentlewomen," by her letters relating a growing friendship between herself and Priscilla Waltham, a young girl whose people were prominent socially in Boston, and at the close of the school term, being laid up by an attack of rheumatism, he had given a grudging consent to his little Virginia spending a few weeks with Priscilla's family before returning home.

At the end of the visit Virginia found herself listening with beating heart to Jack Waltham's proposal of marriage and a wire to her father threw that gentleman into a fit of rage not equalled since '65.

He wired a sharp command to return home at once and as for husbands —he had one picked out for her in the person of her old childhood companion, whose father owned the neighboring plantation.

He also refused absolutely to allow Mr. Jack Waltham to enter his home or even to accompany his daughter on the journey to her home.

Jack's sister, Priscilla, while hurt by the attitude of Virginia's father to her brother, decided to accompany the little Southerner to her Virginia home, and Jack, driven to desperation at the thought of losing sight of Virginia, decided and won the girls over to a daring expedient by which he would at least be able to be near his sweetheart while she endeavored to win her father over to a union with the North.

Priscilla's clothes and a blonde wig and much torture of Jack's masculine, if slim figure, resulted in a young lady of rather alarming height and breadth, but none the less at least "passing fair."

Jack's stay at the Wilberford mansion was lengthened far beyond the original time planned and he and Virginia found themselves involved in one complication after another until at last fate intervened in a most striking manner and Virginia's father was won over.

INBAD, THE COUNT
Nestor Release, February 12

Count Percy is assiduously courting Ethel Wells, whose mother is delighted at the prospect of annexing a title. Father, however, is less pleased at this, but mother is boss. The old gentleman is delighted when the girl makes the acquaintance of Jack Greenleaf under circumstances which reflect much discredit upon the Count's marriage. Father invites Jack to call upon the family at their city home, and Jack loses no time in accepting the invitation.

During the call, Jack has a short brush with the Count, who is highly offended and leaves, much to the anger of the mother, who forbids Jack the house thereafter.

Jack and Ethel manage to exchange letters, and, in order to keep their correspondence secret, they use an old cannon, mounted in a nearby park, as a letter box. The spying Count learns this, and determines to intercept some of the letters. With this intention, he goes to the old cannon, reaches into it in search of a letter, and finds a lady's purse, which has just been hidden there by an escaping sneak thief. The officer from whom the thief has made his getaway returns as the Count finds the purse, and explanations are useless. The cop insists that the Count is the

Will You Get This Thursday Imp?

On Thursday, Feb. 22nd, the Imp will release a Civil War drama which will be talked about for months afterward. It is the kind of story all classes of people love—the kind that will give your theatre a tremendous boost in popularity. Are you going to get it or will you miss it? It is for **YOU** to say. Make arrangements for an early booking and do it now. The title is

"THE LIE"
(*Copyright* 1912)

On the Monday before "The Lie" is released we bring out a totally different sort of drama, but just as powerful in its way as war stories are in theirs. It is called

"A MODERN HIGHWAYMAN"
(*Copyright* 1912)

On Saturday, Feb. 24th, you will get a split reel, a typical Saturday Imp Split. The first half deals with

"ICE BOATING"
(*Copyright* 1912)

The races between ice boats and automobiles are fine. The scenes were snapped on the Shrewsbury River in New Jersey. On the same reel we release

"THE BROKEN LEASE"
(*Copyright* 1912)

Showing how a shrewd young fellow got rid of an apartment lease by making his neighbors miserable. A genuine comedy. Go after it!

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COMING—"A Millionaire for a Day"

sneak thief, and after a glorious fight he carries him off to the station.

Here the Count telephones to Mr. Wells for assistance, but the old gentleman is slow to help him, and only does so on the condition that all thoughts of an engagement between the Count and Ethel be dismissed at once. Father holds the balance of power in this case, and has his way, leaving the road clear for the more welcome suitor, Jack.

HIS SIDE PARD

Nestor Release, February 14

Hal Jackson and Jim Wilson are partners of a mine, which they are working jointly. Hal takes some samples of ore to the assayer, James Padley, who writes the boys that the mine will only assay about eight dollars to the ton and will hardly pay them to work it.

The evening before Hal called at the Wilson shack, where Jim's mother and sister welcomed him. Hal is in love with Jim's sister, and each time that he comes remains until the mother falls asleep, and Jim frantically motions his sister to send Hal home.

After receiving the assayer's letter, Hal again calls at the shack, only to find Jim thoroughly downcast. He has received a letter from J. R. Braddock, which reads as follows: "Will be over to see you in the morning, and if your mine is all that you claim, will negotiate with you for purchase of same." Hal leaves early, and the women go to the kitchen to finish some work. Jim decides to salt the mine with gold which he has in a jar. He takes his shot gun into his room and charges it with gold, then with some quartz containing free gold, which he carries in a tin box, and which the young people were looking at in a previous scene, he slips out, mounts his horse and rides away to the mine. There he shoots the gold into the rocks and throws quartz around, dropping the box and forgetting it.

The next morning the would-be purchasers come to look at the mine. Jim sends the unsuspecting Hal to settle with them, and Hal is surprised to have the men at once give him a check for it. After they are gone, he looks at some pieces of quartz which he saw them examining, and sees the tin box. At once he realizes that the mine was salted and mounts his horse to Jim's shack to demand an explanation. Jim declares that Hal must have salted the mine, if it is salted, but Hal, with the aid of his gun, forces the truth from Jim and makes him write a confession.

In the meantime Jim's sister enters, and Jim realizes that he may yet escape the consequences of his deed. He begs Hal to let him go for his sister's sake. Hal agrees and tears up the note of confession, but Jim's mother has overheard and commands her son to tell the men at the mine. They, in the meanwhile, have discovered the mine was salted, and have ridden after Hal, leaving a couple of miners at the mine. These men dig a few inches deeper and strike a rich vein. They in turn ride after the purchasers and arrive just as they were about to take both Hal and Jim. The men tell of the rich strike, and all are glad to let the deal stand. Jim asks forgiveness.

BRANNIGAN'S PROMOTION

Nestor Release, February 17

Brannigan is big, fat and good-natured; he is also a policeman, that is, he has but lately joined the force. His brother officers are inclined to make fun of the "Greenhorn," and Roundsman McCarthy is more mischievous than the rest.

Banker Kelson and family are away on a pleasure trip. The "tip" makes the rounds of the underworld, and various sets of crooks independently plan to "clean out" the banker's home. Roundsman McCarthy sees the night prowlers at work, but, believing them to be planning a joke on him, he decides to shift the joke on Brannigan, who is about to relieve him.

In Kelson's home, the marauders hold each other up till recognition makes them fraternize in the most fraternal way. They eat, drink, smoke and make merry. Their merriment reaches Brannigan's ears, who quickly makes a tour of investigation. He 'phones headquarters for assistance, and then, single handed, he enters the banker's home. Just as he holds up the merrymakers, other policemen arrive and the entire outfit is taken to the station. For this "coup" the "Greenhorn" received a sergeant's stripes to the utter dismay of the wiser and sadder and older cops, particularly McCarthy.

On the same reel:

TIGHTWAD GETS A BARGAIN

Mr. and Mrs. Tightwad have quite a spat over the ancient silk hat that the man refuses to shelve. He shall no longer disgrace her; so the Mrs. sallies forth and, without taking hubby into her confidence, buys him a new silk tile for which she pays ten dollars. At home, she embellishes the hat with hand-worked initials and puts it back into the box. Alas! a tramp has been watching her. He likes the hat and manages to separate it from the box. The hat eventually finds its way to a second-hand store. Here the proprietor marks it down to two dollars and expectantly rubs his Jewish hands.

Mr. Tightwad happens along; sees the hat, the price and the chance to satisfy the Mrs. He buys the hat and rushes home. The initials puzzle Mrs. Tightwad, who makes a dash for the box. It's empty but for the bill, which Tightwad reads, "Ten dollars." The shock crumples him into a heap; it also crumples the hat. To make matters worse, the Mrs. recites with emphasis the riot act.

THE TRAMP'S DOG

Lux Release, February 9

"A touch of fellow feeling makes one wondrous good and kind," is truly illustrated in the opening of this little story, when a friendless tramp befriends a lost dog. By sharing his food with the canine wanderer, the poor tramp gains a friend whose value he little dreams of. A farmer is overpowered by some footpads and robbed. The thieves decamp, leaving the farmer bound and senseless in the roadway, and to this unfortunate traveler is led the tramp by his new friend Pat. Whilst bending down to untie the ropes that bind the farmer, the tramp is seized by the police, and accused of the crime. Pat follows his new master to the station, but is not admitted. He then returns to the spot where the affair was committed, and his keen scent helps him to discern that there were other persons concerned in the affair. Following their trail, the dog traces them to a small, dilapidated cottage. The door being shut, the dog jumps through a hole in the window that has been covered with paper. When the thieves hear a noise and go to see what it is, the dog is nearly caught. Jumping through the window again, he climbs into a barrel outside, and hides there. The thieves find nobody and conclude that they were mistaken. They retire into the cottage again and proceed to examine the results of their crime. Returning homeward, the old farmer is surprised to find himself worried by the dog, and he finally understands what is expected of him and follows it. As a result of his visit to the cottage, he is able to bring the police to the true criminals, and is not slow in offering the tramp and his little friend a suitable recompense. A splendid illustration of the fidelity of our canine friends, this film will always prove a suitable tribute which the public are ever ready to pay to "our dumb friends."

On the same reel:

WEAVING CARPET

Commencing with the painting of the design, the camera man does not leave the scene of action until he has shown thoroughly how carpets are made at Aubusson, a town in Central France noted for the quality of its remarkable carpets.

BILL TUNES THE PIANO

Lux Release, February 16

This is, beyond all doubt, the most amusing film in which "Merry William" has yet appeared. Falling in love with a charming young thing, "Billy" follows in her dainty footsteps, and overhears her ordering the piano tuner to call that afternoon. He procures a disguise, goes to the home of his fair charmer, and seeks her company. Instead, however, of encountering his "Turtle Dove," he is met at the door by her fond papa. Hence the base deceiver is forced to continue his role. Bill certainly does not know much about a piano, but he soon succeeds in "disembowelling" the instrument, and making it look as though he knows what he is about. His investigations necessitate his presence in the interior of the piano, so he climbs in. The "Turtle Dove" is surprised to see her admirer emerge from the interior of her piano. The entrance of papa causes Bill to again seek refuge in the interior of the piano. Sometime later the true tuner arrives. He is shortsighted. It surprises him considerably to find that he can get no tune out of the instrument, but still he perseveres, and is further surprised to receive several sharp blows upon the head. Bill keeps bobbing his head up and down like a regular Jack-in-the-

box, and the fun is fast and furious. The tuner becomes aware of the presence of somebody in the room, and, concluding that this is the person who taps him so gently upon the head, administers a good sound kicking to the person—no other than papa who has entered the room. The genuine tuner leaves the building by the window, and all ceremony is dispensed with in his exit. When papa leaves the room, the "Turtle Dove" enters, and Bill emerges from his hiding place. A sudden reentrance of papa causes Bill to be caught in the act of crawling back into the piano. Much trouble follows, but Bill, ever ready of tongue, successfully pleads his case, and is forgiven. The state of the piano at the finale leaves no room for doubting that a new piano will be needed to play at the wedding.

On the same reel:

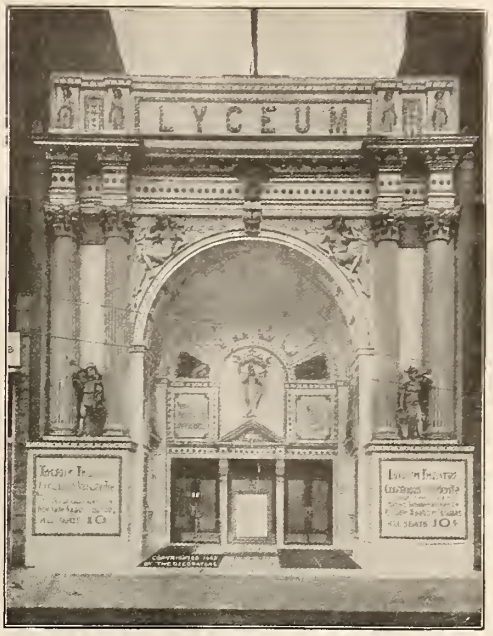
BABY'S GHOST

Papa and mamma have seen their little baby to bed and gone out to a party. Jimmy and Jane, the servants, have seen their employers depart and also gone to a party. Bill and 'Enery, two members of the burglary profession, witness these departures and immediately force an entry into the house and endeavor to become closely acquainted with the contents of daddy's safe. Hearing a noise below, baby creeps downstairs and, peeping through the keyhole, sees the burglars at work. As she does not want those "naughty people to take daddy's money," the little lady thinks of a plan to frighten them away. Her clever little ruse will ring rounds and rounds of applause from every audience. The burglars are surprised by the entrance of a great white ghost, and immediately decamp, leaving the safe untouched.

KEEPING AN EYE ON FATHER

Eclair Release, February 15

The children of Joshua Hamilton, a man of sixty, are afraid of his marrying again. They keep a close watch on him, but he escapes on several occasions, and gets in the company of ladies. Always sure to arrive on the scene, however, he is tormented by their surveillance. He gets a letter from a sister in the West, a woman the children have never seen. She tells him she is coming on a visit. To get the best of his children, he proposes to meet her, and bring her home as his new wife. The plan works out all right and the children are filled with consternation. None of them, of course, will make up to the supposed new wife, and Mary, the daughter who lives with Joshua, leaves home. Joshua and his sister make love on the front porch, in daylight, and further shock his children. But the worst comes when Joshua's sister receives a wire from her grown-up son, saying he will visit her. Joshua meets the man at the station, and proposes that he act the part of lover. The young man agrees, proceeds to the porch, makes love to his mother, is seen by Joshua's children, who are tickled to report the facts to their



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Slightly used opera chairs, very cheap, also picture machines, that are good as new—Electric piano and arc lamps at less than half price. These bargains are not needing repair, but are almost new.

SAM LEARS
509 Chestnut Street St. Louis, Mo.

father. He appears to be very angry, rushes home, and accosts the couple on the porch. The sister and her son appear greatly frightened, and the children of Joshua enjoy the situation. Then the three conspirators explain the affair, the children are ashamed, and, family equilibrium is at length restored.

GONTRAN IS FOND OF ANIMALS
Eclair Release, February 18

Gontran is fond of animals. He loves a cabman who is good to his horse. He can't see chickens, ducks, or rabbits being shut up in a cage and always releases them. He sees a calf being led to the butcher, he buys it to save its life and brings it home. The janitor won't let him take it in and his wife and mother-in-law take after him.

Exasperated, Gontran is about to do something desperate when his eyes rest upon a notice "Be good to animals." He continues to be good to animals and receives as a reward a certificate of honor from the Humane Society.

On the same reel:

A CONGENIAL SON-IN-LAW

A certain young man takes a fancy to the daughter of a great actor. He wants to marry her, but the girl's mother makes this answer: "My daughter will only marry a man who has at least half as much talent as her father." An idea strikes his mind. He will play all the parts of a terrifying drama to the old man. Stealing into the latter's house, he wakes him up, ties him up as if he were a brigand and then a policeman rescues the old man, who at last discovers that the brigand and the policeman were but one person. The prospective son-in-law, after proving his ability to the satisfaction of all, obtains his reward and marries the girl he loves.

A MODERN HIGHWAYMAN
Imp Release, February 19

Old Noah Prescott was a mechanical genius, who had passed some of the most valuable years of his life in the employ of William Steele, who had made a reputation and amassed a fortune as a manufacturer of labor-saving devices. Noah's triumph—the effort that was to provide him with sufficient money to ease his old age—was the invention of a vacuum street cleaning machine. When the model was perfect, Steele agreed to form a partnership with Noah and to assure Noah patent protection at Washington. Shrewd and unscrupulous, Steele thus got the game in his own hands and it was not difficult for him to play double, to persuade the Washington authorities that Noah was not the real inventor and that he, Steele, was.

Unfortunately Steele was not so careful as he might have been of documentary evidence proving that Noah was the real inventor. These papers were lying about in Noah's humble home, whither he repaired after being dismissed by Steele.

To increase poor Noah's troubles a little boy and girl were sent him as a legacy. The kind-hearted fellow tended the little children with all a father's care and gratified tiny Ruth by stuffing her broken doll with some fragments of paper taken from a waste paper basket.

Steele got out his machine and was acclaimed by the press as a great inventor, but his clerk was suspicious of him and on a visit to Noah's home discovered that some paper which came out of the little girl's doll supplied sufficient evidence proving Mr. Steele to have been a purloiner of Noah's ideas.

Confronted with this evidence, therefore, the manufacturer was compelled to disgorge some of his profits to the tune of $100,000. So poor Noah and his young charges were made happy by the money.

The play gives opportunity to King Baggot as Noah, W. R. Daly as Steele, and William Shay as Steele's clerk, to get in some fine work. There is about it a certain freshness of theme which will make it a conspicuous Imp success. The device of making the little girl's doll the instrument of unmasking Steele's villany is an extremely adroit one. The acting is exceedingly fine throughout, the minor characters are well played, and altogether the story and its photographic treatment constitute another Imp success.

THE LIE
Imp Release, February 22

It is war time and the brave Northern captain, Robert Evans, goes away to take his place on the field. And before he does so he bids adieu to his pretty Southern sweetheart, Edith Hobson. As victory after victory attends the Northerners despair grows in the South. Lieutenant Hobson, Edith's brother, who is, of course, fighting on the Confederate side, is a fugitive from Grant's men. After many desperate wanderings and adventures he takes refuge in his own home. Thither come Captain Evans and his men in search of the fugitive. He is admitted to the room where the wounded man lies. Instantly he realizes the gravity of the problem. Shall he arrest the wounded brother of his fiancee, or shall he not?

He decides on the latter course, and returning to his men he tells them "he lie," viz., that the man whom they were pursuing was not in the house. So the poor hunted wretch escapes, presumably to recover and to interpose no barrier to the marriage of the victorious Northerner and his sister, Edith.

The story has a fine military atmosphere and various scenes on the field of arms are worked out with realism and conviction. King Baggot as the Northern captain acquits himself gallantly as the hero. There are convincing studies of military life and the secnic effects in the picture are charming.

ICE BOATING ON THE SHREWSBURY RIVER, N. J.
Imp Release, February 24

A delightful series of pictures depicting ice boating on the Shrewsbury River.

During the severe freeze of last January some races were arranged upon a frozen lake in Shrewsbury and we see these beautiful ice boats gliding across the smooth ice surface at great speed. There are also races between ice boats and automobiles. Also the lads brought out their miniature ice boats and had races among themselves.

Some exceedingly fine effects of the great white sails against the dull wintry sky and some remarkable studies in photography of ice and snow are shown.

There is a crispness and a sparkle in these ice-yachting pictures which are irresistibly attractive and convey the most delightful sensation of realism to those picture fans unable to participate in this novel and exciting sport.

Ice yacht racing is indigenous to the North American Continent; it is also known in Northern Europe; in warm climates a moving picture of such a subject will come as a striking novelty.

On the same reel:

THE BROKEN LEASE
Imp Release, February 24

Mr. and Mrs. William Gleason, a young married couple, are residing in an apartment in which no dogs or children are allowed, and for which they signed a lease covering a period of three years.

Before the time expires Gleason is ordered by the firm, with which he has been connected for many years, to proceed to Australia to manage a branch office there.

Of course, the next move is a visit to the agent to ask to be allowed to break the lease. This the agent emphatically refuses to let Gleason do, and threatens if he moves to make him pay the full amount of rent for the three years.

Gleason returns home very much discouraged and sits down to think the matter over. What can he do to get himself peremptorily ordered to leave the apartment? A brilliant idea occurs to him and he hurriedly proceeds to carry it out. Walking through the streets he sees a number of children at play, and immediately invites them to his apartment for a real good time. This they have with a vengeance, dancing, singing and racing about to their heart's content. To this din is added the barking of dogs which are also brought along, a few being tied to the stair railing, to the terror of the other tenants, who in a body proceed to call at the Gleason apartment to ascertain the trouble.

In the meantime Mrs. Gleason has gone home to her mother to relate their predicament, and she returns at the height of the frolic. For a moment she believes her husband has become demented, but being told the scheme she is overcome with laughter.

The tenants, who are incensed, bring the agent on the scene, and he, to the Gleasons' great delight, orders them to vacate the apartment.

THE WISE WITCH OF FAIRY-LAND

Solax Release, February 18

Deepwater, an Indian maiden, is in love with Boldheart, an Indian hunter. Boldheart comes back from a long hunt and presents his sweetheart with a fox skin. Blackcloud is also in love with Deepwater, and when he comes to present her with a trophy of the hunt he finds her hugging Boldheart's trophy. Blackcloud is overpowering and physically forces the girl to accept his gift and discard Boldheart's.

When Boldheart learns of this he shuns Deepwater. In order to win back his love she consults a witch. This witch gives her a love potion. In the meanwhile Blackcloud, who has been following Deepwater, overhears what she is up to. When she leaves the witch he consults the hag and asks for a poison. The witch gives it to him, but, having an inkling of what the villain is about to do, she follows.

When Deepwater places the potion so that it may attract Boldheart, Blackcloud slouches along and exchanges his poison for the love potion. He sits down and begins to gloat over his victory, when the witch casts a spell over him and he falls asleep. She then changes the potions. Blackcloud finally dies when he drinks the poison, which he believes to be the love potion. The lovers are reunited.

SO SPEAKS THE HEART

Rex Release, February 18

Since the world opened for business the greatest mystery and secret of creation has been—love. All the fools and philosophers of all the ages have reflected and meditated upon, analyzed and dissected the greatest emotion of human kind, and have learned about it—less than knows every child. After centuries and ages of love, and wars and woes because of it; after the murder and malice, dishonor and death that came in its train, we know no more than the First Two. But when the mist is lifted and our eyes see, many a bruised and bleeding heart, many a seared soul and a crucified hope will be unveiled before our saddened vision. Of woman's devotion and man's deceit—a tale of yesterday and to-morrow.

How the accident happened no one could explain, but the lamp had exploded—and the girl was blind! In the first moment of that anguished realization, when the dreary knowledge that she would never again see the things of earth and the faces of loved ones emphasized its dismal portent on her fevered mind, when the joys of her past life seemed to laugh with hollow mirth and mock at her youth and its sudden blight—she thought of Rob, and she sent for him.

He came. Sadly she told him what had happened, and, horror-stricken, he recoiled from her. There was something repellent to him in her blind groping for his face, something in her hopeless despair gruesome and repulsive. Her love, its labor, her tender promises, still could not cancel the grim work fate had accomplished. And that moment he decided—decided to go away.

When he told her he was going West, that he would soon return to her, she clung to him as often we cling to a last lone hope. But he comforted her with deceit, soothed her with untruth, and went out of the house, putting her out of his life.

Out West in barroom, café and gay temple of revelry, in halls and haunts of spurious and wanton joy, he amused himself with the travesty and parody of love, nor did he hear the longing, lonesome sob, nor feel the throb of the girl's eager, yearning dreams. She was forgotten.

She asked for letters, for letters from him, and the mother, reluctant to impart the miserable truth, gave her sheets of paper as white as the lie they expressed. She pressed them to her lips, to her heart, and, beloved, he was believed.

Then they heard of a surgeon who was having wonderful success in restoring sight to the blind. * * * The operation was successful!

She opened her eyes and saw—saw the things of earth and their deception, saw the lie of her love and the mockery of its message—and again they sought the unknowing darkness and shut out the sights and sins of the world—a broken human heart gone to its refuge!

HUBBY DOES THE WASHING

Solax Release, February 21

Mr. Poole, who plays the husband in the Solax production of "Hubby Does the Washing," the Billy Quirk comedy release of Feb. 21st, is just such a sport. He has, as the scientist would say, a false idea of economy. He tells his wife that expenses in the

ECLAIR

A PROGRAM BY ITSELF

TUESDAY: DRAMA
THURSDAY: COMEDY
SUNDAY: SPLIT-REEL

Coming

"THE FATEFUL DIAMOND"
Tuesday, February 20th
A tale of miscarried justice, bound to please as well as instruct.

"JEALOUS JULIA"
Thursday, February 22d
A comedy worthy of the name. It teaches the folly of jealousy and may be justly termed a sermon, though very good and funny.

"A TERRIBLE NIGHT" AND "THE CITY OF MOSQUES"
Sunday, February 25th
A split-reel worthy to appear on any screen.

Next Week

Tuesday, February 27th—"THE GUARDIAN ANGEL"
Thursday, February 29th—"GETTING DAD MARRIED"
Sunday, March 3d—"THE INTERRUPTED TELEGRAM" AND "PRAGUE, THE BEAUTIFUL"

EUROPEAN STUDIO PARIS, FRANCE

ECLAIR FILM CO.

AMERICAN STUDIO FORT LEE, N.J.

SALES COMPANY SOLE AGENT

household are cutting too great a dent in his bank account. "We must cut down expenses!" is his cry. He gets an idea that the best way to begin cutting expenses is by cutting down laundry bills. Wifey is indignant at such a preposterous suggestion, and retorts that perhaps hubby would like to undertake the washing himself.

Hubby doesn't at all think ill of the plan. In fact, hubby prepares to do the work. Hubby starts all right, but makes such a mess of things that by the time he gets through the laundry costs him about six times more than ordinarily.

Bill Quirk is the whole thing in this comedy. Irrepressible Billy brings a laugh with each foot of film.

GOD DISPOSES

Solax Release, February 23

In the Solax production of "God Disposes," the release of February 23d, the basic theme is the marriage of a young man of high social position who sacrifices his home and family for a girl of the stage. Cast off by his family, the young man finds that he is not qualified to earn his living. In the meanwhile his wife grows ill, a child is born, and several years after the man finds himself in narrow straits. So much, perhaps, has been told in other stories, but the novelty of the story begins with the steady degeneration of the youth, until he is finally forced to go out and steal. He prepares to go out and burglarize a place. His child enters when he leaves his revolver on the table. The child plays with it as with a toy and then innocently removes the bullets. The father comes back and takes the revolver and goes out.

Accidentally the son breaks into his own father's office. The father happens to be working late that night. The son breaks in and tries to shoot his own father. By the intervention of God the son is saved from a patricide.

The film is elaborately staged and the photography and light effects are superb. The scenes are gripping and the interest never drags. Every foot is live stuff.

TAMING MRS. SHREW

Rex Release, February 15

We don't know in what age and clime the nagging woman originated. We're not certain whether she is a product of modern times and tempers, of medieval or other evil days, or of the prehistoric age. But—ssh!—we really think there's a little of the shrew lying dormant in every woman, and that the first henpecked husband was a man named Adam, who gained fame from the notorious apple incident a few years ago, for which reason we call it "Adam's Apple," because we've got it in the neck. Eve didn't ask Adam whether he wanted the apple or not; she commanded him to eat, and he "swallowed" it. Then he knew he was married.

But let us leave the infant world and somersault ourselves into the present age. Time, the great scene-shifter, locomotes us to 1912. Mrs. and Mr. Hiram Stubbs are in the midst of one of their consistent embroglios. (Quarreling again? No—yet!) It's a serial story. Sort of constant, reader. Louise, the daughter, attempts to impersonate The Hague Tribunal, with the only result that the mother's verbal artillery is directed upon her.

A few days later the father leaves the home and a note for Louise, in which he says that he can no longer tolerate the tongue-lashings of the virulent virago.

We almost forgot to mention that Louise has a lover, a villager, to the manner born, a simple but sincere boy. Upon him is lavished all Mrs. Hiram's excess ire, and Louise suffers silently many a pain and pang.

The pastor of the vicarage, a good, kindly soul, tries to initate peace into the turbulent household, but his efforts are nil. It is to the pastor that the father writes, after several months, imparting to him his simultaneous longing to see his daughter and his fear to return home. The parson writes him to come to his home and volunteers shelter and protection. The invitation is accepted.

Upon Mr. Stubbs' arrival at the rectory the parson sends a note to Louise—an innocent little note with a guilty innuendo. "If you want to see one you love, meet him in my garden at eight." He dispatches the message with a village youth, who upon his way to deliver it meets a group of village gossips, to whom he announces the grave import of his mission. The gossips feel it their duty to read the note, and, horror-stricken, set about to give the shocking incident some publicity.

At eight that night the entire population of the village lies concealed behind whatever furnishes protection from vision. They see a man dressed in the parson's clothes come into the garden and embrace Louise. They see him hold her in his arms—and they can restrain themselves no longer. First to denounce the erring two is Mrs. Stubbs, but then—they see the real parson come down the steps into the garden, and they recognize the other as Hiram.

The Rex Company says circumstantial evidence and a squad of village gossips are a distressing amalgamation, but it emphasizes the tried truism that "Gossip never kills anybody."

BEDELIA AND THE SUFFRAGETTE

Reliance Release, February 28

Bedelia gets a position with the Suffragette family and finds to her astonishment that the men of the family do the housework, while the mistress goes to the office and earns the daily bread. She soon has the man of the house and his sons at her mercy, while the daughters endeavor to come to their rescue and are in turn treated to the hard hand of the law as laid down by the autocratic kitchen queen. Matters finally come to such a state of turmoil and battle that the lady of the house is 'phoned to at her office and she comes home as fast as possible. She finds a riot in progress, and jumping into the fray proves herself such a militant suffragette that Bedelia does not even stop to shut the door, and the now happy and contented family is left in undisturbed peace and quiet, watched by one of the protecting suffragettes.

On this reel are found, together with Bedelia and the suffragettes, a series of excellent scenic views of St. Augustine, Fla. St. Augustine is the oldest city on the continent and offers an exceptionally unique scenic opportunity for those who appreciate the city beautiful.

THE DUEL

Reliance Release, March 2

Jackson, a mountain moonshine distiller, and Douglas, a rising young country lawyer, are both in love with the same girl—June Ross. June loves Jackson the better, but Jackson is so bashful that he can never get to the point of telling her even when she helps. Douglas meets June just after Jackson leaves, and his love-making sweeps her off her feet. That, coupled with her momentary anger at Jackson for his backwardness, enables Douglas to win her consent. In the meantime Jackson has been wrestling with himself and has found the proper courage and returns. He finds Douglas there and that he has been superseded. June interferes with their further quarrel, but Jackson at his cabin broods over it, and, taking down his father's old duelling pistols, goes to Douglas' home. He confronts Douglas, and they cut for first shot. Douglas wins but misses, and Jackson, instead of taking his shot, gets Douglas to agree to let him take his shot anywhere and any time he may see fit. Douglas agrees and they part.

Douglas and June elope and Jackson hears no more of them until years later he sees the announcement that Douglas has been elected Governor and means to wipe out the moonshine industry. Jackson, believing that the proper time is at hand, takes his pistols again and seeks Douglas. June and her little baby girl have just left Douglas at work alone in the study as Jackson enters. Douglas, realizing what Jackson's presence means, takes his stand by the wall and tells Jackson to hasten. Jackson offers him another chance, and on the draw Douglas wins again. This time Douglas deliberately shoots above Jackson's head. June enters at the shot and is gently but firmly sent from the room. No one notices that the little girl has slipped in and is back on the chair. Douglas again takes his place, and as Jackson is about to shoot the little girl comes into the line of fire and Jackson realizes just what a crime he was about

to commit. Gathering the child in his arms, he crushes her to him and then sends her out. Going over to Douglas, he places the pistols back in their case and stretches out his hand to his enemy. The feud is over, and he exits, leaving the Governor to his duty and family.

SYNOPSIS OF THE NIHILIST'S CONSPIRACY

By the Great Northern Special Feature Film Company

Count Leo Zachokin, a Russian nobleman, is in love with Sonja Adamovitch. Unknown to him she is a member of a band of Nihilists. Sonja sends for Leo to come to see her, but is herself summoned to attend a meeting of the band on the same night and dares not refuse. Leo finds the secret message to Sonja and suspects her, so he follows her to the meeting place. While groping about in the building he is startled by approaching steps and hides in the secret meeting room of the conspirators. They discover him and threaten him with death, but Sonja pleads for his life and saves him on condition that he secure in three days a list of condemned persons known to have been made by the secret police, and bring it to the meeting place. Leo consents and is permitted to go in safety.

On the evening of the third day Count Leo has not yet procured the list and is in despair. Sonja comes to see him and hits upon a plan to get the list. She is to apply to the Chief of the Secret Police for a position and obtain the list by some means. Together they go to police headquarters. Sonja goes into the Chief's office while Leo remains under the window outside. Sonja persuades the Chief to show her the list, upon which she is startled to find her own name. But she recovers quickly, and when the Chief is called to the door she tosses it out of the window to Leo, who quickly conceals it in his pocket.

Shortly afterward Sonja joins Leo, and they go to the meeting place of the Nihilists and deliver the list. In the meantime the Chief of Police has discovered the loss of the list and sends two detectives to arrest Sonja and recover the list. They succeed in following them to the Nihilists' meeting place. Learning of the approach of the police, the Nihilists escape through a trap in the roof. Leo and Sonja have managed to get to their automobile, but they have been seen and the detectives are put on the trail. A most exciting chase follows for miles through the city and country at top speed. Curves in the road are taken without slackening the awful pace; fences and gates are smashed through without hesitation in the mad race for liberty.

Finally the pursuers get so close that revolver shots are exchanged by pursuers and pursued.

At last the fugitives come to a turn they cannot make. They cannot stop, and in an instant they plunge over an embankment and the machine crashes in a complete wreck to the bottom with the occupants crushed amid the débris.

This remarkable picture, made in Denmark by the actors of the Royal Theatre, is the result of a careful study of Nihilists' methods. So truly does it depict the manner in which those daring men and women strike terror to the heart of the Czar, that it has been barred from exhibition in Russia.

It is marked by the skill of the actors and the beautiful photographic effects. It is seldom that 2,000 feet of film can be made to contain so many thrills or sustain interest to so high a pitch.

A Daring Chase—There is no chase in pictures so daring as that shown in the finish of this picture. Two high-powered automobiles race at breakneck speed over country roads, around sharp turns, without so much as slackening their wild pace. The Nihilists' machine smashes through a heavy gate, tearing it into a hundred pieces, while the car dashes on in its mad course.

JIMMIE SAVES THE SITUATION

Gaumont Release, March 5

Poverty-stricken Jimmie and his workwoman mother live in a tenement house. One morning little Jimmie, after washing his face and hands in a bowl, pours the water out of the window, only to have it unfortunately land on a passing policeman. The officer becomes indignant, hunts up the offender, and declares he will have them fined. He does so, and thereby makes it unbearable for the indigent mother and her little son, who haven't the money to meet this demand. Little Jimmie, however, gets an idea. He reads an ad in a daily paper placed by a jolly widow of comfortable circumstances looking for a husband with a good sense of humor. The boy-man dresses all up and applies for the right to her heart. She sees the comedy in the case at once and almost laughs herself into hysterics. She regrets that she must turn down his offer, but gives him the necessary money to meet the fine, which he pays just as the impatient collector is in the act of seizing the shabby furniture. Needless to state, both mother and the collectors, together with officers, are overcome with the lad's cunning.

HIS BROTHER WILLIE

Powers Release, February 20

Almost every family has its "black sheep." Willie is of this variety and his sole ambition in life seems to be that of turning up at the most inopportune moments and shocking the refined sensibilities of his well-behaved brother and other members of his highly respectable family.

All unconsciously, he successively impersonates the returned prodigal—but for whom no fatted calf is served up—the village drunkard, a street ruffian and a desperate burglar, causing his brother's fiancée to almost die of heart failure. Poor, harmless Willie.

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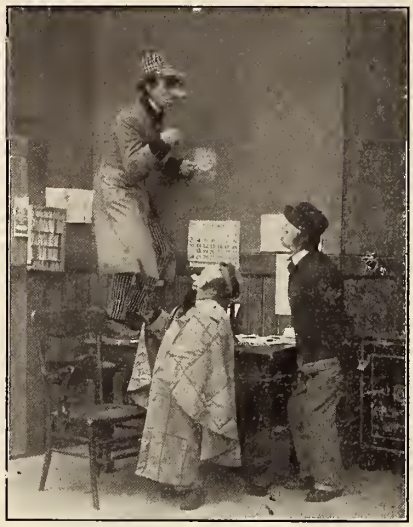
NIAGARA SLIDE COMPANY,
Lockport, N. Y. Box 100B.

Catalog. Just ask us.

AS FATE WOULD HAVE IT
Powers Release, February 24

The fact that we are but the creatures of fate is powerfully illustrated in this story, which is also a story of strange coincidences. Calvin Deane is a struggling young physician in a small town. Without realizing it, he has fallen in love with Mary Roberts, whose mother is one of his patients. The arrival of Deane's college friend Richard Sharpe, a wealthy business man, opens the eyes of the former to his love for Mary and a friendly rivalry springs up between the two men, which is terminated by Deane's learning of Mary's preference for Sharpe.

After a lapse of years, Dr. Deane, living only in the past and devoid of ambition, decides to die by his own hand and is on the point of drinking a deadly poison that will leave no trace of its presence after death. Then it is that Sharpe, who has become a confirmed invalid, arrives at the doctor's office accompanied by his wife, Mary, and interrupts the would-be suicide. After greeting each other, Sharpe, pretending that he has sought the doctor in search of a cure for his malady, asks Mary to leave the room. He then asks Dr. Deane for just such a poison as the doctor had prepared for himself and offers him a large sum of money in payment. Upon Deane's refusal, he shows him that his death would leave Mary free to marry again. Deane pretending consent, accepts the money and gives Sharpe a quick acting, but harmless narcotic, and dismisses him. Later on, after Sharpe's recovery from the effects of the drug, Deane proves the purity of his love for Mary and the strength of his friendship for Sharpe, by returning the money and beginning treatment for the permanent cure of the invalid.



SHERLOCKO AND WATSO

Appearing Exclusively in Champion Photoplays make their bow to the exhibitor in a release of February 20th entitled "The Robbery at the Railroad Station."

THE MERCHANT MAYOR OF INDIANAPOLIS
Champion Release, February 19

This is a story of present conditions, dealing with the cost of living, and which question is of vital importance to us all. It reflects the situation in Indianapolis where the Mayor took drastic measures to overcome the powers that controlled the cost of living. First we see the home of a workingman, into which enter the wife and daughter of the Mayor for the purpose of studying conditions, and this they find with a vengeance. The big produce and poultry interests are upholding the high cost of their stock, thus placing them beyond the reach of the workingman, who, at the approach of Thanksgiving finds but a meagre fare on the table.

The Mayor summons before him this august body of grafters and asks them as a favor to lower the prices for the benefit of the people. They laugh him to scorn, for "they are in business for the profits they may make and not for their health." "Then, gentlemen," cries the Mayor, "by Heaven, I shall make you! Your conduct is iniquitous and your combination is unholy and devilish!" Then his Honor gets into action. He buys up product and poultry on all sides. Then he goes into the market place and sells these commodities at a small percentage above cost. The result is disastrous to the "combine" —prices tumble and the people are happy.

The market scene is one of the finest projections of an affair of this character ever staged. A motley crowd of bargain buyers, poor and rich, jostle one another, in wild endeavors to secure at first cost the poultry and produce; and there in the midst of the pushing, hustling crowd, stands the Mayor—the Mayor of the people. Thus comes about the happy termination to this pictureplay.

A real Thanksgiving dinner for the workingman and his family—a stirringly, contrasted scene, indeed, to that with which we are made intimate in the opening of the story. It is a visualization of present conditions—a real living issue that is with us, and its hero is no figment of the imagination but a real factor in the guidance of the people.

A WIFE'S DISCOVERY
Champion Release, February 21

Dr. Fred Marlin is a member of the New Club formed by the medical fraternity for social purposes, and incidentally to give amateur theatricals. A meeting is held, and the young doctor, while not present, is selected to play Jasper Millionaire, the lover hero.

It's Awful

the way some exhibitors let their business go to ruin through lack of attention. If they'd only hook up with the biggest and best film renter in the world they'd HAVE to be successful whether they cared or not! Slip me a note or a wire. Start something!

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in a farce-comedy. A note to this effect is sent to him by his friend, Jesse Heming, a fellow member, who is to play the part of Inez, the adventuress, the sweetheart of Millionpile. Dr. Marlin writes a letter of acceptance, but before he has time to enclose it in the envelope he is summoned away.

His housekeeper, being previously reprimanded for apparent negligence, now discovers the letter and places it in the hands of the doctor's wife. The letter says: "Dear Jess: Your note received. Will meet you tomorrow night at the rooms. Sincerely, Fred." The wife becomes furiously jealous and determines to keep watch on her frivolous husband. Armed with a horsewhip she follows him, and with the assistance of a club member, contrives to gain access to the club room where the dress rehearsal is taking place.

She arrives just at the time her husband is making soulful protestations of love to Inez, the adventuress, and she conceals herself behind the portieres to await further developments. At length, unable to restrain her feelings, she bursts forth and plies the whip upon her husband and "the destroyer of her home." In the mix-up she seizes Inez by the hair, and to her utter astonishment finds the wig in her hands and looks up into the sweet countenance of a mere man.

Ashamed of her foolish suspicions, she begs pardon of her husband and promises never again to fall a victim to the green-eyed moster—Jealousy. A scrumbunctious comedy!

NEW FEATURE FILM COMPANY, CHICAGO

The Deeanell Feature Film Service has opened an exchange in the Marquette Building, 10 South Dearborn street, Chicago, for the sole purpose of renting "Up-to-the-Minute" feature films, and to dispose of State Rights of their new 2,000-feet feature film "Rescued from the Indians."

The above named company has exclusive control of the following territory: Illinois, Indiana, Wisconsin and Iowa, the other states being on the market for sale.

Mr. Arthur P. Desormeau, secretary and treasurer, of the above concern, well known in Chicago film circles, and an all-around exchange man, states that they are already receiving numerous inquiries regarding their features.

For further information see ad on page 49.

Toppenish, Wash.—The Olympic theatre is to be remodeled.

Marlin, Tex.—J. W. Christian is erecting a playhouse on Railroad street.

Sedalia, Mo—M. D. Moore has purchased the opera House from Mrs. Wood.

Warren, O.—T. K. Albaugh and others will erect a new $85,000 theatre on Federal street.

Grand Island, Neb.—The Lyda picture theatre was damaged by fire to the amount of $500.

Salt Lake City, Utah.—The Shubert Theatre was destroyed by fire at a loss of $60,000.

Galva, Ill.—Wallace Emery has leased the Princess Theatre and will take charge of same.

Ladysmith, Wis.—The opera house here will be enlarged and equipped with new furniture.

Bedford, Ia.—John J. Clark has purchased the Vogue moving picture theatre from A. K. Morris.

Pomona, Cal.—Architect Robert H. Orr will prepare plans for a new opera house to cost $40,000.

Lincoln, Ill.—J. Kendall, of Pleasant Plains, has purchased the X-Ray Theatre from F. W. Parsons.

Casper, Wyo.—Arch. Rhodes has finished plans for a new opera house to be erected by W. R. Sample.

Bellaire, W. Va.—The Star Amusement Co., capital $25,000; Donald Simons, F. Digetova, and others.

Douglas, Wyo.—Mr. Sheehan has leased the Opera House and will conduct a new moving picture show.

Crawfordsville, Ind—Jesse Stevens, Ralph and Sherman Grimes will establish a new picture show in this city.

Evansville, Ind.—J. R. Brannen and others will erect a new theatre to be called "The Franklin" at 1011-13 Franklin street.

Chicago, Ill.—Gottschalk & Co. will erect a new moving picture theatre at 4045-47 West North avenue, at a cost of $8,000.

Dayton, O.—A new $250,000 theatre and office building, to be ten stories high, is to be erected here at Fifth and Jefferson streets.

Yonkers, N. Y.—George H. Brennan is one of the promoters of a new theatre to be erected on Getty Square at a cost of $200,000.

Huntsville, Tex.—Sam Parish has succeeded R. Phillips as proprietor and manager of the Dixie Theater, located in the Henry Opera House.

Bryan, Tex.—J. M. Carson and J. B. Crum have leased the ground floor of the Masonic Temple and will establish a moving picture show.

Pittsburgh, Pa.—The Penn Avenue Real Estate Co. will erect a new theatre building at Penn avenue and Seventh street, at a cost of $200,000.

Warwick, Ia.—W. H. Jennings and J. E. Bell, of Columbus Junction, have made arrangements to open a moving picture theatre in the auditorium.

Lake Charles, La.—Josiah Pearce & Sons, of New Orleans, are preparing plans for a new moving picture theatre to be erected here at a cost of $50,000.

Gary, Ind.—An $80,000 five-story theatre with a seating capacity of 1,000 will be erected in this city. Architect J. J. Verplank has prepared plans for a new theatre.

Dallas, Tex.—The Interstate Amusement Co. have completed final arrangements for the erection of a new $30,000 theatre to be called the Majestic. Will cost $1,400,000.

Homer, Neb.—Plans are being prepared for a new opera house to be erected here by F. E. Colbey, of Sioux City. Architect Charles W. Borowsky will erect the building at a cost of $9,000.

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Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Jan.	17—The Burden of Sbame	
Jan.	17—Tweedledum's Financial Distress	
Jan.	24—The Supreme Meeting	
Jan.	31—Sammy, the Bootblack	
Feb.	7—Tweedledum Riding Master	
Feb.	7—Called Back	

AMERICAN

Jan.	8—Tbe Winning of La Mesa	1000
Jan.	11—The Locket (Dr.)	1000
Jan.	15—The Relentless Law (Dr.)	1000
Jan.	18—Justice of the Sage (W. Dr.)	1000
Jan.	22—Objections Overruled (W. Com.)	1000
Jan.	25—The Mormons (W. Dr.)	1000
Jan.	29—Love and Lemons (W. Com.)	1000
Feb.	1—The Best Policy (W. Com.)	1000
Feb.	5—The Real Estate Fraud (Dr.)	1000
Feb.	8—The Grub Stake Mortgage	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)	1000
Feb.	22—A Leap Year Comedy	1000

BISON

Jan.	12—The Laugh on Dad
Jan.	16—The Honor of the Tribe
Jan.	19—The Run on the Bank
Jan.	23—The Sub-Chief's Choice
Jan.	26—The Ranch Girl's Love
Jan.	30—Love and Jealousy
Feb.	2—The Empty Water Keg
Feb.	6—Protection of the Cross
Feb.	9—A Tenderfoot's Revenge

CHAMPION

Jan.	24—Her Brother's Pardner (Dr.)	950
Jan.	29—Cardinal Farley's Homecoming	
Jan.	31—How Jack Got Even With Bud	
Feb.	5—Aviator and Autoist Race for Bride	
Feb.	7—A Divided Family	
Feb.	12—Robt. G. Fowler, Trans-Continental Aviator	
Feb.	12—Mr. Piddie Rebels	
Feb.	14—For Her Father's Sake	

COMET

Jan.	1—Simple Lives (Dr.)
Jan.	5—Temperaments (Dr.)
Jan.	8—Mr. Whoops, the Detective (Com.)
Jan.	12—The Widow (Com., Dr.)
Jan.	15—The Braid (Dr.)
Jan.	19—Thirty Days (Com.)

ECLAIR

Jan.	30—Man's Best Friend (Am. Dr.)
Feb.	1—Willy Plays Truant (Com.)
Feb.	1—Education of the Blind (Edu.)
Feb.	6—The Awakening
Feb.	13—The Patriotic Sons
Feb.	15—Keeping an Eye on Father
Feb.	18—Contran is Fond of Animals (Com.)
Feb.	18—A Congenial Son-in-Law (Com.)
Feb.	25—A Terrible Night (Dr.)
Feb.	25—The City of Mosques
Mar.	3—The Interrupted Telegram (Dr.)
Mar.	3—Prague
Mar.	10—Alcohol

GREAT NORTHERN

		Feet
Jan.	27—A Friend to Children	
Jan.	27—The Man with the Puppets	
Feb.	3—Vengeance vs. Love (Dr.)	

GREAT NORTHERN SPECIAL FEATURE

Feb.	5—A Victim of the Mormons (3 reels) (Dr.)	3200

IMP

Feb.	3—Brown Moves in Town	600
Feb.	3—O'Brien's Busy Man	300
Feb.	5—The Helping Hand	1000
Feb.	8—Mrs. Matthews, Dressmaker	1000
Feb.	10—The Tea Industry in the United States	400
Feb.	10—Who Wears Them	600
Feb.	12—Reflections from the Firelight	1000
Feb.	15—Through the Flames	1000
Feb.	17—The Tables Turned	800
Feb.	17—The Savannah Pushmobile Race	200
Feb.	19—A Modern Highwayman	1000
Feb.	22—The Lie	1000
Feb.	24—Ice Boating on the Shrewsbury River, N. J.	400
Feb.	24—The Broken Lease	600

ITALA

Feb.	3—The Ascent of the Matterhorn
Feb.	3—An Anarchical Attempt
Feb.	10—Toto, the Door-Keeper
Feb.	10—Hunting Ducks

LUX
By Prieur.

Feb.	2—Fickle Woman (Com. Dr.)	550
Feb.	2—The Skivvy and the Mat (Com.)	373
Feb.	9—The Tramp's Dog (Dr.)	744
Feb.	9—Weaving Carpet (Ind.)	239
Feb.	16—Bill Tunes the Piano (Com.)	541
Feb.	16—Baby's Ghost (Com.)	400

MAJESTIC

Feb.	2—An Old Lady of Twenty (Com.)
Feb.	2—Lucky Man (Com.)
Feb.	4—Honor Thy Father (Dr.)
Feb.	9—A Game for Two (Com. Dr.)
Feb.	11—Arresting Father (Com.)
Feb.	16—His Stepmother
Feb.	18—Petticoat Perfidy (Com.)

NESTOR FILM COMPANY

Feb.	3—Desperate Desmond at the Cannon's Mouth (Com. Dr.)
Feb.	5—Hopkins' Dog-Goned Luck (Com.)
Feb.	5—The New Prince of the Church (Com.)
Feb.	7—White Cloud's Secret (Dr.)
Feb.	10—I Never Said a Word (Com.)
Feb.	10—Tightwad Pays for a Dog (Com.)
Feb.	12—Inbad the Count (Com)
Feb.	14—His Side Pard (W. Dr.)
Feb.	17—Brannigan's Promotion (Com.)

POWERS' PICTURE PLAYS

Jan.	27—The Nurse (Dr.)
Jan.	30—Billy's Surrender (Dr.)
Feb.	3—The Explorer (Dr.)
Feb.	6—The Nurse (Dr.)
Feb.	10—A Waiter of Weight (Com. Dr.)
Feb.	13—The Turning Point (Dr.)
Feb.	17—A Woman of No Importance (Dr.)

RELIANCE

		Feet
Jan.	31—Solomon's Son	
Feb.	3—The Man Under the Bed	
Feb.	7—Tbe Stolen Letter	
Feb.	10—Bedelia's Busy Morning	
Feb.	10—Natural History Series	
Feb.	14—Wanted, a Wife	
Feb.	17—The Gambler's Daughter	
Feb.	28—Bedelia and the Suffragette	
Mar.	2—The Duel	

REPUBLIC

Jan.	14—Life and Battles of Daniel Boone (Part II)
Jan.	20—Retribution
Jan.	21—Marital Mirage
Jan.	27—A Blue Ridge Romance
Jan.	28—The Power of Innocence
Feb.	3—When Men Love (Part I)
Feb.	4—Northern Hearts
Feb.	10—Mother's Old Arm Chair
Feb.	11—Tbe Reckoning
Feb.	17—Human Nature
Feb.	18—The Girl Who Waited
Feb.	27—In the Government Service

REX

Feb.	1—Fine Feathers (Dr.)
Feb.	4—Under Her Wing (Dr.)
Feb.	11—Through Twisting Lanes (Dr.)
Feb.	15—Taming Mrs. Shrew
Feb.	18—So Speaks the Heart

SOLAX COMPANY

Jan.	26—Memories of '49 (Dr.)
Jan.	28—Frozen on Love's Trail (Dr.)
Jan.	31—The Fixer Fixed (Com.)
Feb.	2—Tbe Child of Fate
Feb.	4—The Snowman (Com.)
Feb.	7—Guilty Conscience (Com.)
Feb.	9—Mrs. Cranston's Jewels (Dr.)
Feb.	11—Lend Me Your Wife (Com.)
Feb.	16—A Hard Lesson (Dr.)
Feb.	18—The Wise Witch of Fairyland
Feb.	21—Hubby Does the Washing
Feb.	23—God Disposes

THANHOUSER COMPANY.

Feb.	2—On Probation
Feb.	6—The Trouble Maker
Feb.	9—The Signal Code
Feb.	13—The Silent Witness
Feb.	16—Surelock Jones, Detective
Feb.	20—Washington in Danger
Feb.	23—A Message from Niagara

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)

GAUMONT

Feb.	13—Calino and His Boarder (Com.)	433
Feb.	17—Fire at the Mine	817
Feb.	20—He Insisted on Being a Cashier	
Feb.	20—Mr. Le Black Learns to Fly	
Feb.	24—The Smuggler	
Mar.	5—Jimmie Saves the Situation	

The following films have been released by the Moving Picture Distributing and Sales Company for week of February 12, 1912.

Monday, February 12th:
- American—Where Broadway meets Mountains.
- Champion—Robert C. Fowler.
- Imp—Reflections of Firelight.
- Nestor—Inbad, the Count.

Tuesday, February 13th.
- Bison—"Broncho" Bill's Love Affair.
- Eclair—Patriotic Sons.
- Powers—Turning Point.
- Thanhouser—The Silent Witness.

Wednesday, February 14th.
- Ambrosio—Father's Fault.
- Champion—For Her Father's Sake.
- Nestor—His Side Pard.
- Reliance—Wanted a Wife.
- Solax—Bessie's Suitors.

Thursday, February 15th.
- American—The Innocent Grafter.
- Eclair—Keeping an Eye on Father.
- Imp—Through the Flames.
- Rex—Taming Mrs. Shrew.

Friday, February 16th.
- Bison—Wild West Circus.
- Lux—Bill Turns the Piano; Baby's Ghost.
- Solax—Terrible Lesson.
- Thanhouser—Sherlock Jones, Detective.
- Majestic—His Stepmother.

Saturday, February 17th.
- Great Northern—Unexpected Duty; Along Italian Riviera.
- Imp—Pushmobile Race; Tables Turned.
- Nestor—Brannigan's Promotion.
- Itala—Making a Kinematograph Scene and the Italian Army in Tripoli.
- Powers—Brother Willie.
- Reliance—The Gambler's Daughter.
- Republic—Human Nature.

Sunday, February 18th.
- Majestic—Petticoat, Petticoat Perfidy.
- Republic—Girl Who Waited.
- Solax—The Wise Witch of Fairyland.
- Rex—So Speaks the Heart.
- Eclair—Gontrain—Congenial Son-in-law.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Jan. 18—The Old Bookkeeper (Dr.).....
Jan. 22—For His Son (Dr.).....
Jan. 25—With a Kodak (Com.).....
Jan. 25—Pants and Pansies (Com.).....
Jan. 29—A Blot in the 'Scutcheon (Dr.).....
Feb. 1—The Transformation of Mike (Dr.)
Feb. 5—A Near Tragedy (Com.).....
Feb. 5—Lily's Lovers (Com.).....
Feb. 8—A Sister's Love (Dr.).....
Feb. 12—Billy's Stratagem (Dr.).....
Feb. 15—The Mender of Nets (Dr.).....

CINES

C. Kleine

Jan. 27—Joseph in Egypt.....
Jan. 30—Bessie Has Three Aunts.....
Jan. 30—Jenkins Stops Everything.....
Feb. 3—Lost .....
Feb. 3—Jenkins at the Circus.....
Feb. 6—Besieged .....
Feb. 6—Jenkins, a Conquering Hero.....
Feb. 10—Out of Tune.....
Feb. 10—Zoological Gardens in Rome.....
Feb. 13—The Puppet Show.....
Feb. 13—Jenkins and the Donkey.....
Feb. 20—Leah's Trick (Com.).....
Feb. 20—The Valley of the Umbria.....
Feb. 24—Daughter of the Regiment (Dr.)..1000

EDISON

Jan. 26—For the Cause of the South (Dr.)..1000
Jan. 30—The Jewels (Dr.).....1000
Jan. 31—Mother and Daughters (Com. Dr.).1000
Feb. 2—His Secretary (Dr.).....1000
Feb. 3—Lucky Dog (Com.)..... 500
Feb. 3—Niagara Falls 500
Feb. 6—The Passing of J. B. Randell & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.).....1000
Feb. 9—The Corsican Brothers (Dr.).....1000
Feb. 10—Von Weber's Last Waltz (Dr.).... 425
Feb. 10—The City of Denver (Sc.)..... 575
Feb. 13—His Daughter (Dr.).....1000
Feb. 14—Hogan's Alley (Com.).....1000
Feb. 16—At the Point of the Sword (Dr.)...1000
Feb. 17—Curing the Office Boy (Com.)..... 320
Feb. 17—The Little Delicatessen Store (Com) 680
Feb. 20—The Nurse (Dr.).....1000
Feb. 21—One Thousand Miles Through the Rockies 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Dr. and Edu.).1000
Feb. 24—New York City Street Cleaning..... 425
Feb. 24—The Lost Kitten (Com.)..... 575
Feb. 27—How Motion Pictures Are Made and Shown.....1000
Feb. 28—My Double and How He Undid Me (Com.) 1000

ESSANAY FILM CO.

Jan. 9—A Hen House Hero (Com.).....1000
Jan. 11—The Tenderfoot Foreman (Dr.)....1000
Jan. 12—A Ragtime Love Affair (Com.)....1000
Jan. 23—Widow Jenkins' Admirers (Com.).1000
Jan. 25—Alias, Billy Sargent (Dr.).....
Jan. 26—Economy (Com.) .....
Jan. 26—Dooley's Reward (Com.).....
Jan. 27—The Oath of His Office (Dr.).....1000
Jan. 30—A Brother's Error (Dr.).....1000
Feb. 1—The Grip Snatcher (Com.).....1000
Feb. 2—The Hospital Baby (Dr.).....1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)..1000
Feb. 8—The Melody of Love (Dr.).....1000
Feb. 9—Her Boys (Dr.).....1000
Feb. 10—The Deputy and the Girl (W. Dr.).1000

Feet

Feb. 13—Tracked down (Dr.).....1000
Feb. 15—There's Many a Slip (Com.).....1000
Feb. 16—The Wife of a Genius (Dr.).....1000
Feb. 17—The Prospector's Legacy (W. Dr.)..1000

GAUMONT

G. Kleine

Jan. 2—A Royal Romance (Dr.)..... 975
Jan. 6—Evils of Impure Literature (Dr.)...1035
Jan. 9—The Winged Messenger..... 800
Jan. 9—Gorges of the Verdon River..... 200
Jan. 13—The God of Wine Gets Stung (Com.) 806
Jan. 13—The Ardennes Forests, France (Travel) 194
Jan. 16—Uncle Ned's Diplomacy (Com.).... 956

KALEM CO.

Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.).....
Jan. 24—How Jim Proposed (Com.).....
Jan. 26—His Mother (Dr.).....1000
Jan. 29—An Interrupted Wedding (Dr.).....1000
Jan. 31—Walk, You Walk! (Com.).....1000
Feb. 2—A Princess of the Hills (Dr.).....1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)..1000
Feb. 7—The Swimming Party (Com.).....
Feb. 7—Floral Parade at San Diego, Cal..
Feb 9—The Vagabonds (Dr.).....1000
Feb. 12—An American Invasion (Dr.).....1000
Feb. 14—Far From Erin's Isle (Com.).....1000
Feb. 16—Caught in the Toils (Dr.).....1000

LUBIN

Jan. 24—The Heart of a "Boss" (Dr.).....1000
Jan. 25—The Office Favorite (Com. Dr.)....1000
Jan. 27—Through Drifts (Dr.).....1000
Jan. 29—The Poor Relation (Dr.).....1000
Jan. 31—Love vs. Strategy (Dr.).....1000
Feb. 1—The Physician's Honor (Dr.).....1000
Feb. 3—The Imposter (Dr.).....1000
Feb. 5—A Cure for Jealousy (Com.).....1000
Feb. 7—Tricked into Happiness (Dr.).....1000
Feb. 8—What Fate Ordained (Dr.).....1000
Feb. 10—An Antique Ring (Dr.).....1000
Feb. 12—'Tis An Ill Wind That Blows No Good (Dr.).....1000
Feb. 14—His Mistake (Dr.).....1000
Feb. 15—A Note in the Orange (Com.)..... 680
Feb. 15—Oversea Celebration (Edu.)..... 350
Feb. 17—Gingerbread Cupid (Com.).....1000

G. MELIES.

Feb. 8—Dodging the Sheriff (Dr.).....1000
Feb. 15—Smiling Bob (Dr.).....1000
Feb. 22—Melita's Ruse (Dr.).....1000

PATHE FRERES

Jan. 19—Manners and Customs in Malaysia (Scenic) .....
Jan. 22—Pathe's Weekly No. 4—1912.....
Jan. 23—Love's Terrible Sacrifice (Dr.)....
Jan. 24—The Sioux's Cave of Death (Dr.)..
Jan. 25—A Windy Dream (Com.).....
Jan. 25—Life in Our Ponds (Edu.).....
Jan. 26—The Countess de Challant (Dr.)...
Jan. 27—Swiftwind's Heroism (Dr.).....
Jan. 29—Pathe's Weekly No. 5—1912.....
Jan. 30—Mr. Bughouse is Cured.....
Jan. 30—Farming in Tunis (Sc.).....
Jan. 30—How Plants are Born, Live and and Die (Edu.).....
Jan. 31—On the Edge of the Precipice (Dr.)
Feb. 1—Uncle's Strategy (Com.).....
Feb. 2—The Masked Ball (Dr.).....
Feb. 3—Indian Blood (Dr.).....
Feb. 5—Pathe's Weekly No. 6.....
Feb. 6—Roentgen's X Rays .....
Feb. 6—Excursion in the Swiss Alps (Sc.)
Feb. 7—A boomerang joke (Com.).....
Feb. 7—A Visit to the Dome of the Milan Cathedral (Sc.) .....
Feb. 8—Niagara Falls in Winter (Sc.)....
Feb. 8—Three Kittens .....
Feb. 9—Philemon Baucis .....
Feb. 9—Hunting Marabout in Abyssinia...
Feb. 10—Two Brothers (Dr.).....
Feb. 12—Pathe's Weekly No. 7.....
Feb. 13—Quieting the Neighbors (Com.)....
Feb. 13—New Year's Celebration in Japan (Sc.) .....
Feb. 14—Two Convict Brothers (Dr.).....
Feb. 15—His Wife's Jealousy (Dr.).....
Feb. 16—LaFavorita (Dr.).....
Feb. 17—Pawnee Love (Dr.).....

SELIG

Jan. 16—The Cowboy's Best Girl (Dr.).....1000
Jan. 18—Merely a Millionaire (Com. Dr.)..1000
Jan. 19—A Night Out (Com.).....
Jan. 19—Seeing Buffalo (Sc.).....
Jan. 22—A Diplomat Interrupted (Com. Dr.).1000
Jan. 23—The Bandit's Mask (Dr.).....1000
Jan. 25—Two Old Pals (Com. Dr.).....1000
Jan. 26—A Safe Proposition (Com.).....
Jan. 26—Seeing Spokane (Sc.).....
Jan. 29—The Test (Dr.).....1000
Jan. 30—The Scapegoat (Dr.).....1000
Feb. 1—The Little Stowaway (Dr.).....1000
Feb. 2—Bunkie (Dr.) 1000
Feb. 5—The Girl He Left Behind (Dr.)...1000
Feb. 6—The Widow of Rickie O'Neal (Com.) 1000
Feb. 8—The Horseshoe (Dr.).....1000
Feb. 9—A Mysterious Gallant (Com.).....
Feb. 9—First Aid to the Injured (Edu.)..
Feb. 12—A Broken Spur (Dr.).....1000
Feb. 13—Disillusioned (Dr.).....1000
Feb. 15—The Hypnotic Detective (Dr.).....1000
Feb. 16—The Little Match Seller (Dr.).....
Feb. 16—The Taos Indians at Home, New Mexico .....

URBAN ECLIPSE

G. Kleine

Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).. 702
Jan. 10—Pottery Making in Thoune (Ind.).. 273
Jan. 17—Love Will Find a Way (Dr.).....1020
Jan. 24—A Woman's Wrath (Dr.)..... 980
Jan. 31—Kitty in Dreamland.....
Jan. 31—Earl's Court, London.....
Feb. 7—Captured by Wireless (Dr.)..... 925
Feb. 7—A Bird's-Eye View of Rotterdam. 70
Feb. 14—The Gambler's Wife (Dr.).....1015
Feb. 21—The King's Command (Dr.).....1000
Feb. 21—The King's Command (Dr.).....1000

VITAGRAPH

Jan. 20—A Girl of the West (Dr.).....1000
Jan. 22—The Blind Miner.....1000
Jan. 23—Jean Intervenes 1000
Jan. 24—Captain Barnacle's Messmate.....1000
Jan. 26—Love Finds a Way.....1000
Jan. 27—For the Honor of the Family.....1000
Jan. 29—Where the Money Went.....1000
Jan. 30—Indian Romeo and Juliet.....1000
Jan. 31—A Timely Rescue.....1000
Feb. 2—The First Violin (Dr.).....1000
Feb. 3—A Problem in Reduction (Com.)..1000
Feb. 5—The Law or The Lady.....1000
Feb. 6—Umbrellas to Mend.....1000
Feb. 7—The Picture Writer.....1000
Feb. 9—Her Boy 1000
Feb. 10—Playmates 1000
Feb. 12—The Heart of a Man.....1000
Feb. 13—Winning is Losing.....1000
Feb. 14—Bunny and the Twins.....1000
Feb. 16—The Chocolate Revolver (Dr.).....1000
Feb. 17—The Hobo's Redemption (Dr.).....1000

ARE YOU A LIVE WIRE?

A good live exhibitor readily realizes the necessity of good advertising and is prompt to take advantage of something that will increase his receipts. A great many exhibitors are afraid to make any changes in their business for fear it will interfere with some old fogy notion, pertaining to that particular thing, which has been handed down through ages and is a part of ancient history.

DON'T PUT IT OFF, BUT DO IT NOW

THE FELLOW WHO TAKES TIME FOR DOING THINGS, IS A LAZY COUSIN TO THE FELLOW WHO DOES TIME FOR TAKING THINGS

WRITE US ABOUT OUR PROPOSITION

EXHIBITORS ADVERTISING CO.
Suite 604-605-606, 117 North Dearborn Street
CHICAGO, ILL.

To All Producers of Moving Picture Films

We make a specialty of commercial work for the moving picture trade at our Coney Island factory and can turn out work on short notice at the following prices:

Printing and developing.....	1c per foot
Perforating negatives.....	⅓c per foot
Perforating positives.....	¼c per foot
Developing negatives.....	2c per foot
Tinting	⅓c per foot

The above prices apply on lots of 1,000 feet or over.

First class machinery and equipment, thoroughly reliable workmen, satisfaction guaranteed. Address or telephone:

CARLTON MOTION PICTURE LABORATORIES
Coney Island, N. Y.

FOR SALE

	Each
1 Continuous Printing Machine (includes motor)	$50.00
3 Prevost Printing Machines (Head only)... (With Light Attachment $75.00 each)	50.00
2 Itala Printing Machines.....	50.00
1 Prevost Perforating Machine (Large).....	150.00
1 Prevost Perforating Machine (Small).....	100.00
2 Itala Perforating Machines.....	250.00
8 Carlton Perforating Machines.....	25.00
6 Schneider Perforating Machines.....	225.00
1 Gaumont Camera (Beater type including lens, 8 magazines).....	250 00
1 Gaumont Projecting Head with magazines	50.00

Write or telephone to our factory in regard to the above.

CARLTON MOTION PICTURE LABORATORIES
Coney Island, N. Y.

FOR RENT

Studio at our Coney Island factory, Neptune avenue, corner West Twentieth street; well lighted, fully equipped with dressing rooms, etc., floor space 40 feet by 50 feet. Will rent by week or month. Fine opportunity for feature film producers.

CARLTON MOTION PICTURE LABORATORIES
Coney Island

FOREMAN-MANAGER WANTED FOR A FILM-PRINTING business for a permanent position. Must have a thorough experience in perforating, printing and developing film. State experience, whether married or single, and salary required by the year. All communications treated in the strictest confidence. Address X. Y. Z., care Moving Picture News.

For Sale

Six Schneider perforating machines in first class condition. Reasonable price.

E. M. ROSKAM,
104 West 101st Street, New York City

FOR SALE

Exclusive state rights proposition for New York and New Jersey. Beautiful three sheet and one sheet posters and other advertising matter. Chance to clean up a fortune. Will exhibit print to interested buyers only. Answer by mail.

TOM HAUPT,
515 West 56th Street, New York City

The Editor

The Journal of Information for Literary Workers, is a Magazine which helps writers to sell their stories, articles, poems and moving picture scenarios.

If you are a writer, whether or not you are selling your manuscripts, you need THE EDITOR. It offers the inspiration and suggestion which will lead to the production and sale of more and better manuscripts. Jack London, Crittenden Marriott, Peter Clark Macfarlane, and other well-known and successful writers commend THE EDITOR for the help it has given them. THE EDITOR publishes all the news of all the magazines that purchase manuscripts, and it keeps scenario writers abreast of the peculiar requirements of the moving picture film manufacturers.

$1.00 a Year. 15 Cents a Copy

The Editor Company
BOX M, RIDGEWOOD, N. J.

MOVING PICTURE TALES
EVERY MONTH **10c PER COPY**

"SHERLOCKO and WATSO"

The World Famous Sleuths in Champ Exclusive Pictures!

THE FIRST RELEASE ON FEB. 26TH

"The Robbery at the Railroad Station" introduces these strange hut popular characters at their ingenious trade, solving a mystery surrounding the theft of a railroad lantern—a dark deed! See the film and learn how they solve it.

Do you realize what it will mean for you to advertise "SHERLOCKO AND WATSO" for your theatre? Don't you see the profitable results? Of course you do, and you're not going to miss them.

Champion films are surpassed by none!

The quality is there all the time.

Every release in February with a Champ trade mark to it is a big Feature.

"WRONGLY ACCUSED"

RELEASED FEB. 28TH

At a party, a little girl appropriates a pearl necklace for her Dolly and thereby causes suspicion to be directed at her older brother. Trouble quickly gathers, but is as quickly dispelled when—When you see it, you'll find out.

STILL GOING BIG! A DECIDED NOVELTY!

"Robert G. Fowler's Trans-continental Flight"

RELEASED FEB. 12TH

No doubt you notice the handsome Champion posters accompanying our recent releases, but you haven't seen the beauts that are coming out now.

ASK YOUR EXCHANGE FOR CHAMP FILM AND CHAMP POSTERS.

The CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.

145 WEST 45th STREET NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

Register a protest if you are not getting

RELIANCE FILMS

WEDNESDAY, FEBRUARY 21, 1912

KEY WEST

The celebration attending the completion of the railway running over 156 miles of salt water into Key West.
One of the most stupendous engineering feats of the century. On the same reel with—

BEDELIA AND MRS. BUSYBODY

One of those screamingly funny "Bedelia" comedies your patrons will be clamoring for.

Don't Miss This Reel!

SATURDAY, FEBRUARY 24, 1912

A CHILD'S FIRST LOVE

A strong dramatic story of the pathetic love of a child for a doll.

RELIANCE.

Carlton Motion Picture Laboratories

540 WEST 21st STREET, NEW YORK

W. E. GREENE

FILM EXCHANGE

GREETINGS:—From the oldest and most reliable Independent Film Exchange in New England.

To be convinced of this fact, start now and use our service comprising the choicest of the output of the Sales Company. Write, wire, or call, and then you will join the procession of exhibitors who are making good every day with our service.

"A Word to the Wise is Sufficient."

W. E. GREENE FILM EXCHANGE
228 TREMONT ST., BOSTON, MASS.
Telephone: 2187-3790 Oxford.

"War on the Plains"

"101" BISON "101"
First of the two reel features.
RELEASED FRIDAY, FEBRUARY 23

COMING
"The Indian Massacre"
RELEASED MARCH 1

"The Battle of the Red Men"
RELEASED MARCH 8

NEW YORK MOTION PICTURE CO.
251 WEST 19th ST., NEW YORK CITY

World's Greatest Moving Picture

D. M. BALTIMORE A. BALTIMORE

PENNSYLVANIA ZIGOMAR CO.
138-140 EAST LONG AVENUE

Proprietors of State Rights of Pennsylvania for "ZIGOMAR" or "MYSTERIES OF PARIS." A Sensational Three-Reeled Detective Story.

NEW CASTLE, PA. DEC. 27, 1911

The F. and E. Film Co.,
Cleveland, Ohio,
Gentlemen:

A line to let you know how I have been doing with "ZIGOMAR" in the state of Pennsylvania. Opened up at New Castle--contracted 3 days at 40 %, doing in receipts in first 3 days $350 business. They took a return date on 4th day, December 21. Opened in Pittsburg at Palm Garden Dec. 25, straight rental $30 per day. I got there after 9 p.m. and could not get in the place. "ZIGOMAR" was a rage there. The manager, Mr Bernardi, took a return date for January 5: Minerva theatre, Pittsburg, plays it December 27 and 28, making four days total for them. Have had ministers, newspaper men and etc. indorse picture. Never since in my 5 years in M. P. have I had so many remarks on a film. Manager Allen, Jeanette, Pa. house, indorses it as the best picture he ran in his theatre for last 6 years.

Wishing you a Happy New Year,
Yours,

David. M. Baltimore, mgr.

P. S. Booked at present solid to Feb 1.

We Have About Fifteen More States Left for **"ZIGOMAR"**

Write Quick for Prices

The F. & E. FILM COMPANY, Cleveland, Ohio

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

INDEPENDENT FILMS ONLY
129 N. EIGHTH STREET PHILADELPHIA
Power's and Motiograph Machines

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED
NOW READY TO CATER TO OUT-OF-TOWN BUSINESS
LET US HEAR FROM YOU

Telephone 2892 Bryant 2893
Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

VICTORY! VICTORY!

THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY WINS IMPORTANT LEGAL DECISION

Judge Hand, of the United States District Court of the Southern District of New York, has just decided an important patent suit, brought by the Motion Picture Patents Company, known as the Trust, against the Independent Moving Pictures Company of America, for alleged infringement of the Latham Patent No. 707934. The Latham Patent No. 707934 claimed the continuous feed by means of sprocket and perforated film, also the loop or slack portion of film which supplies the intermittent feed.

Judge Hand decided in favor of the Independent Moving Pictures Company by dismissing the Bill of Complaint on the ground of NON-INFRINGEMENT, WITH COSTS.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 EAST 14th STREET NEW YORK CITY

The Majestic

TUESDAY and SUNDAY

¶ Owing to the majority of exchanges thinking our last Friday release would be Feb. 16th and their discontinuing Friday after that date and substituting Tuesday release, commencing Feb. 27th, we have cancelled completely our Friday release of Feb. 23rd, the last Friday release appearing Feb. 16th. Sales Company approved action.

¶ Our change of release day from Friday to Tuesday has been sanctioned by the Exchanges and Exhibitors all over the country, and we are pleased that it met with such universal approval.

¶ OUR FIRST TUESDAY RELEASE. February 27th, "STRIP POKER," a comedy—a decided novelty—a young couple in financial distress awaits the coming of the rich uncle from Europe—on his arrival he meets his old college chums and they play the old college game—"Strip Poker." It's the funniest film ever produced.

TWO HIGH CLASS PICTURES

FRIDAY, FEBRUARY 16th, "HIS STEP-MOTHER"—a powerful sex problem story wherein arises a situation that only the most finished and delicate handling can bring to a satisfactory result. This story has vitality of plot that will grip the attention and hold in suspense until its last moment, when the sun breaks through the clouds.

Sunday, February 18th, "PETTICOAT PERFIDY"—a comedy which we advise you to advertise as a prescription for the blues—an admittedly farcical comedy that without offending sense of probability and reason is one continuous laugh, as is followed the uneven but upward career of a lover who fights his way through a maze of petticoats, to his sweetheart's side.

COMING RELEASES

"DOES YOUR WIFE LOVE YOU?"—High Class Comedy

"THE BEST MAN WINS"—High Class Comedy

"THE CLOSED BIBLE"—Powerful Drama

ASK FOR TWO MAJESTICS EACH WEEK

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

FEB 21 1912

MOVING PICTURE NEWS

Volume V
No. 7

February 17
1912

PRICE
TEN
CENTS

Scene from

"A Leap Year Comedy"

American Release, February 22

TUESDAY and SUNDAY

The Majestic

Announced at its beginning that it solicited criticism, whether favorable or otherwise, from all Exhibitors and Exchanges. In all this time we have had but two unfavorable comments—one from the Exhibitors and one from the Exchanges.

THE EXHIBITORS DO NOT LIKE OUR POSTERS—so heeding their request for something better and more valuable to them, we have arranged with our lithographer to provide us (commencing with our early March release) with

HIGH CLASS ARTISTIC POSTERS!

THE EXCHANGES HAVE COMPLAINED OF THE FULL THOUSAND FOOT LENGTH FILM—so we will have to satisfy them—therefore commencing early in March. we shall endeavor to keep each picture within 950 feet, thus enabling the Exchange to buy the picture, posters, pay his express and return charges on collections, for the conventional one hundred dollars—consequently

SHORTER LENGTH FILM!

We admit that the two criticisms are just and timely, and we very willingly co-operate with both Exhibitor and Exchange, at the same time emphasizing our appreciation of the fact that neither one has, as yet, expressed unfavorable criticism of our pictures—and therefore

STILL BETTER PICTURES!

SUNDAY, Feb. 25th, "BOUGHT"—a drama that links the East and the West by a girl—it starts in the atmosphere of a cheap Western gambling place and ends in a New Years Eve revel in a magnificent New York Cafe, and shows how terribly alike are the conditions in each and out of each is plucked a flower to be worn upon a manly heart.

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NICKOLAS NICKLEBY
By Dickens (2 Reels).

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The Moving Picture News

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THE MOTION PICTURE EXHIBITORS

ON other pages of the News this week, will be found a series of letters emanating from national headquarters of the League. We want to make a very special appeal to all the exhibitors throughout the country that they associate themselves with Local or State organizations, and then become identified with the National. We have always contended that patent quarrelings and quibblings should not interfere with the film. The exhibitors desire to please their patrons. An entire open field should be allowed to them, so that they might select the best there is in the market for exhibition. The exhibitors are the mediums to reach the people who patronize their theaters. It has been great pleasure to us to note the general tendency only to exhibit the best there is to be obtained, from whatever source they may obtain the pictures. This source to some extent is limited, and as such, should not be so. The exhibitors have in their hands the "club," (if we may use the term "club,") wherewith they may knock sense into the manufacturers who are so busy turning out films which are objectionable and obnoxious to the majority of enterprising exhibitors, and we do not blame them for one moment rejecting film that they consider entirely unsuitable for their purposes. It is for the *exhibitors* to demand the subjects they want, and not have thrust upon them, those films they do not want. We had an instance the other day brought to our notice where an exchangeman told an exhibitor that he could either have what he had to give him, or go and get a grilling. The exhibitor looked at the man, put down his film, walked out of the exchange and immediately tied up with a competitor where he is now receiving a fair amount of service for his requirements. It seems to us to be an altogether undesirable menace to the good of the industry, when manufacturers who own exchanges should try to coerce the exhibitors into having film manufactured by their company or none at all, thus proving a detriment to better manufacturers in the business. The exhibitors have in their hands the power to do away with these anachronisms which unjustly hamper themselves, and also the exchanges who have not the good fortune to be manufacturers. It therefore behooves every exhibitor to become allied with the National League which is growing very rapidly. The League's Secretaries throughout the country send in information which makes us feel that they are now in a commanding position. The League is fully incorporated and is under a sound business basis. It is no longer an experiment, but an actual fact, and we believe that it will live as long as motion photography exists. The members of League are now able to take full care of themselves in any place where they are organized, and will be able to protect the interests of members in the smallest villages as well as the largest cities. The League should be able to work in unison with the various censorship boards, until they are in a position to form a censorship board among themselves. We feel that this latter would be far more preferable than the censorship boards at present in existence. It was due to the New York exhibitors that the New York Censorship Board was formed, and if the national organization could select a certain body of men who would be above prejudice—above graft—above everything except the uplift of the industry—the films used by the exhibitors would be the cleanest it is possible to obtain.

We fully believe the time is rapidly approaching when the best interests of the industry will be taken care of by putting on subjects that appeal to all classes, and travesty the religion of none. Murders, hold-ups, killings of every description it seems must be eliminated, but, regarding the films that are being manufactured on the early days of the settlers we must admit is a problem we cannot solve, because, in the early days killing and guerrilla warfare between the Indians and the whites were the rule, and in nine cases out of every ten, it was the white outlaws who were in the wrong. However, all this is a matter of history, and if battle scenes, early settlement scenes, etc., are to be depicted, it is impossible to do without killing of some sort, and it is with this object in view that the censor boards must judge. We receive each week copies of the reports from Chicago, and New York we have been unable to obtain. We get desultory returns from other censors, each showing the list of films examined, licenses made out for exhibition, the number of feet of the subjects rejected, and while it may be to the best interest of the exhibitor if we publish this matter, it is not to the interest of the firms who are turning out these subjects. These are not alone objectionable; the photography is exceedingly bad, and we have no desire to injure them by criticizing as we might. Their sales are so small,

(if the reports we get from the exchanges are to be relied upon) they will die a natural death without any hard knocks from us.

On the question of historical subjects, our readers will recollect we took issue with the Chicago Censor Board, and in reply to that received a very interesting letter from the Secretary of the Board who well upholds his contention for the elimination of certain scenes. We quote from his letter, and if it is possible to show historical subjects without the brutality and the killing we feel sure that very few films would need the censors' scissors. The following will speak for itself:

,Alfred H. Saunders, Editor Moving Picture News, 30 West 13th Street, New York, N. Y.

Dear Sir:—I have just received a copy of your issue of January 2th and was very pleased with your comments on the censoring of films in this city. I did not expect you would entirely condemn our New York neighbor and allow me to go scot free. It would not be diplomatic or neighborly, but for argument sake I will take issue with you on the elimination of the killing of Julius Cæsar; that we were justified in cutting it out.

The historical argument has no weight with us. It was just as much of a crime to assassinate Julius Cæsar as it was to assassinate President McKinley, Garfield or Lincoln. Produce a picture which depicts the assassination of our Presidents and how many of the public will tolerate it? Not many, except our anarchist neighbors. It may be staged in dramatic form which is not harmful, as I look at it, as the percentage of attendance at these theaters are mainly adults while that at a five and ten cent theater is estimated to be seventy-five per cent minors, some weak-minded and criminally inclined. Therefore, I claim it would be a very bad moral to show how this act was committed. You can teach a child the history of these crimes but putting the object in moving picture form before him he will never forget it, and if he is criminally inclined it is dangerous to teach him how the act was perpetrated. The killing of Julius Cæsar in the film showed premeditation and brutality and that in itself was sufficient reason to condemn it.

I also enclose our weekly report. My object in sending you the weekly reports is to publish the films that were condemned and why they were; also the cut-outs and what they showed. By publishing them the exhibitors in Chicago will be informed in advance of the character of the film and will not handle the condemned one, and will also see that the cut-outs are made.

Hoping to hear from you in the near future, I remain

Yours very sincerely,
JEREMIAH W. O'CONNOR.
In Charge of the Censor Bureau.

We may say in addition to our former remarks that if the exhibitors will express their opinion upon the feasibility of our publishing these weekly reports it will give us great pleasure so to do, that they may work in unison with the censors, and other cities follow in due form.

EDUCATIONAL AND TMEPERANCE FILM

AN interesting series of letters which we take from The Band of Hope Review, London, shows very strongly the trend of the educationalists and temperance people in England. The same holds good in America. We have been asked by the temperance workers to impress upon the manufacturers the value of good temperance subjects. By this we do not mean the depicting so much of the lower elements of drunkenness, but the difference betwen the disease of drunkenness, and its recovery by the adoption of temperance. We have always contended that a drunkard and a smoker ought to be subjected to treatment by a medical gentleman. As the disease is so very strong upon them they are absolutely helpless to throw it off themeslves, and if our younger generation could be shown the evils of these disgusting and degrading habits a brighter era would dawn for the children of the world. It would not be a bad plan if some of the temperance workers could get together and make suggestions to the various manufacturers of subjects suitable to them, assuring the manufacturers of their support if these films are produced, and if the humorous as well as the pathetic side could be filmed it would be very advantageous. One picture we recollect some while ago seeing exhibited in one of the publishing house windows in England was one showing "Beer Blocks the Way." It was the picture of a brewer's drayman letting a barrel of liquor into a cellar and on the other side of the rope waiting for this obstacle to be taken away, were such well known characters as Sir Wilfred Lawson, the Bishop of London, Joseph Malins, and many other leading temperance men. So we find it to-day, every form of progress is blocked by the drunken habits of the devotees of Bacchus, and if good temperance films with clear honest teaching could be produced it would pay the manufacturers, as well as the temperance workers to exploit their production.

TEMPERANCE FILMS

59-60 Old Bailey, London, E. C.

Editor Moving Picture News:

Dear Sir—I send by book-post the January and February issues of our "Band of Hope Chronicle," containing references to Temperance films. In a recent issue of your excellent Moving Picture News you stated that the Eclair Company were producing a film entitled "Alcohol, the Poison of Humanity." I have watched for subsequent reference to this but have not yet seen any.

As we are anxious to promote the use of Temperance films, we shall be glad to know when the new one will be on the market. Perhaps you can give the information in your next issue.

Yours faithfully,
JUDSON BONNER.

Temperance Films Wanted

Dear Sir—In view of the great popularity of the cinematograph shows up and down the country, I wish something could be done in the way of introducing stories with a temperance moral. It would be a splendid thing if we could get a temperance story introduced now and again.

As you are at the hub of the universe, perhaps you could pull the strings in the direction named.

It has occurred to me that if Temperance films were in existence it might be possible to arrange with the picture shows to give a Band of Hope or Temperance Evening occasionally, which the local unions would gladly advertise, and thus secure crowded audiences for them.

Trusting you may be able to take up the suggestion, and with kind regards, believe me,

Yours very truly,
Goodall street, Walsall. JOSEPH A. LECKIE.

Sir—As a counter-attraction to the public house the cinematograph is proving a most valuable ally to the temperance cause. A brewer was recently heard to say that the picture theater had hit him harder than the Budget. In addition we get temperance teaching through such films as Zola's "The Drink," "Ten Nights in a Barroom," and "In the Grip of Alcohol." But as these vividly depict the terrible results of drinking, they are not suitable for children.

The Bedfordshire Band of Hope Union has now had two years' experience of the cinematograph as a direct temperance teacher in the small towns and villages of the country. It attracts much larger audiences than the lantern, and can be made to pay expenses. Films of harvesting in Canada, Burgess' swim, the first Teetotal Lord Mayor's procession, scenes at Bisley, Swiss mountaineering, and a host of other pictures offer ample opportunities for the insertion of scientific and other facts, and, surely facts put in this way take a firmer hold on the hearers' consciousness because they are associated with real life rather than the far-fetched, improbable, and

sometimes sickly tales often woven round lantern "lecture sets."

Non-inflammable film can be obtained, and after the local authorities have been satisfied as to the capability of the operator and the reliability of his apparatus and films, any building suitable for an ordinary lantern show can be used.

For less than £100 the parent union could provide a few fine films illustrating juvenile temperance work, which might be loaned to places where they could be shown.

Several unions are thinking of running the cinematograph, and I hope others will follow suit. Why should we be content with the old-fashioned apparatus and second-rate entertainment?

Yours truly,

Bedford, December 14, 1911. WILLIAM MACHIN.

To the Editor of The Band of Hope Chronicle:

Dear Sir—I read with interest the two letters in your last issue, and, whilst demurring to Mr. Machin's slighting references to the lantern, I agree that good might be done by means of films appealing from the abstinence standpoint.

I much question, however, the practicability of the suggestion that the Band of Hope Union should invest £100 in producing such films, and "loaning" them out—whatever that may mean. The amount named would not go far, if we may judge by the immense cost of popular films.

If used by unions only, the effect would be very limited. Nearly all the cinematograph work is done by the regular picture palaces, and these hire their films from the recognized trade houses.

To do any good, temperance subjects need to be introduced in the ordinary programs. This will be done just as soon as there is a demand for them.

My suggestion is that abstainers who patronize picture theaters should make a point of asking the managers to show some temperance films. A demand would thus be created, and the producing houses would soon see it supplied. They are anxious to secure good subjects, and to meet the wishes of their clients, but are not likely to pay much attention to appeals from the union. £ s. d. is their chief guide. LANTERN ENTHUSIAST.

[We quite endorse the suggestion our friend makes. Three Temperance films were mentioned last month as being in use, viz., "In the Grip of Alcohol," "Ten Nights in a Bar-room," and "Drink." Another is announced by the Eclair Company, entitled "Alcohol, the Poison of Humanity," which is dedicated to the Women's Christian Temperance Union; it is said to be a wonderful production, carrying a strong plot, beautifully told; shown in upwards of forty scenes, with much novelty in setting and effects. If friends make a point of asking for these, it will encourage the managers to hire them, and if they prove popular—and therefore profitable—there is no doubt others will be put on the market.—Editor.]

[We publish this full correspondence for the benefit of the trade in America, and also for the temperance folk on this side, so that they may see what demands for educational temperance subjects are in existence in England. We have always contended that if good Temperance films were produced there would be a ready sale for both in America and abroad. The Eclair film, "Alcohol," will be released on March 10. Eclair please write Mr. Bonner more fully.—Editor M. P. N.]

C. B. HOADLEY

Our readers will be pleased to learn that C. B. Hoadley, who is so well known in many Imp subjects, of which he was the author of scenarios, and whose scenario writing for the prize issued by the Imp brought him the $50 prize, is now with the Champion Film Company. We congratulate Champion upon securing his services and if he makes the success with his stories and subjects that he made for the Imp the Champion will benefit thereby. Not only will Mr. Hoadley write stories for Champion products in future, but will also select the scripts and scenarios sent in by other writers.

IS FOX INDEPENDENT?

The above question has been asked us a hundred times if it has been asked us once. Our reply to this is that Fox is not Independent. There is no necessity for him to be Independent at present. He stands in the position that we have told every exchangeman he could be in, *if he chose to fight for his freedom,* but none except Fox had the courage to do so. We are quite well aware that it was a foolish agreement to sign. We pointed that out weeks before all the exhibitors signed it, but as one exchangeman remarked to us. "If I don't sign how can I live?" Of course, *that* was the trouble, but if the exchangemen had been one unit and refused the intimidative tactics adopted towards them, they would have been in possession of their own business to-day instead of being employees.

Coming back to our subject, the Greater New York Film Exchange while having the injunction decided against them, took an appeal, and in the meantime pending this appeal, which will take perhaps seven or eight months before it is reached, they must be supplied with all the releases of the licensed manufacturers. We understand that it may be practically eighteen months or two years before the case is finally settled, so that as we say Fox has no need at present to join the Independent ranks.

CARL LEE VINESS WITH THANHOUSER

Carl Lee Viness, formerly a stage manager with Keith & Proctor, has been appointed assistant to Director Henderson, of the Thanhouser Company, and successor to Mr. John Noble, who steps over to Solax, entering that company as one of their producing staff.

THE ANIMATED BATHTUB (SOLAX)

In Which Billy Quirk Gets an Unexpected Bath

Sometimes, while a producer is putting on a picture, many ludicrous incidents happen that are not called for in the scenario. When Madame Blache produced "The Animated Bathtub," the Billy Quirk comedy release of March 8th, Billy Quirk got an unexpected bath. He is an eccentric inventor who muddles up his existence with thoughts of an automatic arrangement which could send a bathtub to any part of a house. Billy writes to his corpulent uncle and skeptical friends to come and view the marvel of his creation.

The uncle comes and is invited by his inventive nephew to take a bath in the marvelous tub. The uncle consents, after considerable coaxing. When the switch is turned on the bathtub assumes life and becomes fractiously active. The uncle loses his control, and before he knows it he is carried to every part of the house, breaking furniture and scaring visitors out of their wits. Billy makes a frantic effort to help his unwary uncle, and in his attempt he lands headlong, with clothes on and all, into the bathtub full of water.

This was not a part of the scenario, but it looked so funny and raised such a scream in the studio that it was decided not cut it from the picture. Billy cut quite a figure when he came out of the tub. His usual smile was gone, however, and he looked "down in the mouth." Asked what the trouble was, he said, "Well, I haven't another suit here, and I haven't any underclothes to replace the wet ones. I'll get even with Beggs for pulling me into the tub. You just wait." Madame Blache took pity on Billy and sent her chauffeur home to make a raid on her husband's wardrobe Mr. Blache is still wondering what happened to his fine pale-blue silk union suit.

As for Beggs! Lee Beggs got his, too. All that day he remained in a bathing suit. He estimated he took forty dips into the animated tub. He says he took enough baths to last him for forty weeks. Beggs used a gallon of alcohol for rub-downs to keep warm on the outside and two flasks of fine Old Crow to warm up his insides. All in all, he had a fine time.

Nearly every one in the company got an unexpected drenching that day. "The Animated Bathtub" is the liveliest of farce comedies released in months. Its trick photography is startling and amusing. It will create a good deal of comment.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Scenario Writers in England

By Leonard Donaldson

WITHIN the last few months there has been a noticeably larger demand on the part of the public in England for home-made pictures, that is, films dealing with dramatic episodes set in "more or less familiar atmosphere with plenty of local color." The number of actors and actresses employed in English studios, and amid Scottish and Irish scenes to enact the dramas transferred to the cinematograph screen, is increasing day by day.

Scores of ambitious amateurs are devoting their energies to scenario writing, and tumbling into the new profession at such a pace that other new professions of a closely allied but subsidiary character have also sprung into being. There is the picture-play agent, who, after the manner of the literary agent, offers—for a "trifling consideration," of course—to read your Mss., correct it if necessary, and place it with film producers to "your best advantage"—and incidentally to his also. Then again there is the individual who, on similar terms, offers to tell you "how it's done" and how to do it, and so on ad infinitum.

This demand opens a vista of hope for "the great unacted," and if, as the poet says, "Hope springs eternal in the human breast," then the amateur plot-weaver, with a gift for scenario writing, must be veritably an animated fountain, gurgling gallons of hope, for he has been newly inspired by the vast possibilities of the picture-play.

The manager of one of London's largest picture theatres said recently: "There is no doubt that the public who comes here—men, women and children—have been surfeited with red Indians, cowboys, the adventures of scouts, domestic jars, police chases, traction engine tragedies and similar things. We recently found that the 'home-made' Delhi Durbar pictures, with a deftly told story, created a record for attendances on most circuits. We have also discovered that women, and men also, like the 'film illustrated' short story and novelette. It is no tax on eyesight and it can be vividly illustrated by moving characters.

There is a great future for authors who can give us original plots, and we are prepared to pay anything from 10s. to £10 for them. We rarely want more than 750 words, and would rather have 500. Incident is wanted, but description and conversation are not so much required. The new craze for 'home-made' films has had one very good effect, as it has found employment for many of our actors and actresses. It is easy for an actress who is in employment to attend rehearsal in the morning and call at the film maker's during an afternoon walk! For the ambitious amateur I see no better prospect than picture-plot invention, and the pay is certainly much better than accrues from ordinary fiction. In my opinion this year will see a marvelous development in this direction."

Yes, there undoubtedly will be "marvelous developments," but I cannot believe that the de'lma' care cowboy and his d'affaires des coeur, Western stories with Western settings, and the myriad charms which emanate from your country, cousin American, are to pass from us, and no longer find a place in our programs.

FRENCH-AMERICAN FILM CO.

Sarah Bernhardt and Madame Rejane, the two glories of the French stage whose art has delighted theatregoers in every country of the world, have found immortality in the motion picture. Bernhardt has played "Camille," her greatest dramatic success, before the motion picture camera, and Rejane has produced "Sans-Gene," her greatest comedy creation. Both artistes are now recorded on the film in their greatest rôles and the French-American Film Company which controls these great reels announces that they will be released on February 18th. State rights are now on sale and the interest in the "Camille" and "Sans-Gene" picture plays is proven by the flood of inquiries pouring into the offices of the French-American Film Company in the Times Building. These reels are the sensation of the motion picture world and will undoubtedly prove the greatest box-office attraction that the camera has yet produced.

Bernhardt was paid $30,000 for her performance, while Rejane was paid nearly as large a sum.

Bernhardt hesitated a long time before playing for motion pictures. It was the one region of the theatre that she has never explored, but after watching many picture exhibitions and visiting motion picture studios she accepted the commission with enthusiasm; and organizing her powerful original company for "Camille" played the Dumas classic with all the fire and genius for which she is unique. "Camille," with its tense, sharply cut situations and its familiar story, is ideal for the camera and the result is a play of two reels of 2,275 feet, every foot of which is gripping in interest. Bernhardt is the perfect mistress of gesture, pose and expression and the pictures make the story thrillingly plain.

Rejane followed the example of Bernhardt and calling together members of the celebrated original company she played "Sans-Gene," that sparkling intensely dramatic comedy of the Napoleonic era. Rejane entered into the play with the spirit of a school girl. Among Parisian favorites she is the most celebrated for the free play of the body as a medium of expression and the story unfolds on the reels with sharp emphasis and unmistakable distinction. "Sans-Gene" makes three reels of 3,050 feet.

Both stars were immensely pleased with the pictures when they watched them in the studio and each expressed a wish to present more of their masterpieces for the motion picture camera.

State rights of these remarkable reels are now on sale by the Franco-American Film Company in the Times Building and from present indications it will be only a short time before the rights of every state in the union have been disposed of. Many managers of legitimate playhouses have declared that while they would not present the every day motion picture that they would gladly put on Bernhardt and Rejane. In all these reels consume two hours and a half for presentation and give an entertainment of magical attractiveness.

CANADIAN RIGHTS FOR BERNHARDT FILMS SOLD TO F. G. SPENCER, OF ST. JOHN, N. B., FOR $20,000

Some idea of the far-spread interest in the Bernhardt-Rejane films may be gathered from the fact that the French-American Film Company has already sold the Canadian rights to F. G. Spencer, of St. John, N. B., for $20,000. Mr. Spencer, who has the reputation of being one of the most enterprising men in Canadian amusement affairs, at once saw the immense possibilities of the opportunity these reels presented of showing the world's greatest actress to cities and towns which under no other circumstances could possibly have this privilege, and instead of writing and wiring as did many unsuccessful competitors for the greatest prize in the history of the moving picture business he took the first train for New York and closed the Canadian deal at ten o'clock Monday morning. Mr. Spencer's territory is an immense one and as it will be impossible for him to exploit the pictures in all Canada he has expressed willingness to sell several states or provinces, and interested parties would be wise in wiring or writing Mr. Spencer at St. John immediately. Mr. Spencer says that it is his intention to tour the pictures in exactly the same manner as he would Bernhardt herself, and he expects that every first-class theatre will be glad to secure such a money maker.

The prices will, of course, be much lower than the attraction which is being reproduced, but higher than ever before charged for motion pictures, a fact which the enormous expense and drawing capacity of the films fully justify.

MILDRED HOLLAND, THE WOMAN

By Margaret I. MacDonald

True art is never ostentatious. Simplicity, with but few exceptions, is the keynote of the life and work of the true artist. Now and again we meet with an erratic individual in the artistic world, who, endowed with less patience than many others, merely "kicks against the pricks" of this matter-of-fact world.

Art is the manifestation through the channel of humanity, of that which is beautiful in nature. The artist of color and form paints not only what he sees in nature, but also his conception of the abstract in nature. The tone artist produces in sound just as vivid representations of landscape and emotion as does his brother the painter. The dramatist goes both of these just one better, producing equally startling effects, combining motion and gesture with tone to produce these effects, against a background of color. The painter may raise an objection here inasmuch as he is not infrequently called upon to enhance the effect produced by the dramatist or even the musician; but let there be no ill feeling for do not these three along with the immortal poet form an unbroken chain of never-ending beauty?

Not long ago Mildred Holland, the well loved American actress, to see and hear whom thousands have flocked in eager anticipation, consented to pose for moving pictures for the Powers Company. The infant art in its wonder of detail held her spell-bound. "Oh, it is so fascinating!" she cried, as I questioned her on the subject. It was in a sort of a hap-hazard manner that I was thrown with the clever actress. I was visiting the Powers studio, when one of the firm said to me, "Wouldn't you like to meet Miss Holland?" "Indeed I would," was my eager reply. On looking about the dressing rooms we found that the bird had flown, for a short time at least, and I was just ringing up the elevator when I heard a voice asking in a clear, gentle tone, "Were you looking for me, Mr. Evans?" I eyed the little woman in the sealskin coat and heavy fur hat, evidently the owner of the voice, and in a moment more I was shaking hands with Mildred Holland, and asking for permission of a few words with her.

In one of the offices, "far from the madding crowd" of the studio, we chatted away as though we had known each other always. Miss Holland impresses you first with the great significant fact that she is a woman—not just a bit of frivolous humanity without a name. She has no kinship to the parasite—she is a woman. The woman looks out of her eyes; the woman speaks through her voice; the atmosphere that she breathes is permeated with the pure, clean influence of woman. Apart from her art this is the highest tribute that any one woman could pay another. Is it not?

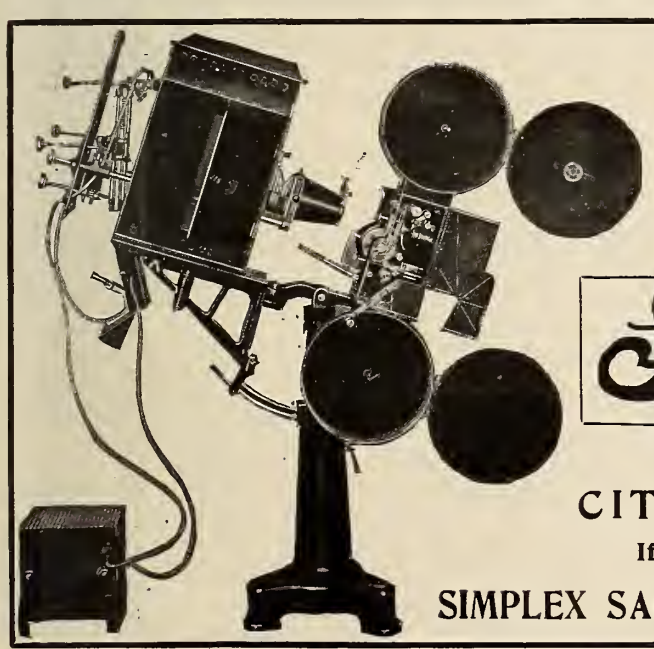
Says Miss Holland, "One of the great and important things of this life is attention given to detail. In the moving picture there will always be something wrong until the director realizes that the smallest detail must be looked after."

"I have heard people remark," continued Miss Holland, "that they had been to see a certain picture—it was so pretty, but there was something wrong about it—they did

not exactly enjoy it as they should. That something which marred the whole was just a matter of some detail which had been neglected."

"Haven't you often gone to the theater," said she, "when you just sat in your seat and felt like hugging yourself? Or like a cat that had for once been stroked the right way? After all it was just that every little detail in the play had been paid careful attention to."

"It is sometimes very difficult to get the best actors or actresses to pose satisfactorily for moving pictures. The



As Exhibitors say "Years Ahead of Other Machines"

EASIEST TO
HANDLE, THREAD and OPERATE
ABSOLUTELY FIREPROOF

Simplex THE PEER OF ALL PROJECTORS

No More Trouble With
CITY OFFICIAL INSPECTORS

If dealers misrepresent, send order to
SIMPLEX SALES AGENCY, 23 E. 14th St., New York

reason is this: In the picture every motion of the body must be a graceful motion, or at least have in it the significance of the emotion or condition intended to be portrayed, while on the legitimate stage very often an actor will rely on tone in place of action, thus deceiving the audience, and covering up a defect in one channel by a brilliant display of splendid quality in another."

A great deal of truth rang out in the following words of Miss Holland. "You can always tell whether or not a man is bluffing by talking detail to him. If he is not thoroughly conversant with his subject and you commence talking detail to him he will stop talking immediately, or then change the subject."

Another reason given by Miss Holland for the difficulty of changing work from the legitimate stage to the moving picture stage, was that on the ordinary stage you are working in a V with the wide part to the front—from a narrow background to a wider foreground—while on the moving picture stage exactly the reverse takes place, you are working from a wide background to narrow foreground, and furthermore, the farther front you come the more of the figure is cut away in the picture, until when at the extreme front only half of the figure shows.

Miss Holland is a woman who has paid a great deal of attention to detail. I never attempt to play a part in a drama until I have first gone to the native country of the character and studied the lives and habits of the people.

It is a splendid thing to be a fine actress, to have the power of bringing audiences in tears or laughter to your feet. It is a great thing to be a woman—a real woman with true womanly instincts, but greater than either is the combination of both, with no single attribute lost on either side, but each adding brilliancy to the other.

HEINZ REPRESENTATIVE VISITS AMERICAN FILMS MFG. CO.

The H. J. Heinz Co., "57 Varieties," are in the market for motion picture film for advertising purposes. It is said that the big food house expects to use about 25,000 feet of film during the present year for the exploitation of the many "varieties."

Realizing the size of their undertaking and the chances of wasting a considerable amount of money in poor negative, Colver Gordon, of the advertising department, was sent on a tour of inspection throughout motion-picture houses all over America.

Mr. Gordon was a guest of The American Film Mfg. Co., one day last week, while in Chicago, and was the guest of that company on a tour of inspection through the new factory.

Mr. Gordon expressed himself as much delighted with what he had seen of the motion-picture business in various cities and was loud in his praise of the American's new factory. He was taken through the entire establishment and shown the many interesting processes through which the American's product passes until it is turned out a completed product.

GAUMONT COMPANY GOING AHEAD

The combined efforts of the French Gaumont Company and those of the American Gaumont plant at Flushing, L. I. ,are to be reflected in the Gaumont Weekly, which appears for the first time February 22d. The foreign films are to be rushed here on the first steamer following the completion of the negatives, and in many instances, it is stated, will be the first pictures of such happenings to be shown on these shores. North America will be covered bya corps of expert operators and it is promised no event of pictorial interest will be overlooked. Variety of subjects will mark the Weekly, but each topic will be treated at such length that a comprehensive idea of its import may be gained. While it is the intention of its sponsors to devote the Gaumont Weekly to current news pictures, it is promised that the films will, at the same time, possess permanent value. It is proposed to treat only such subjects as are looming largest in the public eye, and which possess more than mere passing interest. The difficult problem of distribution has been solved in such a way that it will be possible for the film to reach any part of North America in about the same time as would be required by a special messenger.

THE WATERPROOF FILM AND THE GREAT NECESSITY FOR ITS PROPER USE

According to leading physicians of the day the eye strain resulting from continuous looking at what is termed the "rainy" film is most severe. The constant resistance of the muscles of the eye to the distracting recurrence of scratches on the film which have become dirt-lugged is, no doubt, a serious menace to the eyesight of patrons of the moving picture theatre. Does it not seem a pity when the remedy is so simple that operators, manufacturers and all those concerned in the handling of films will not only use the waterproof film, which has been on the market for some time, but also take proper measures thereafter to keep the film free from the dirt that is the direct cause of the said rain.

A few days ago Mr. W. A. Daniels, president of the National Waterproof Film Company, of Chicago, called at this office with full particulars of the case and of the quality and usefulness of the waterproof film manufactured by this company. The following are a few of his remarks:

"I was much interested to read on page 18 of your issue of February 10th an article which calls attention to dirty films, exhibited in a certain theatre in your city. If such films were the exception and not the rule, we might pass the matter as an accident.

Of course, the manufacturers have neither time nor inclination to visit outlying picture shows and learn for themselves just what the majority of the public must see. The manufacturers inspect their films when they are new and all blemishes are cut out or retaken. When they see the pictures there is no dirty 'rain' falling in torrents on mother's deathbed; the old lady dies happy and contented with surroundings to awaken nothing but sympathy and tears; but look at this film a few weeks later (as a large part of the public must) and we find mother still dying, but sympathy is divided with resentment that they didn't move her bed away from that leaky roof. There are no tears; the feelings are of indignation, and you go out with a bad taste and resolve never to go again.

"It is folly to expect continuation of public approval of moving pictures unless they are made to be easily cleaned, and, more than that, are cleaned whenever soiled. There is no excuse for 'rainy' pictures at any age under proper manipulation.

"Our waterproof process adds to the cost of films from 2½ to 5 per cent., after which they can be periodically cleaned for about 5 cents per reel.

"Waterproofing is perfectly harmless to the finest film, and we will pay $1,000 to anyone who can prove to us that any disaster ever befell a waterproof film (properly cared for) that would not have happened to a film under the same circumstances not waterproofed.

"We have been told that the only trouble with our proposition is that we are afraid of the game, that the novelty of moving pictures, regardless of film condition, would fill the theatres for a time; but that eventually people would tire of the eye strain of incongruous black streaks called 'rain' and would demand to see as clean pictures as the makers saw when the films left their studio.

"Our advance is rapidly growing less, for exhibitors are beginning to realize the truth and many are already demanding cleaner stuff. Some exchanges, too, are waking up. One in Cincinnati brought out a renovating plant, and by frequent renovation has already secured the major part of the trade in that locality. A new exchange in Chicago advertises, 'We renovate all films once a month.' These are movements in the right direction. We like to see them, regardless of whether our process is employed or not. It means that film cleaning eventually will be done by the cheapest and most effective method, and that means with nothing more harmful than soap and water. When this stage of advancement arrives, we shall still be on the job ready to welcome both our friends and enemies."

The National Waterproof Film Company of Chicago has also turned out a machine to facilitate the cleaning of the film. This machine will wash, dry and rewind in something like eight minutes. With this convenience to supply them, there is but little excuse, if any, for the perpetration on the public of what is known as "rainy" film.

Great Bend, Kan.—A local company is being organized to build an opera house.

MAN IS MADE OF DUST---

AND WOMAN SWEEPS ALL BEFORE HER! REX MEANS GOLD-DUST!
GET THE BROOM!—AND THE BOOM!

YOU WHO READ THIS

can stop to think, after you lay aside this ad., of many times plus several more when noble women have made great sacrifices for unworthy men. We have stopped to think about it long enough to make a picture illustrating the sorry truth. 'Tis a tale of courage and cowardice, of confidence and treachery, of sacrifice and sorrow and the Final Right of Things.

"Under Her Wing"

translates the silent language of the soul!

RUN UNDER HER WING!

RELEASED THURSDAY, FEB. 22.
The locale of the picture is our hearts!

These lines are straight. So is everything we say

THE ONLY PEOPLE

who haven't noted and netted the Rex Marion Leonard furore are dead! The live ones are wisdom to the healthy situation. Success is pronounced in five syllables by the exhibitor,—thus:

MARION LEONARD!

The world is like a Henry James novel on a large scale—no one understands it. But the Purpose exists; and Marion Leonard gives us a hint of it in

"The End of the Circle"

RELEASED SUNDAY, FEB. 25.
The scenario was written by God on a woman's heart!

MARION LEONARD

SUNDAY

REX!

There's such a thing as appreciation after all! Two thousand and a few exhibitors have written us commending our MARION LEONARD SUNDAY PRODUCTIONS, and gee!—WE'RE GLAD!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK
"EVERY INCH A FILM."
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!

WILLIAM LORD WRIGHT'S PAGE

THE CAMERA MAN

The Camera Man! The Camera Man!
What kind of a man is he?
He carries a box and dodges rocks
And combats adversity!
Scenes of sorrow, stories of pain,
In hail and snow and sleet and rain
Looking for latest pictures to "can"
Is the Camera Man!

The Camera Man! The Camera Man!
He is a man of nerve!
Right in front he performs his "stunt,"
Faithfully to serve.
On battlefield, in palace grand,
This individual takes his stand.
He's never in the "also ran"—
The Camera Man!

The Camera Man! The Camera Man!
He is a man of might.
Jolly and frank, he turns the crank
When there's a thing in sight!
Deeds unwritten on history's page,
He is the product of later age.
None more worthy among us than
The Camera Man!

* * * *

The people of Cleveland, Ohio, co-operated with the moving picture exhibitors on Tuesday, January 23d, and as a result the Associated Charities of the "Sixth City" received a handsome addition to their fund upon which there are urgent and numerous demands this season. One cent out of every paid admission on the Benefit Day in every moving picture theatre in Cleveland was turned over to the Charitable Organization. Cleveland Local of the League of Motion Picture Exhibitors of America decided upon the charitable enterprise, and a new record of daily attendance was set on that day. There were special programs of picture plays and extra features everywhere. Many were not satisfied with paying the usual admission to the theatres and the extra sums handed over were turned into the Associated Charities coffers by the picture exhibitors. There are 120 moving picture theatres in Cleveland and suburbs and the average seating capacity is figured at 425. If every theatre filled its seats twice on January 23d it meant a total attendance of 102,000 people. The "Forest City" boasts of a set of enterprising and public-spirited picture exhibitors, and that their efforts to assist worthy causes in Cleveland are appreciated goes without saying. More power to them, is the wish of the Moving Picture News.

* * * *

The motion picture shows of Youngstown, Ohio, have come under the ban of the "reform" city administration. The Mayor has ordered that the Sunday entertainments must be only between 12:30 p. m. and 9:30 p. m. The rest of the time, the boys and girls can roam the streets to their hearts' content.

Zero weather cut little figure in a majority of the picture shows in the smaller cities of Ohio, Indiana and Illinois, according to reports we have compiled. The fact that so many people did attend is evidence of the hold cinematography has upon the public. The houses, as a rule, were as comfortable, and the shows just as good, as on a night in June.

* * * *

Newspaper paragraphers' sayings on the pictures during the past week:

"The public faces a new terror. One man laughed himself to death in a moving picture show."

"Not one of the twenty greatest men of the world got his inspiration at a moving picture show. This is strange."

"Many of the foreign moving picture films represent drinking scenes, and the bottles are usually a quart and a half size."

"Chicago school boys ran away from home proposing to pose in 'Wild West films.' Probably they could do as well as some of the near-cowboys and Indians inflicted upon us."

* * * *

Man wants little here below,
But he wants that little long.
This may be one reason for
The Illustrated Song.

Little drops of perspiration,
Little grains of sand
Are both essential qualities
In Moving Picture Land.

It's easy enough to be pleasant
When things go the way that's glad;
But the man worth while is the one who
can smile
When the picture show is bad.

* * * *

The Isthmus of Panama is picture crazy. This is the latest information received, not only from Government sources but in the letters home from the thousands of Yankees who are now engaged in digging Uncle Samuel's big ditch. It is stated that the principal medium of entertainment along the Isthmus is cinematography. It should be encouraging to those manufacturers who are working for the uplift of the picture to know, too, that the classic script is greatly favored. Word from the Isthmus is to the effect that such films as "David Copperfield," "Enoch Arden," et al., are packing the picture play houses.

* * * *

The assertions that the public press was antagonistic to the moving picture, once so often repeated, is happily checked. In reality, the newspapers of the United States have accomplished a great deal for cinematography. Quick to criticise, the better class of journalism has also been ready to commend. Following the leadership of the Moving Picture News, the newspapers attacked the suggestive and the exaggerated in picturedom and then took up the crusade for the educational film. Such newspapers as the Chicago Tribune, Cleveland Leader, Cincinnati Times-Star, New York World and Journal and others are giving wide prominence to the moving picture industry, and several of these newspapers conduct Sunday departments devoted to news of the cinematograph industry. The newspapers, those worthy of being called newspapers, are helping along the good cause by every means in their power.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

Hoadley Successful

C. B. Hoadley, who won a prize of $50 in the Imp Films Company Scenario Contest, is a former editor and professional script writer. He lives in Weehawken, N. J. Hoadley has many friends among authors, and they will rejoice over his success.

Roughly Handled

An author forwarded us a comedy script the other day that had just been returned from a certain editorial office. On the back, written in lead pencil, were comments of readers as follows: "Very good comedy," then another wrote "Fair," and then the final reader wrote on the back in indelible pencil, 'Decline." The writer in question has a logical protest coming. He had prepared the manuscript carefully, paid $1 for having the story typewritten, and had enclosed return

postage with his script. He was entitled to fair treatment. Instead, his manuscript was roughly handled and the directors seemed to think it should be utilized for a notebook. A majority of the editors and directors care for the story submitted. However, there are others, happily in the minority.

Methods Vary

Not all of the editorial offices observe the same system. Some of the manufacturers receipt for scripts submitted, while others do not. Edison sends a printed receipt under a two-cent stamp for scripts, deemed worthy of further consideration. The Imp Films Company, Essanay, Lubin and some ohers receipt by postcard. Because you do not receive an acknowledgment or your story, do not jump to the conclusion that it has become lost in the mails. If you have enclosed return postage you will hear from it in good time. Wait for about six weeks, and if no report is forthcoming write briefly to the editor in question asking for a report on your story, giving its correct title.

Political Scripts

We have been asked if political subjects are available. They certainly are. A good political plot is always greatly to be desired, but is very frequently difficult to "put over." A strong and convincing political plot, properly filmed, is, next to comedy, most popular with many moving picture fans. However, when writing your political story, taboo the mayor and his secretary. These characters have been "done to death."

Tastes Vary

What does not meet the requirements of one editorial office may be just what the next editor has been longing for. If you feel that you have a good plot and it is returned, do not be discouraged, but fire it into another office. Study the output of the various manufacturers, read the film stories in this journal, and try and select the concern which is releasing pictures of the kind with which your story deals.

It's the Idea

In reply to the question of "Gotham," it can be stated that technique is greatly to be desired. However, there is such a thing as too much technique. If you have a corking good plot, write it as simply and convincingly as possible. If the idea is novel and attractive and the action sustained, the technique will take care of itself. Charles Dickens, for example, was a shorthand reporter before he tried his hand at story writing. He never studied technique. He had the ideas and the inspiration—they count the most.

NEW FILM COMPANY IN NEW ORLEANS, LA.

Well-Known Film Men Enter the Film Renting Business

The Feature Film was incorporated under the laws of Louisiana for the purpose of manufacturing, leasing and renting moving picture films, also as dealers in moving picture machines, supplies, accessories, etc.

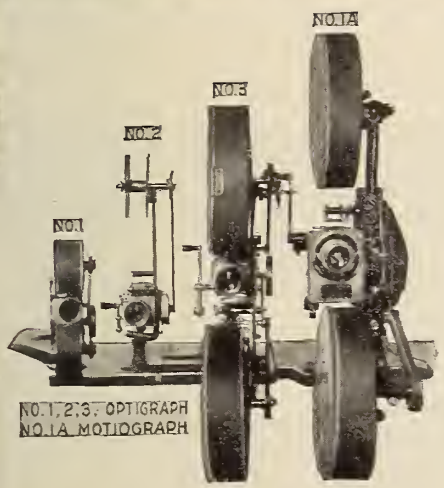
The main point of the company will be to purchase exclusive territorial rights on all the big features of the day, and have up to this writing purchased the Southern State rights on Zigomar, Twenty Years in Sing Sing, Tracked by Bloodhounds, A Life For a Life, Tracy the Bandit, Trailed by the Black Hand, The Siege of Calais, and several others are being negotiated for.

The incorporators are: Dave Wolf, formerly manager of the Texas Film Exchange, president; Thomas Walsh, formerly Western Manager of the Curtis Aeroplane Co., vice-president; Wm. H. Gueringer at present general manager of the Fichtenberg enterprises, consisting of a chain of twelve moving picture theaters, secretary and treasurer; A. G. Shear, formerly manager of the Consolidated Film Co., general manager.

All the incorporators are very well known in this section among the exhibitors, and feel assured of the heartiest support in that direction, furthermore, they are all experienced film men, and when their office was opened about the first of January you would marvel at the precision and system with which every matter and detail was handled.

They occupy excellent quarters in the most modern office building in the city, suite No. 725 in the Maison Blanche Building, and fitted up in a manner such as only experienced film men can do.

When Mr. Wolf was visited by a reporter as to the prospects, he stated if it kept up the way it started, he would be compelled to purchase at least three prints of every feature now on the market.



A Family to Be Proud Of

AND WE ARE

With the year 1897 we introduced the little fellow on the left, and, from time to time, as the growth of the moving picture business demanded, we increased our facilities and improved our product until now when

WE OFFER TO YOU ALL

The Most Perfect Projector on Earth

A 1912 MODEL MOTIOGRAPH MACHINE

THE ARMY OF USERS OF THE OPTIGRAPH AND THE MOTIOGRAPH IS LEGION, AND WOULD REGISTER MEN ENOUGH TO DEFEND OUR COUNTRY AGAINST AN INVASION.

Our record as manufacturers extends OVER A PERIOD OF FIFTEEN YEARS—NUF SED—our motto is Quality not Quantity.

Send for catalog and name of nearest dealer.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

568 WEST RANDOLPH ST., CHICAGO

For Sale by Live Dealers Everywhere

COMING! COMING!

"THE LOAN SHARK"

A TREMENDOUSLY SENSATIONAL IMP.

WESTERN CORRESPONDENCE

HOT SPRINGS, ARK., Jan. 24.—Motion picture theatres demonstrated here this week that they were useful for other things besides being headquarters for the display of the most pleasing entertainment now before the public, for one of the local houses assisted an Oklahoma City anti-white slave organization when it permitted one of the most fluent and picturesque lecturers who has come here in many a month to show sixty slides dealing with the evils of white slavery, with which he illustrated a most interesting lecture. The theater in question was the new Central, the city's leading motion picture house, and the gentleman who delivered the lecture was Prof. W. D. Spahr. He is working in the interest of an organization composed of the good women and men of Oklahoma City, one of the principle factors being the former police matron of that place, Mrs. Sarah Bond. He began his lecture Sunday, delivering the first one in the afternoon and the second immediately after the regular church services held by the members of the First Presbyterian church, who are worshiping in the new Central theatre, pending the improvements to the interior of their edifice, which was destroyed by fire during the Holiday week. The pastor, French W. Thompson, during a recent visit to Chicago, by personal experience, came in contact with the work of the Chicago anti-white slave organization and was much interested in Prof. Spahr's discourse. The slides were most descriptive and did much to augument a very vivid lecture. Previous to coming to this city Prof. Spahr lectured in the Majestic theatre in Malvern, where he received the patronage of the leading citizens of that place. He tells me that he always gets the best results by lecturing in the motion picture houses, for the reason that, were he to run his slides in a church, he cannot reach the class of people that he desires to have hear his lecture and that in a motion picture house he comes in contact with more persons who can assist him in his work than if he were to lecture in any other place.

The management of the new Central put another one over this week when it booked Jack Connors, one of the best and most popular ballad singers ever heard in Hot Springs. Jack is the man who made "The River Shannon" song in this city famous, and when it was announced that he was to sing in the new Central a great crowd of his friends were on hand, and he was compelled, by their request, to paddle down the "River Shannon" for their special benefit. He has a wonderfully pleasing personality, articulation that is plain and distinct and a voice so harmonious that he makes the audience feel the melody of the music and word pictures of the song. He is making a great hit at this popular house.

Reports that reach me from Texas are not very encouraging for either the moving picture business or theatricals in general, for the reason that there is an epidemic of meningitis that is raising the very dickens with entertainments of all kinds in certain sections of the Lone Star state. The authorities of Shreveport and the Texas officials have already "hooked up" in a very decided and most interesting controversy regarding the question of proper quarantine regulations, and during the week several vaudeville acts and not a few theatrical companies came back into Arkansas, being compelled to cancel their time, which took them into the infected territory. Frederick Ward and members of the "Everywoman" company are quartered at the Arlington, and the big meeting of the vaudeville managers of the Hodkin's circuit, which was to meet here the latter part of this month, has been postponed, owing to the fact that the Texas members of this association were unable to be present. The meeting will take place in May. It was to have been held at the Lyric theatre. Every one of the managers ran popular priced moving picture and vaudeville houses and the cancellation of their meeting is a great disappointment to Harry Hale, of the Lyric, this city, who has been busy making preparations to receive his colleagues and show them a good time while here. The Princess theatre this week was obliged to play the Gus Sun Minstrels for a return date. They were here only a few weeks ago, but had to cancel their other Texas time, and the Princess had to take 'em again or be without a show, as the arrangements were such in the Texas time that there was nothing else the agents could offer this house. Manager Head, however, was mighty glad to get them back, for they are a great attraction and with them came Tom Rowell, one of the blackface comedians seen in "the valley of vapors" this season. The Princes had an exceptionally good picture on this week, an Imp, and while I am writing of this theater, might as well mention it here. The reel was "Why the Check Was Good," and when it started, and the old Imp sign went on, everyone remained to see it through. It was one of the best and most interesting reels that has been seen here from that firm in many weeks and the Imp deserves a vote of thanks for turning it out. In the language of the man next to me, "It was a pippin!"

I have heard of vaudeville acts in this part of the country being forced to do some high hurdling, but the Bama Bama girls hold the record for long jumps. They were here this week at the Princess and their next stand will be Calgary, Alberta, Canada. It will take them six days to make the jump, and immediately after their engagement in this city they left for Chicago, from where they will start on their long hike overland. They go on the Pantiges time up in that God-forsaken country, and I mildly opine that when they get through with that circuit they will be well-qualified to say that, even if it were cold, they say "loads and loads of scenery."

The Photo Play theatre the past week put over a winner in the Thanhouser reel, "She," and it brought them great returns. The management of this house carried the story of "She" to one of the local papers, had it reprinted under a double column display, with a box heading that this masterpiece would be at their house, and it proved to be a good advertising move. The picture made a great hit, and I see that the same firm is going to have a pictorial revival of "East Lynne." Well, the members of their company ought to be able to get that story before the camera in good shape, for I believe that every one of them has played in the production when on the road. It should make, judging from what I have been able to learn of it, a most interesting picture.

Biograph's reel, "In the Wilderness," for sensational Western realism, caught the crowd at the new Central the past week, and proved to be a real Biograph in every sense of the word. The Independent houses here have already sent in requests for the Gaumont product and that firm's material will find a ready market in this city.

Selig endeavored to give us a newspaper story in "Paid Back," which I thought before seeing the picture was a film of "Paid in Full," which was here a short time ago. There were two glaring defects in the reel, the first being the real

Sarah Bernhardt

is the foremost living female interpreter of human emotions on the stage today. The general consensus of opinion signifies that Charlotte Walker, Grace George, Julia Marlowe, Ethel Barrymore, Margaret Illington, and a host of other favorites **only approach** SARAH!

Without any doubt, without any question, without any reasonable refutation, the greatest interpreter of human emotions in the moving picture field is

MARION LEONARD!

That's the conclusion at which the exhibitors of the country are arriving via the

Rex Marion Leonard Sunday Releases

They "route" all others!

estate transfer between the judge and the corporation. No man, much less a judge, would "fall" for a thing of that kind unless he was crazy. He would know that such a transfer would have to be properly filed in the records and would become public property and that the story would be bound to come out. It was an awful slap at the judiciary, to begin with, and then to make the judge such an easy mark by accepting something that was sure to become public property—bad—very, very bum. Secondly, it was noted that "the first asignment" the young man in question received was orders to "cover" the judge. Unles he was a marvelously trained and discreet newspaper man before he engaged in the reportorial work, "cub reporter" that he was, he never would have been given an assignment of such importance. Such work requires the ability of a trained reporter—not a new beginner. That he did his work so faithfully and well was was due to the kindness of the scenario writer. The uninitiated did not, of course, see these defects, for the reason that they didn't take the time to consider them, and so, to a majority, the picture was vividly interesting. It was a good picture for general results, but, just the same, the faults mentioned were there, glaring and "orful."

I met Hugo Kelly and "Billy" Papke coming out of the Lyceum theatre the other evening. These two "bruisers" are here for a course of baths and "Billy" has brought his better half along with him to see that he takes baths and nothing else that would ruin his physique. Both men are looking the picture of health and Mrs. Papke and her "hubby" are devoted to motion pictures.

There is some talk of bringing one of the manufacturers to this city next March to take moving pictures of the Hot Springs Horse Show, which will be held March 5 to 9. The management feels that such a move would do a world of good in advertising the resort, and the exhibitors would be more than pleased to have their entries filmed. Already there have been entered over 250 of the best blue-blooded horses in the country for this equine exhibition, which will be the greatest social event that Hot Springs has had in years. How do I know? Whisper, yours merrily has been selected to do the press work for the horse show. Ah, ha, the secret is out. 'Nough said. THE MAN IN THE BATHS.

THOSE "FALLS-FOR-A-BACKDROP" PICTURES

"A Message From Niagara," as the title tells it, is the second of those "Falls-for-a-Backdrop" pictures to be issued by Thanhouser Company. Friday, February 23d, is the day. And the story as the manufacturer tips it off, is: Girl lives at Niagara with her widowed father. He is under the influence of a man who tries to make him a drug fiend. She orders drug seller away and in a fit of excitement the father has apoplectic stroke which is fatal. In addition to being

responsible for bringing on the fit that killed the girl's father, the drug seller is a smuggler, the girl learns. She resolves to put him behind the bars. But she finds escape impossible. There is a young man—an artist, her sweetheart—on the outside who could easily save her if he knew of her plight. She decides to notify him. And——

The Falls offer the way out. Just what the way was, the picture tells—well. The company that produced it were sent especially to Niagara to get the wonderful backgrounds that this location affords.

Buy Film As You Would Buy An Automobile

COMPARE THE VARIOUS MAKES OF PICTURES—CONSIDER CAREFULLY WHAT EACH MANUFACTURER HAS TO OFFER—AND WE LEAVE THE VERDICT WITH YOU.

You wouldn't buy an automobile without knowing something of the manufacturer's reliability. You would compare his car, part for part, with that of his competitor—and then YOU WOULD PAY MORE FOR A BETTER GRADE CAR!

AMERICAN FILM costs no more than any other. The good, bad and indifferent are shuffled together and the price is uniform. Hence it's up to you, to your business acumen, to SELECT and DEMAND THE BEST.

We make the fallawing Features af Paramount Interest in all AMERICAN PRODUCTIONS:

THE STORY *PHOTOGRAPHY*
CALIFORNIA BACKGROUNDS *PANTOMIME*

The staries fram selected sources; the Phatagraphy best that cash and skill can buy; El Cajan Valley backgraunds af superb beauty; Pantamime the product af trained artists especially adapted by nature and experience far the work.

COMING AMERICANS

A LEAP YEAR COMEDY

Release Feb. 22nd. Western Comedy. Length 1000 feet. A timely, dainty, enticing story showing what happened to Pete Miller's family on the 29th day of February. Exceptionally good and seasonahle.

THE LAND BARON OF SAN TEE

Release Feb. 26th. Western Drama. Length 1000 feet. Concerning that great Western problem of water supply. A stirring, powerful tale, scintillating with strong dramatic situations and well acted throughout. A house-packer you are sure to like.

AN ASSISTED ELOPEMENT

Release Feb. 29th. Western Comedy. Length 1000 feet. How Jack Collins, mechanic, bested Bert Bruce, attorney, in the race for a girl and made him pay his marriage fee and sundry other expenses. An extraordinarily good picture, full of rapid actions and many funny situations.

FROM THE FOUR HUNDRED TO THE HERD

Release Mar. 4th. Western Society Drama. Length 1000 feet.

A really wonderful picture containing gems of photography never before seen on the American market, illustrating to their uttermost those wonderful California backgrounds. A tale of an English Earl and a Western chap and a pretty American Duchess.

The American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

AN INTERESTING INTERVIEW WITH REX STARS

A Stout Reason for Healthy Rex Success Found in the Enthusiasm and Ardor of Its Players

MARION LEONARD

PHILLIPS SMALLEY

LOIS WEBER

There are so many different kinds of people in the world because there are so many things to make people different. There are so many things on this animated mud-ball of an earth to interest people that we should have more *interesting* people. Interesting people we found and met at the Rex studios—people who know the ways of the world and the hearts of its men, who see ourselves as others see us, and as we see others, who translate our vices and virtues and vanities on the screen, who hold the mirror to our concealed selves—which isn't exactly advertising mirror screens. Interesting people who speak more than words, and who say more than they talk. Due to their daily habit and true to their training, they inform and instruct with a glance or a gleam of their eyes, interpret and express a thought or a view with a gesture, a shrug, a smile. Even their shoulders are eloquent.

We came, we saw them—and we concurred with them. And incidentally we learned more of the psychology connected with photo-playing, than, we gracefully admit, we ever knew before—and we have prided ourselves on knowing more than would cover a two-cent postage stamp.

Contrary to the general belief, it was a difficult matter to get them to talk freely. Perhaps it's because they are not actors as much as they are artists. But we wish to go on record as saying that we laid several cute little traps for them to spill a little vocabulary anent themselves, and, just to confuse the simile, they wouldn't bite. And we knew from the happy mischief of dancing in their eyes that they were very much aware of our cunning and took a grim and unholy delight in foiling us.

We tried such tempting bait as the picture matinee idol, and Phillips Smalley looked a little guilty and gave a convincing impersonation of Mrs. Sphinx. We brought up the possibilities and limitations of picture acting—and it happened. We cite all this to enhance your admiration of us in finally causing them to discourse. It was Mr. Smalley, Phillips Smalley the versatile, who plays the dashing, debonair and the dissolute drunkard with the same realism and range, who broke the silence and in the record for modest actors.

"The possibilities exceed the limitations," he said, "in the same proportion as silent grief is more intense than feigned, bombastic sorrow. When a man is happiest, he is silent; and when he is overcome with great grief, the only language that can fully express his despair is silence. The sob is the most naked confession of grief, and a sob doesn't have to be heard to be understood. The most pliant and complete language in the world cannot express our emotions and our passions with such exegetical force as the muscles of our face and the rhetoric of our eyes. The world's first language was the language of facial expresion and explanatory gesture, and they are more eloquent than all the sounds and symbols—or syllables—of man-evolved jargon."

"In that respect," we interpolated, "do you think a play like 'Sumurun' would be more effective with dialogue?"

"I rather think it would be defective," he emphasized. "It would break the dramatic spell. The very English used would detract from the realism of the play. It would take us away from the desert and remind us we were on Broadway—and probably tempt us to seek one of the many oases with which Broadway is studded."

It was rather an original way of referring to the old saw of a thing "driving us to drink," and we thought the very novelty of this statement was characteristic of the man

E. S. PORTER
Producer of Thursday Rex releases.

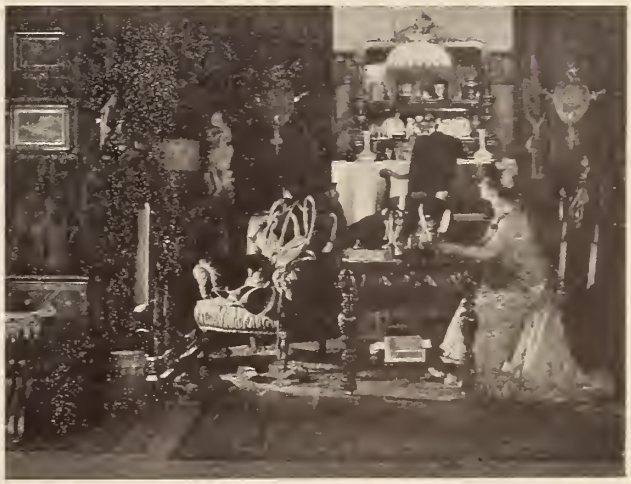
and his make-up—which is not intended as a pun. In an interview with a picture player, a *word-play* is out of order.

When the laughter and smiles that followed Mr. Smal-

STANNER E. V. TAYLOR
Producer of Sunday Rex releases.

ley's facetious sally—by the way, isn't is queer how just the appropriate words occur to us; take that *face*-tious, f'rinstance; it is certainly a robust inspiration to talk to real

MARION LEONARD
The Brightest Star in the Rex Firmament.



SCENES FROM "THE BARGAIN"
Rex Release of February 8th.

people—when the laughter and smiles had left on a train of new thought, Mr. Smalley resumed:

"The picture-play is the universal language, a feasible and forceful Esperanto. It is the tongue of human nature, and will always be understood."

We left Mr. Smalley with delight and regret, delight to have had the privilege of that pleasant little chat with him, and regret that it had been so abbreviated. But we're going to take advantage of Mr. Smalley's whole-hearted welcome and courtesy, and see him again anon—which does *not* mean anonymously, for we're proud to refer to a meeting with a man as manly and gentlemanly as Phillips Smalley.

Then we lassoed Miss Lois Weber. Know Miss Weber's work, do you? That strong effective work that gives us emotional jim-jams, and the picture theaters mostly jams?

"Will you give us an interview, too?" we shyly asked.

"An interview two!" she retorted with malice aforethought. "A plural interview. That's singular!"

We saw what we were up against, and gathered all our *wits* together—but found that most of them were on a leave of absence. But we are bold enough, when duty warrants—(and as we write this we are consumed with dismal dread lest the compositor substitute an "a" instead of "o" in bold; perhaps the "o" should be capitalized and exclamation-pointed)—we are bold enough, and bravely queried:

"Will you tell us about your work in the plays?"

"A HEROINE OF '76"
First Rex Release.

"Unlike the nursery rhyme, our play is work," she said, "but like all work where one puts heart and soul into it, it is pleasant work. The difference between art and slavery is that in one you put your best, your ideals, your soul and thoughts, while in the other, you put just enough effort to obtain a result, much as that result may be short of its possibilities. We're not content to put our hearts into our work, we put a little of our souls in as well."

We wish to remark parenthetically that this may account for the "soulful" atmosphere with which the Rex pictures teem. There seems to emanate from the Rex productions a strain of sweet song, a grain of grandeur, a lilting note of the wandering music of the world. It's a little of the "soul" of the Rex players.

"What do you think is the future of the silent drama?" we asked.

"The future of the silent drama is the future of all enterprise and progress—more of it. The progress of the picture-play as compared to the advancement of the talking-drama is absolutely astounding. Within a few years we have come dangerously near perfection in technique and construction, where it took centuries for the same degree of advancement in the legitimate production. If we continue improving in the same ratio, it will not be very many more leap-years before the picture-play attracts the attention and interest of the most intelligent and intellecual classes. The film millenium is not far off."

We agreed with Miss Weber's sanguine view. We went a step further and anticipated the day when the motion-picture would be the greatest teacher of humanity, when it would spread light and reason to the darkest corners of the earth.

"It stands to reason," Miss Weber punned.

With more of chat and engaging observation, we took our reluctant leave, with the profound conviction that we had never met a woman with as sweet and sincere a smile as Miss Weber. Her personality radiates humanity and kindli-

PRINCE OF WALES THEATRE
One of the largest theatres in London featuring Rex.

ness. Talking and listening to her, one forgets that enmity and malice were ever more than words. There is something "homey" about her, something near and close to the hearts of us all—and perhaps it can be summed up in one word—sincerity.

We went down stairs to the studio of the second Rex Release, and saw Marion Leonard rehearsing a scene for a forthcoming Sunday release. We forgot our mission and our purpose and were swept away by the depth and definition

"A HEROINE OF '76"
Poster for first Rex Release.

of her work. Her art at once thrills the heart and stills the smart of the grieved. Her hands are an eloquent vocabulary, her face a limitless lexicon. We have spoken of her eyes many times before, and cannot refrain from referring to them again. They are the most versatile eyes we have seen on the screen. They express terror, delight, anger, desire, languor, languidness, love, hate—all the emotions, passions and prejudices of humankind, without the flicker of

an eye-lash. Miss Leonard's eyes seem to see right into our hearts and read the complex scribbling inscribed thereon.

She was portraying a very difficult, emotional character. She had left her child asleep, to attend a ball. The house had caught fire, and the child gropes through the shadows of the smoke, and enters the blazing room. At this moment the woman, amid all the gaiety and grandeur of the ballroom, has a premonition that all is not well at home. Her friends laugh her fears away, but again she receives the telepathic message, and determines to return to her home. The child in the meantime has been overcome by smoke, rescued by firemen and carried to a nearby hospital. The woman enters the smoke-seared, fire-scarred home, calls in vain for her child, and believing it has perished in the flames, goes insane. Miss Leonard's portrayal of the woman's insanity was at once so delicate, so effective and realistic that we literally stood with open mouth in admiration of her art. We learn the picture is to be called "Through Flaming Gates," and we are going to make a beeline for the screen when it is released.

A little later we asked Miss Leonard whether she thought the telephatic tie that conveys the message of disaster to the mother in the ballroom really exists in life.

"Not alone between mother and child, but between any two people whose interest is very strong in each other, there exists a strange wireless that apprises one when misfortune or disaster befalls the other," she said. "For want of a better name, we commonly call it intuition, but intuition, to my mind, means immediate perception, and we cannot perceive what we do not see, hear or feel directly. It is something psychic, something supernatural but not unnatural. Our souls have a language too, I think, and it is our souls, subsconscious to ourselves, that transmits a call of distress to loved ones when overcome by disaster."

When an actress so well understands the subject she is to portray and illustrate in a picture-play, it means the uplift of the photo-play. It harbingers realism and convincing conusance in the picture. It explains why the Marion Leonard Rex productions hold that depth of feeling, that intense accuracy to life and things for which they are becoming famed.

We left the Rex studio with the strong feeling that we had gathered considerable sapience during our visit. And our only regret is that we have but one interview to give to our readers.

REX BIRTHDAY

To review a great success as successfully as the success in question is no infant undertaking. There is something of awe and wonder about a great success—that is, the average great success. Sometimes it is expected, however, presaged and provisioned; and even though Rex belongs to the latter classification of success, it is still with a mite of hesitant reverence and reflective regard that we approach the review of the astounding, phenomenal and otherwise adjectived attainments of the Rex Company during the past and first year of its existence.

Success is a queer word and a quaint quantity. Some successes aren't and some are more. May sound a little tangled, but it's a tangible statement. Moreover, a success that is satiated, that is content with what is, is a failure. Rex is anything but the Erie Railroad kind of success—it is not uncertain. It is a success because it is convinced that it can succeed some more, because it is determined to attain greater altitudes in its aim, because we and the trade at large are confident that it can accomplish ever greater triumphs than have already crowned its efforts, and because, well, because it's Rex.

One year ago we learned to say Rex. To-day we have learned to admire and love the name. There is something fascinating and fastening in the very word. It sounds successful. It has a pleasant influence on the ear and mind. We don't know whether it is so because of that with which it is associated, the sterling record it has established and the sanguine prospects it promises, or whether it is the word itself that exerts this exotic power and impression upon us; but Rex has always meant things to us. It's awfully hard to put this thought upon paper intelligibly—but somehow the word impresses us as listening for whispers in the silence and hearing a sweet and pleasant sound. It's a talismanic syllable.

But what the name signifies, what it represents, what it purports and purposes, is far less vaguely understood and expressed. It means all that defines success; it combines ability, enterprise, art, genius, science, perseverence and a host of other significant nouns. It synonyms accomplishment and harbingers more.

One year ago Rex began to make film, and made good, and made good film. Then it made better film, and it is still making still better film. It seems that the Rex Company was organized for the purpose of assisting the industry. It has certainly done that. While still in its infancy it became a bulwark of the Sales Company, and is responsible for a percentage of the healthy inroads which the independents have made into trust patronage and power. The exhibitor learned to demand Rex, and the exchanges as early concluded that the Rex brand was a necessity and a boon—as well as a boom. These days, the familiar quotation from Barnum's pithy vocabulary must be revised to read, "There's a wise man born every minute," and the trade wisdomed up with considerable and creditable rapidity to the young fact that Rex was a stout acquisition to its ranks. But with that trait which is inherent in all leaders, the enterprising brand was not content to remain in the "ranks" and forged to the fore. It was the original aeroplane film—it went high in sales and estimation. "The higher the fewer" theory got a slap on the wrist in this particular instance; because the higher Rex went in its ambition and attainment, the more its legion of admirersi ncreased. By the way, a fact of great weight as illustrative of the increasing popularity of Rex is that there are now about forty-five theaters in this country called "Rex," and the Rex Company has as many letters indicating that the inducement for the common choice of this successful name lies in the quality of the films with which it originated. And a convincing refutation of the oft-mentioned lack of enterprise in our English cousins is the fact that there are several Rex Theaters in the country where most Englishmen live.

Which brings to mind another observation and truth. American films are popular abroad. Europeans like the American productions for their atmosphere and associations. It is quite safe to assert that there is no American-made film as popular in the Eastern Hemisphere as Rex. It has an office in every principal city of Europe, and they're all kept busy. There were two coronations in London this year, that of King George and that of King Rex.

The innovations Rex has introduced into film circles have been many, varied and beneficial. It contributed a new idea of posters; then not content with this distinct achievement, it imported another and a better style of lithograph from England, with a crown that made it really royal. It introduced lighting effects in its pictures that have made them supreme in that respect. It has inaugurated many changes that were not radical, but rather progressive. If there was a scoop to be made, Rex was generally the scoopee.

And then—Marion Leonard!

We feel that the foregoing line should be a paragraph by itself. And we really think it ought to have more than one exclamation point after it. That was without doubt the Big Event of 1911, not alone in the Rex Company's affairs but in the general matters that interest and influence the entire trade. Popularity's Christian name is Marion Leonard. For months the trade and public had been deploring her absence from the screen. Suddenly the happy announcement that she was to reappear on the screen made glad the hearts of the eager exhibitors. And then a little something happened that made things look black and bleak again. But —we overlooked Rex. And Rex saved the day and corralled the Big Happening.

Which locomotes us to another point. (Strange how much news a success makes.) The anniversary of Rex emphasizes another delight-inspiring incident—its second release. For impatient months we waited and watched for the hoped-for announcement; through all the long night of expectancy we watched for the dawn to break; and the only thing that broke was our hearts when the long longed-for event didn't transpire. Of course, we know the reason: Rex had established a standard to which it felt it could not adhere in producing two releases a week; and loyal to the interests of the trade, it refused to inferiorate its quality and heed the consistant demands for two-a-week. When it acquired the Marion Leonard negatives, the path was clear; and the cheerful announcement that Marion Leonard was to "come back" as the second Rex release was the most-discussed incident of last year in film circles.

So Rex is progressing, onward, forward, upward. So it

is building greater success upon that already attained. We are neither prophets nor the sons of prophets, but one thing we can predict: Rex is going to gather a great parcel of additional accomplishment, a big slice of commendable attainment and a first mortgage of the respect and regard of the trade.

To the Rex Company on its first anniversary we wish just this: that each year they accomplish just a little more than the past year; and that's accomplishing a lot.

"GUILTY BABY," BY THANHOUSER, EXPOSES CIRCUMSTANTIAL EVIDENCE

In another of those strong plots that have become identified with the Thanhouser trademark, a solar plexus blow is landed on the circumstantial evidence theory as it obtains today. A society woman misses some gems that she left on her dresser. Her baby's nurse could not have taken them since she was with her employer during the period that the jewels seemed to have been taken. But a plumber at work in the house was seen to dash out rather too speedily just

before the gems disappeared. And some other things pointed him out as the guilty one, by all the rules of circumstantial evidence.

The truth, was, though, that the baby daughter of the lady of the house, had playfully rolled the gems into the "neck" of her toy rabbit. And replacing the "head" of the "bunny," she safely carried about her the jewels that two-score detectives were trying to locate! Thanhouser releases the story under the title of 'The Guilty Baby," on Tuesday, February 27.

Portland, Ore.—Plans have been completed by Bennes & Hendricks for a moving picture theater for the Grand Amusement Co. to be located on Sixth street between Washington and Stark.

Muskogee, Okla.—W. H. Woolf, of New York City, will open a picture house at Fourth and Court streets.

PRESTO

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INTERESTING INTERVIEW WITH MR. W. H. HARBECK, OF SEATTLE

Mr. Harbeck, of Seattle, to whom we are indebted for the wonderful pictures of Southern Alaska which were exhibited at the Eden Musee over a week ago, tells many interesting things of that country. "Alaska," says Mr. Harbeck, "is larger than half of the entire United States. Her coast line alone covers 25,000 miles of sea coast."

Last July Mr. Harbeck went into Alaska remaining there the larger portion of two months, in order to get pictures. It is interesting to know that this enterprising gentleman develops and prints these pictures in a miniature manufactory at his own residence in Seattle. These pictures were taken by Mr. Harbeck with a view to having them used for educational purposes, as well as to bring to the notice of Congress the true condition and possibilities of Alaska.

It required a great deal of hardship to be gone through in order to get many of the pictures which this gentleman has brought us. For instance, in order to get pictures of the descent of the avalanche of ice on the face of the Child's glacier it was necessary for Mr. Harbeck to stand with his camera in readiness to snap up the scene, for eight solid hours before the great glacier.

Said he, "Many people have asked me if I did not nearly perish with the cold while standing there; on the contrary, I almost sweltered with the heat—had to take off my coat to try to keep cool. It must be remembered that in the summer time in Alaska the sun shines for 23 hours in the day.

"Canada has the call on immigration at the present time," says Mr. Harbeck. "In a few years time Canada will be petered out on farm land; then there will be an influx into the Peace River Valley and after that to Alaska. Alaska has wonderful possibilities for agriculture. The climate of Alaska is changing; in 25 years from now the climate of Alaska will be much the same as it is here."

Mr. Harbeck reports that in Alaska the wild animals are much more easily tamed than the animals here. In his words, "the fraternal feeling between people and animals is very strong there." The conditions among the people are also different. In Alaska men have been known to charge bills up to the amount of $2,000 for groceries without ever being asked for a cent. That is of course in the case of an industrious man. This may be due to the fact that most of the stores there are branches of large concerns on the coast; and the price of goods there probably covers to a certain extent the danger of loss.

Mr. Harbeck tells of the Malsapena Glacier, which faces for 98 miles on the Pacific ocean. This glacier is always active, and it is said that vessels dare not come within a radius of five to ten miles of it.

One of the interesting pictures which Mr. Harbeck brought with him is that of the Copper River Railroad, which runs out from Cordova, 198 miles. Says Mr. Harbeck: "The cost of the building of this railroad was $22,500,000, a contract for 10% of which had to be given to a man named Henry before he would lay a finger on the work. The passenger rate on this railroad to-day is 20 cents a mile, and for freight service $12.00 per car load."

Mr. Harbeck is a man intensely interested in photography, going abroad each year to learn what is new to be learned in this connection. He has been engaged for some time in taking moving pictures for the Canadian Pacific Railroad, which films have been shipped to Europe. Mr. Harbeck intends establishing an office in New York very shortly from which office state rights of special films will be offered for sale.

Detroit, Mich.—David Stott will build a new theatre at Broadway and Gratiot Avenues.

Anderson, Ind.—F. J. Hartman, of Cleveland, O., has purchased the Americus Theatre and will remodel it.

Carthage, O.—Anderson, Coffee & Caulkins will establish a high-class picture show in the room formerly occupied by the Holiday Hardware Store.

Sallisaw, Okla.—The Wonderland Theatre, owned by E. B. Bugher, was destroyed by fire at a loss of $3,000.

Evansville, Ind.—The Franklin Theatre Company, capital $7,500, J. R. Brannen, P. Fine and others.

Humboldt, Ia.—A new motion picture and vaudeville house, to be called the New Majestic, will be opened in the Arnold Block by Arthur C. Hoganson.

HOMER'S ODYSSEY

INFRINGER CAUGHT RED-HANDED

Frank Winch and W. Barren (a Burns detective), arrested Rodo Cimmitiquez at Ottawa, Canada, on February 14th, and seized an infringing copy of HOMER'S ODYSSEY. Frank Winch left New York on one hour's notice that the Odyssey Film had been imported through Montreal from Europe. Reaching Montreal, Winch traced film to Ottawa, and in a hotel near Broad Street, secured possession of the film on pretext that he would buy the Canadian rights. This is the first attempt to infringe HOMER'S ODYSSEY.

Rodo Cimmitiquez is in the Nicholas Street jail and the film is in Winch's possession.

NOTES OF THE WEEK

At the Nebraska conference of Charities and Correction held recently at Omaha, Neb., J. R. Fulk, of Seward, made the following statement, which does not seem to hit the nail exactly on the head; in fact the stroke of the hammer sounds like an echo of yesterday. Says Mr. Fulk: "The people don't want educational films, they want cowboys, domestic troubles, elopements, autos and flying machines. Most of the films are censored by a national board and are not immoral, but are nevertheless not educational."

We cannot exactly agree with Mr. Fulk inasmuch as anything that is a mark of progress and modern ingenuity is in a large measure educational. Flying is our most modern mode of travel. Furthermore, we venture to say, that though elopements, domestic troubles, etc., etc., do find a response in the hearts of the masses, still there are comparatively few who would not at any time look with pleasure at any educational film which happened to be placed before them. The natural curiosity of humanity compels it. Also it is a slur on our civilization, and acknowledged modern advancement to allow remarks such as the above to be put repeatedly into print as has recently been the case.

The 289th dinner of The Hungry Club, which is so ably presided over by the one and only Mattie Sheridan (anybody who does not know of Mattie Sheridan is a nobody) will be held at the Hotel Flanders, No. 135 West 47th street, New York City, on Saturday, February 24th.

The president of the Imp Films Company, Mr. Carl Laemmle, and Mrs. Laemmle, will be guests of honor at The Hungry Club on this occasion, when there will also be a special display of recently made Imp films.

The Actors' Church Alliance of America has moved its headquarters from 550 Seventh avenue and after February 15th they will be located at 254 West 55th street, just west of Eighth avenue. Mildred Holland, president New York Chapter.

"A panic!" cried some; "a boom," said others. "You can gamble it's either one or the other," said the oldtimers among the onlookers, who had experienced both. They were all wrong, however, for a moving picture man was responsible for all the excitement. He had set up his machine at one of the windows of a building overlooking the curb, and the brokers were performing for his benefit.

"Put a little life into it, boys," he begged, after observing for a time the quiet way in which the curb traders now carry on business, "these films are going all over the country, and the public wants to see some action for its money. Make it realistic. It will help your business and mine."

Needless to say the Curb brokers responded to this appeal with a will.

In an extract from "Association Men" it is stated that there are nearly 10,000 moving picture theaters to-day in this country against about 1,400 regular theaters. The audience of all the regular theaters is about 750,000 daily, while the audience of the moving picture theaters is quoted at about 2,500,000. It is also stated therein that in the moving picture we have to-day one of the greatest unused educational forces of civilization. A realization of this is being brought about very rapidly in Y. M. C. A. circles and is causing a rapid installation of moving pictures in the different branches of the Association.

Five years ago Bedford branch, Brooklyn, began with a moving picture show one night a week and occasionally. The interest has increased from year to year. Now full week's programs are frequent. Here is a sample week:

Monday—Humor and Pathos of Charles Dickens. Stereopticon illustrations. (Free.)

Tuesday—Moving picture program, six reels. Entertainer. Admission, 10 cents.

Wednesday—Male Glee Club, under the leadership of the composer of the "Yankee Consul."

Thursday—Travelogue motion pictures and stereopticon illustrations. Admission, 10 cents.

Friday—Motion picture lecture. Construction of an automobile. Men only. Free. (To stimulate interest in automobile class.)

Saturday—Musical program, vocal and instrumental. Admission, 25 cents and 50 cents.

Kinemacolor pictures of the coronation, etc., matinee and evening (25 and 50 cents) were offered the next week. These entertainments are making the association building a community center, pay expenses and are at the same time of large educational value.

The following is an interesting extract from a recent issue of the New York Journal:

In Germany the censors have excluded all pictures presenting scenes of disorder, violence or crime. This includes prize fights and all attacks on officials or policemen.

Moving pictures have an educational value and they have taken the public fancy in all countries. The use of the films should be encouraged, but under restrictions.

Pictures of successful violence and crime have a bad effect on children and should be prohibited by general laws stringent enough to stop the manufacture of crime producers.

The tailless devil in the moving pictures of Dante's Inferno appears to be causing quite a sensation in church circles. After all, what does it matter? It's only a small "de-tail," anyway.

Insurance companies have put the ban on all moving picture exhibits not in regulation metal booths. A motion picture machine not housed in a metal booth will raise the insurance rate of the building 75 per cent.

The moving pictures to be used to illustrate the lecture of Dr. J. M. Bannister at the Y. M. C. A. had to be dispensed with on account of the stand taken by the insurance companies. A movable metal booth will be built by the association in order that moving pictures can be used.

Moving pictures and yeast cakes doesn't sound like very tempting diet; nevertheless, it was in this form that relief came to Acushnet and Nantucket in the recent imprisonment of the inhabitants there by ice floes. There are three hundred inhabitants on the island of Nantucket. Although the whole thing may seem ridiculous at a glance, it was necessary that these people were amused as well as fed, and moving pictures did the trick.

It is very significant of the advancement of women in the matter of independence and enterprise that they are entering even into the field of the management of the theatre. Not long ago a theatre was opened in Delphi by Miss Bertha Eldredge and Miss Josephine Sims, members of old and prominent Delphi families. This theatre is running only moving pictures. Miss Sims, who was violinist in the English Hotel Cafe, Indianapolis, for a number of years, has charge of the theatre's little orchestra, while Miss Eldredge conducts the business end.

Three hundred members of the Motion Picture Exhibitors' League of America in Hotel Sherman, Chicago, Ill., installed officers, selected committees for the ensuing year and arranged for their annual national convention to be held there in August. The following officers were elected: President, George Henry; vice-president, C. A. Anderson; secretary, Sidney Smith; financial secretary, Simon Katz. The executive committee includes Robert R. Levy, chairman; Fred W. Schaefer, secretary; F. Natkin, L. H. Frank, C. H. Hull, Abe Balaban and C. C. Whelan. Robert R. Levy, chairman of the executive committee, was intrusted with $3,000 collected by the association for general charity distribution, and Levy will turn this fund over to Mayor Hirrosin to-day. This amount was realized when the members who own and control the 300 outlying picture theatres turned over the receipts of that day to the league. Prominent manufacturers attended, including George K. Spoor, of the Essanay Manufacturing Company; George Kleine, of the Kleine Optical Company; August Selig, of the Selig Polyscope Company, and Martin Niehls, of the American Film Manufacturing Company.

"Nickel theatres, which were formerly injurious to the morals of our children, have grown to be beneficial since the films shown in such theatres have been censored," declared Prof. Allis Hoben, of the University of Chicago, in an address on "The Delinquency of Children" at the Oak Park Presbyterian Church recently. "Where the children used to view pictures of crime, they now see pictures of an educational nature, and pictures conducive to better living."

One of the notable films soon to appear is a two-reel subject, "The Trust," made by Gaumont. The picture is to expose some of the methods of big business corporations, and is said to be the most powerful picture of the kind ever made.

After a recent charge to a Morris County grand jury by Justice Pasker, in which attention was called to alleged violations of the law against children unaccompanied by parents or guardians attending moving picture shows, the proprietor of a show received a shock on Friday, February 9th, when a horde of children descended upon his theatre and demanded admittance.

Principal George Kiser, of the Hillside Morris Township public school, made his way to the front and explained that the youngsters wanted to see the films illustrating Longfellow's poem, "Evangeline." The children, he said, were studying the poem. After he had agreed to act as guardian and promised to sit with them, he and his large family were permitted to enter the theatre.

A recent development has been the production of X-ray moving pictures of the internal organs and parts of the body. For rapid motions, like those of flying insects, a new apparatus takes 2,000 successive views a second on 125 feet of film, and, as the usual stopping of the film for each exposure is impossible at such speed, the exposures are given by electric sparks, each lasting not more than one 1,400,000th of a second. The pictures may be shown on the screen at one 100th as great speed, or the ordinary moving picture rate of 15 or 20 successive views per second, thus giving a better perception of motions that originally are difficult for the eye to follow. A new Edison promise is that of a home kinetoscope, that will make moving pictures available for everybody for varied purposes. It is announced that what now requires 1,000 feet of film will be compressed upon 80 feet, and the apparatus will compare with a sewing machine in cost. An illustration of commercial possibilities is the salesman's idea of moving pictures to show a machine at work.

52 · Weeks · Ago

Rex Films were born. When you read this we are one year young, but we are talking--and being talked about. And the only rattle we use is the kind that rattles your trust competitor.

¶ During every one of the 8760 hours of our busy existence, we have striven for genuine achievement and ambitious attainment. For not one minute of each of those hours have we placed mercenary gain above artistic accomplishment. We have never worshipped the Great God Gold, nor any other idle idol of tin.

¶ The thunder is pretty loud, but it doesn't rain anything . . . So we have never thundered.

¶ We have never attempted to seduce reluctant business with the siren song of mock sincerity. Gold was not our goal; so we manufactured merit and placed faith in your own discernment and discretion.

¶ Time and Energy are the two greatest gifts of the world All our efforts have been to combine and exert both toward the greatest advantage and advancement of the industry.

¶ We have appealed in our silent plays to that great common heart-throb of humanity whose only response is the break in the voice and the silent hand-shake. We hear we have succeeded.

¶ We thank YOU! For the co-operation which alone made possible our efforts and attainments, for the support and endorsement of our endeavors, for the consistent confidence in our aim,--sincerely we thank you!

¶ We have not joined the prayer-trust, but our sturdiest hope is that twelve months from today and unto time indefinite we will retain our greatest possession and asset--your friendship and respect. And we are going to continue to earn these!

Sincerely,

The Rex Motion Picture Masterpiece Company

Oldest and Best

Always a Feature

3 A WEEK

3 A WEEK

"The Worth-While Film"

MONDAY, FEB. 19th, 1912

BLIND MAN'S BUFF

A Distinctly High Class Comedy in 1000 Feet

WEDNESDAY, FEB. 21st

ROLLICKING RED'S BIG LARK

A Magnificent Western Comedy in 1000 Feet

SATURDAY, FEB. 24th

A Whole Worth-While Program on One Reel

SETTLED OUT OF COURT

A Dainty Laugh Producer in 634 Feet

TIGHTWAD ALMOST SAVES A DOLLAR

A Roar of Laughter in 240 Feet

GRAND CANYON, ARIZONA

A Scenic Gem in 115 Feet

COMING NESTORS

FEB. 26th—THE SMUGGLERS (Drama)

FEB. 28th—AT ROLLING FORKS (Western Drama)

MAR. 2nd—HIS GOOD INTENTIONS (Comedy)

MAR. 2nd—THE BATTLE OF ROSES (Topical)

SCENARIOS should be sent to the NESTOR STUDIO, Sunset Boulevard and Gower Street, Hollywood, California

For mammoth PHOTO of entire NESTOR FILM COMPANY, send 50 cents in stamps to

DAVID HORSLEY, Bayonne, N. J.

Councilman Jerome Howard, of Cincinnati, O., is preparing an ordinance under the terms of which moving picture shows for educational purposes would be permitted in the auditoriums of schools, churches and other public and semi-public buildings.

Rose Hibbard, a moving picture actress, performed a feat in Uniontown which was never meant for the films. While riding horseback along the Nepperhan Creek her mount stumbled on a wire and plunged her headlong into the water. Frank Sinclair, who played the role of "hero," hauled her out. Miss Hibbard's left shoulder and arm were severely bruised.

Miss Josephine Bont, principal of the West Vernon Avenue School, Los Angeles, Cal., gave an address before the council of presidents of the Los Angeles Federation of Parent-Teacher Associations on February 1st. Her subject was, "What Shall Be Done with the Children During Idle Hours?" "On the solution of this problem," said Miss Bont, "rests the character of the future citizen, many of whose idle hours are passed in the moving picture theatres.

"Thousands of dollars are given each month by our children to see these pictures," proceeded Miss Bont, "and their possibilities of educational features are recognized by all people.

"If each parent-teacher association in Los Angeles could raise the standard of pictures in its district and provide for entertainment only whatsoever things are true, whatsoever things are honest, whatsoever things are pure, whatsoever things are of good report, the work would be of untold value to the home, the school and the city."

Experiments with the new daylight moving picture machine have been conducted during the past few weeks at a secluded spot on the seashore near Dover, England. Representatives of the big moving picture concerns who witnessed the tests declare that the pictures shown under broad daylight conditions were in every way as clear and vivid as any in the most carefully darkened room.

The first exhibtion of moving pictures in the public schools in Birmingham, Ala., was given under the auspices of the Board of Education of that city on the night of February 27th at the Birmingham Central High School. The pictures shown were Shakespeare's "Merchant of Venice," "The Fly Pest," and others of an educational character. The programme was varied with sketches and literary selections given by the pupils.

At Washington, D. C., on Saturday, February 10th, school children between the ages of eight and fourteen were entertained at a moving picture theatre, 477 Pennsylvania Avenue, N. W., when a programme of film and slides was presented, showing scenes in America and illustrating important historical events in the development of the United States. Admission was free. Cash prizes were offered for the best essays on the subjects presented in the pictures and the accompanying lecture. Five prizes were presented, one of $3, one of $2 and three of $1 each. Needless to say, the children were delighted.

The following is an extract from the Atlantic City Union on February 7th:

The bill to be introduced at City Council's next meeting prohibiting the employment of boys or other persons of questionable competence as operators of moving picture machines, should pass without a dissenting vote and just as speedily as the rules of Council will permit.

Accidents elsewhere of an order from which Atlantic City has luckily been exempt up to this time should be sufficient to satisfy any member of Council of the importance of requiring every film-machine operator employed here to pass a proper examination.

If this excellent measure, for which the Electrical Committee must be given credit, becomes a city law, the committee may be inspired to take action for the protection of the public generally through the removal of the overhead wires which constitute an infinitely greater menace than all the danger that lurks in a thousand moving picture machines.

It is in this connection, more than any other, that At-

I "Stand Pat!"

On the GOODS I have to DELIVER

Think of the state right proposition I am now offering **YOU** as a **REGULAR RELEASE!**

The **PICTURE PLAY MASTERPIECE**, presenting

MILDRED HOLLAND in "The Power Behind the Throne"

TWO REELS! RELEASED SAME DAY! MARCH 12th.

Bill it like a big show. I have the stuff to do it with. Facsimiles of the original paper; 1, 3 and 8 sheet lithos, booklets, cuts, heralds, etc., etc.

FOR TUESDAY, FEB. 27th — **"A Tangled Courtship"**

FOR SATURDAY, MAR. 2nd — **"The Path of Genius"**

SEE SYNOPSES.

Powers Motion Picture Co.

511 West 42d Street New York City

Sold through Motion Picture Dist. & Sales Co.

lantic City has failed to keep pace with the times. The new Electrical Committee is confronted by a duty which calls for earnest consideration.

On Friday, February 9th, the Lyric Theatre, the new moving picture house at the Flint, Fall River, Mass., was opened. This house will be managed by Ernest W. Michelfelder, the present manager of the Star Theatre. The plans for this modern picture house were designed by Architect Louis G. Destremps. The building is of fireproof construction and built mainly of brick. It is lined throughout with steel plate one-eighth of an inch in thickness. All other equipments are of equally fine quality.

The announcement slide is a growing necessity in the moving picture industry; the manufacturer must, therefore, look to the quality and design of the article, that shall be at the same time attractive and useful. He knows that a cheap slide cheapens his business, as a cheap article puts a tawdry finish on the face of the most deserving institution. One of the finest slide manufacturers in the market to-day, a firm who are pioneers in production of artistic slides, is the Niagara Slide Company, Lockport, N. Y. This company has built up an extensive business that is constantly drawing as the demand for high-grade work increases. It realizes that the slide must keep pace with the general advancement of the times. It realizes the necessity for artistic work and the demand on the part of the industry for the best that can possibly be had. This demand, as an up-to-date enterprising firm, it is proposed to meet in a previously unexcelled manner.

Through a Paris contemporary we learn of a novel method adopted by the Prague police authorities to detect the perpetrators of high crimes and misdemeanors.

When a person of distinction in the annals of crime is being sought and the police experience difficulty in laying hands on the suspect, in future they will send to every cinematograph exhibition in Bohemia a photograph of the person "wanted." During the entertainment the picture will be shown with some little explanatory note, and at the conclusion each member of the audience will be free to act as an amateur detective. It seems very likely that this method will be fruitful in actions for damages.

M. Dussaud, a French inventor, says he has discovered a means of producing "cold light." He keeps secret the process by which he produces a light equal in intensity to the ordinary kind and consuming a less amount of electric current.

The inventor says his discovery will prevent the danger of moving picture films burning, and it may be used in powder magazines without danger of causing explosions.

S. S. Hutchinson, president The American Film Mfg. Co., spent a large part of last week in New York City, following his return from the Western studio at La Mesa, Cal.

The Pennsylvania Coal Company opened a theatre at Jerome, Pa., on January 31st as a place of amusement for its employees and their families. The theatre will run moving pictures. Four to five hundred persons attended the first free show that was given there. Hereafter a charge will be made for admission to this theatre, but all receipts above the cost of operation will be used to provide better programmes for their patrons. This theatre has a seating capacity of 300 persons.

The first motion picture studio plant in the South has almost reached consummation in Columbia, S. C.

A motion picture theatre with a Saturday afternoon programme devoted especially for children was made a fixture at San Jose, Cal., as the result of the efforts of Mrs. Bertha M. Rice, a member of the local Board of Censors appointed by the Mayor to scrutinize all mo-

tion picture films before they are produced. A part of the proceeds of each Saturday afternoon's performance will go to the Boys' Outing Farm at Saratoga. The programmes include motion pictures depicting fairy tales and other "kids'" stories, as well as recitations and vocal solos and readings from children's music and books.

A new theatre is about to be erected at Lake Charles at a cost of $50,000. This theatre will be built and financed by the firm of Josiah Pierce & Sons, builders, operators of high-grade amusements, with headquarters at New Orleans. This theatre will be used as a motion picture theatre.

With regard to moving pictures and fire, will quote from the Philadelphia Press: "Germany is free from moving picture fires because its police regulations require an operatic slide to shut the film off from the light or lamp box and require a metal container hermetically closed, out of which the film comes and from which it is wound into another similar metal case.

"When American cities require automatic apparatus like that in Germany, which no one can meddle, they will be freer from moving picture fires than they are now."

The new house organ of the Solax Company, entitled The Magnet, has made its appearance and is constructed with the object of keeping the exhibitor posted as to the forthcoming releases from the Solax Studio.

"ARAB'S BRIDE" A COSTLY FILM

Two thousand feet of film were taken of "The Arab's Bride," the Thanhouser release of Friday, March 1, and 920 feet—allowing 80 for titles—used. This will serve as a simple example of how the producer of the present "throws" about money to get what he wants. Just consider! Less than half of this costly production was held for the subject as finally issued. The huge length of film that was thrown

into the waste barrel represented toil and trouble and tremendous expense. But it was "all in the day's work" at a film manufactory.

The subject is notable for its fine tropical settings and beautiful costumes. Its Arabian desert scenes particularly stand out. As a matter of fact, they were taken in Florida, by the Thanhouser "stock" now operating there.

Indianapolis, Ind.—Plans have been prepared by V. E. Winterrowd & Co. for the erection of a two-story theatre at 42-44 West Washington Street to cost $25,000.

Dewey, Okla.—The Yale Theatre will probably erect a new theatre here.

"Through Flaming Gates"

REX MARION LEONARD SUNDAY RELEASE, MARCH 3d, WILL CATCH ON!

STANLEY NESTOR HORSLEY

The picture below scarcely does justice to Stanley Nestor Horsley, the youngest and most interesting member of that worth-while film family known as the Nestor Company. Young Stanley joined David Horsley's household about five

years ago and has held sway ever since. Being a dyed-in-the-wool Nestorite, he insists on adding "Nestor" to his name.

The little lad likes Western pictures, particularly the Nestor Westerns, for it must be remembered that Stanley is a motographic connoisseur par excellence, and is happiest when dressed à la cowboy.

Last October when the entire Nestor Film Co. went to Hollywood, California, young Horsley was jubilant to journey to Cowboy Land, and now he has the distinction of being the youngest and most fearless "Buckeroo" on the Pacific Coast. A buckeroo, by the way, is a person who can ride bucking horses but who has never had actual cowpunching experience. Stanley Nestor did not care to ride the gentle burro his father bought for him, and to show that molly-coddling has nothing in common with him, he watched his opportunity and one sunny day (the days are always sunny at Hollywood) he managed to mount a savage young bronco. Stanley kept his seat for more than ten minutes and was only thrown when the saddle slid to one side. The fall did not dampen his riding ardor, for he thus defied the bucking horse. "I'll ride him yet!" And ride him he did.

ECLAIR SCOOP

Mr. George Larkin, otherwise known as the dare-devil of moving pictures, formerly with Pathe Stock Company, has now joined the Eclair Stock Company. Mr. Larkin played numerous leads while with Pathe, and besides being a capable actor he is an expert rider, swimmer, canoeist, acrobat and all-around athlete. His specialties include high diving and falls off horses.

Macksville, Kan.—Work has been started on the erection of an opera house here. Plans have been prepared by Arch. Mann & Gerow, of Hutchinson.

New London, Ia.—Ed. Magers will build a new playhouse here.

Lake City, Fla.—This town will have a handsome three-story theatre building.

The Right Clue—March 2, 1912.

The Rose of California—Feb. 29, 1912

The Immigrant's Violin—Feb. 26, 1912

SCENES FROM SOME FORTHCOMMING IMP RELEASES

"THE RIGHT CLUE"

Imp Comedy Release of March 2nd

The Imp Film Company's $100 Scenario.

The "right clue" in this story is some cigar ash which at the very beginning of the film, the master detective of his age, W. R. Daly, seizes upon as the means of enabling him to trace the whereabouts of some missing documents.

How "Sherlockey" Daly follows up this clue is illustrated in this picture which teems with humor, every inch of it. Daly's object in life is to find the man smoking the same kind of cigar as that whence the clue ash was derived. As he stops, interrogates, and questions all and sundry persons he happens to meet, you may imagine there is no end of fun in watching his antics.

Finally, Daly discovers an inoffensive policeman smoking a cigar, the like of which he is searching for. From this clue the detective makes his main discovery, viz: that the missing documents are concealed in the policeman's hat. They got into that hat because the documents were thrown on the waste tub whence they fell into the hands of the policeman's cook friend, who finding her lover's hat too large for him padded it out with the missing papers.

Surely a very interesting theme for an Imp comedy. It is a profoundly humorous story from start to finish.

Mr. Daly is "it" in the picture and the authoress should be grateful to him for the manner in which he realizes her ideal.

INCREASED DEMAND FOR HALLBERG D. C. ECONOMIZERS

Mr. J. H. Hallberg, "The Economizer Man," reports a gratifying recognition of the merits of his Direct Current Economizer, as well as the Alternating Current Economizer; this is evidenced by the large numbers of orders he is receiving for these outfits. He is also furnishing complete theater outfits in various parts of the country.

Philadelphia, Pa.—The Alleghany Amusement Company will remodel the building at 3139-49 Frankford Avenue into a theatre at a cost of $5,000.

"Through Flaming Gates"

SUNDAY REX RELEASE, MARCH 3d,

will fire your audience with enthusiasm!

BISON STEPS FORWARD

"The Deserter"

Bison, with its one a week, shows us the meaning of "quality versus quantity." Not long ago it startled a few favored ones with that splendid production "War on the Plains," which has later been followed up by a continuation of the series, which reflect very materially the standard toward which Bison is rapidly ascending.

The first release of these interesting Western subjects takes place on February 23rd, when "War on the Plains" will make its formal bow to the public at large. The latest of the series which has been shown to the press is entitled "The Deserter." This film is equal to, and in some respects, excels anything that Bison has yet turned out, which by-the-way, is saying a good deal. The story of this particular subject is so strong, so lucid in its interpretation on the screen as to convey a complete conception to the mind of the observer without the aid of a sub title. It opens with a jollification and dance at a Western military post. Two of the younger members of the post fall in love with the pretty young heroine of the story, who through a turn of circumstances is forced to the truth regarding the inclination of her affections. The unfortunate member of the twain drowns his sorrows in drink, consequently becoming mixed up in a drunken brawl at a neighboring saloon, from which he is taken under reprimand by a company of soldiers dispatched for the purpose. Overcome by the force of circumstances he decides to desert, which he speedily does, and is picked up on the desert athirst and exhausted, by a wagon train. By them he is cared for. While he is still convalescent the party is attacked by the Indians. The young man with whom by this time the young girl of the party has fallen in love, proves his bravery by assisting in the defense. Eventually he crawls out and capturing the horse of a dead Indian and also his head feathers, flies across the desert to the camp which he has deserted, arriving there with only strength enough left to tell his story. He dies immediately, and a very touching scene ensues when the settler's party arrives and the young girl discovers the death of her hero. The closing scene is that of the funeral; the procession of soldiers, with reversed arms, following the wagon bearing the bier, the dead soldier's riderless horse, the final salute at the grave on the face of the hill, all lend a sad yet dignified touch to the picture.

Bison is to be highly complimented on the splendid quality of the work which they are turning out.

"The Deserter" will not be released until about the end of March.

Chicago, Ill.—Katharina Stoecka will erect a one-story brick theatre at 612 West 31st Street at a cost of $6,000.

THE LAND BARON OF SAN TEE

American Film Co. Release, February 26th

The great suffering that comes from individual control of the necessities of life is aptly illustrated in this "American" picture. The wealthy land baron orders the water supply shut off and an armed guard is stationed to protect the dam. In the resulting water famine the population seek the dam to be driven away by the baron's guard.

The baron's foreman, Jim Mallory, is in love with Clara Blair, the daughter of a poor old widow, and plans to take advantage of her helplessness. When their water supply gives out, Clara seeks the dam to find many others waiting while a vigilant guard warns them away from the premises. She hurries to the baron and tells him of her sick mother

but is refused even a canteen of the precious fluid. She returns home in despair, when Jim Mallory follows her and offers her a canteen of water for a kiss. She indignantly refuses and hurries to her mother, but the sight of her mother's suffering forces her back to accept the foreman's offer. He hurries away believing that he now has her in his power and can enforce any demand. A stranger comes to San Tee and stops at the home of the widow. He asks Clara for water and is told of the famine and the Baron's heartless treatment of the people. He determines to help himself at the dam but first goes to see the Baron and to meet with refusal.

He goes to the dam and fills his canteen, is fired upon by the guard and in returning their fire seriously wounds one of them. The Baron is sent for and he hurries on the trail of the stranger seeking vengeance.

Lurking in the undergrowth the stranger awaits his coming and captures him. He ties him to a tree and hurries to the widow's home for salt.

The foreman is there and forcing his unwelcome attentions on the helpless girl. She screams for help and the stranger arrives in time to grapple with her assailant and turns him over to two of the men, who arrive, and they force him out of the country.

Returning to his captive, the stranger proceeds to feed him salt, and soon he is suffering the same torment he has meted out to the public. He begs for water only to watch the young man refresh himself from his canteen. Unable to stand the torment longer the Baron agrees to lift the famine if the young man will give him a drink. The stranger forces him to go to the dam and make his announcement and call off his guard. The population are wild with joy, and Clara takes the stranger home to introduce him to her mother. And it is rumored that he stayed in San Tee to force the Baron to remain true to his promise and also to become better acquainted with Clara Blair.

NO FRIEND OF CENSORS

A Distinguished Language Reformer on Misapplied Benevolence

To the Editor of Moving Picture News:

Recurrent manifestations of the "look ye up unto us" idea are always viewed with interest by students of human nature.

"These pictures have been passed by the National Board of Censors," or other words of corresponding import, are being continually and superfluously flashed on the screen after many "playlets" exhibited in the motion picture theaters.

If the plays are approvable and approved, why not let the fact be taken for granted without supplementary advertising in chromatic titanized type?

An avviso of the above mentioned kind expressed in plain Russian may harmonize beautifully with the conditions and political atmosphere of Moscow and Sredne Kolymsk, but is neither applicable to New York circumstances nor well connotating when announced in the American language.

Why should the benevolent condescension of perfect strangers be spread at large to impress on freeborn and free feeling spectators a peculiarly benevolent assertion of "we know what is best for you" from a board of censors which, if published statements are true, is composed merely of conclavists who have never yet received any definite official recognition?

Benevolence may be a vice if misapplied; a vice if its badge gleams unnecessarily or bumptiously; a vice if the proof of its exercise is too spectacularly displayed, "rubbed in."

Why rub it in?

It might be more agreeable to some and salutary to all if there were a wee less of the "we will now kindly permit you" spirit abroad.

JACOB BACKES.

New York, February 10th, 1912.

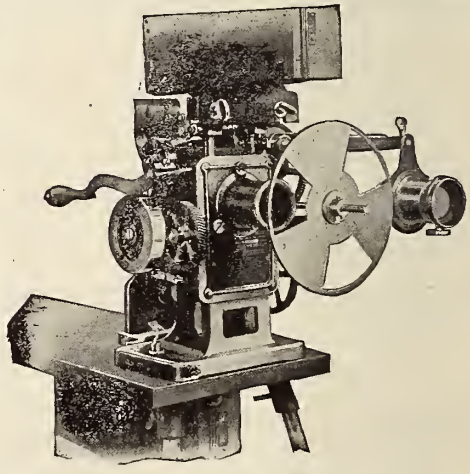
Popularity Proves Merit

That is why, in point of excellence and sales, **POWER'S CAMERAGRAPH NO. 6** exceeds all other moving picture machines on the market.

That is why **POWER'S NO. 6** is known throughout the world. That is why it has made friends and its praises are sung wherever civilization rules. That is why our orders are away ahead of deliveries. That is why we are compelled to move into a much larger and better equipped factory.

It is the handwriting on the wall. It tells you, Mr. Showman, that **POWER'S NO. 6** has proved its popularity and superiority by sheer force of merit. That is why it is the machine for you.

Let us send you catalogue D telling all about it.



NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

CALIFORNIA NOTES

The "Gem" Theatre, Albuquerque, New Mexico, has changed from trust to Independent. Service is supplied by the California Film Exchange.

All the railroad companies that have lines on the Pacific coast are planning a most extensive advertising campaign in connection with the Colonist rates for 1912.

The Salt Lake, Santa Fe and Southern Pacific are each pursuing their own campaign, but all are working to the same end, that of attracting tourists and colonists from all over the world to California.

Arrangements are now being made to put lecturers with moving picture machines all over the east to show the beauties of the Golden State. Several films are now being made that will depict the orange groves, scenes at the beaches and the beautiful homes for which California is so renowned.

The Los Angeles board of censorship which has been inactive since its inauguration, is now going to start something if the council adopts the recommendation made by the legislation committee in favor of the law which calls for a board of five censors to put the ban on all questionable films. The ordinance will prohibit the display of obscene pictures that depict murders, robberies and other crimes.

The proprietors of picture houses will have to submit three days in advance a list of the films that they intend to show, and the board will have free access to all public places of amusement in order to view the pictures.

The present board consists of the following persons: Mrs. Emma Bumiller, Rev. Stanley Ross Fisher, Mrs. E. K. Foster, Judge A. P. Tugswell, and R. C. Daniels.

If the council approves of the new ordinance it will enlarge the powers of the board, and things are sure to start humming. The censors will not only look after the picture shows, but will also control the vaudeville theatres, penny arcades, etc.

The "Pastime," corner 24th and Central streets, which has been dark for some time, has been opened by Mr. H. W. Melrose. Four reels of Independent pictures are shown, the same being supplied by Miles Bros.' exchange.

The Record says, "Moving pictures show policemen in action, science is great." Wonder if they saw Majestic's "Will you marry me?"

The "College," 5th and Hill streets, has changed hands, having been taken over by Mr. Ed Tally. Mr. Tally is a pioneer show man of this city, and was formerly the owner of the "American," 5th street and Broadway. The price of admission has been reduced from ten to five cents.

A special feature was put on at the "College" this week, namely, "The Violin Makers of Nuremburg." The Solax Company is to be congratulated on the fine work done on this film.

Among the many good ones given us by the Sales Company this week were "The Temptress," which is a fine Great Northern drama; Rex's "Angels Unaware," was pleasing, and "Little Boy Blue," by Powers, is the kind that makes you think.

PHIL WHITMAN.

Iowa City, Ia.—W. H. Englert, owner of the Bijou Theatre, has approved plans for the erection of a new $55,000 theatre which he will erect in the spring.

Modesto, Cal.—W. R. Mensinger will erect a two-story theatre and office building at Tenth and I Streets at a cost of $40,000.

Townsend, Mont.—W. F. Safely has decided to erect a moving picture theatre on West Broadway.

"Through Flaming Gates"

REX MARION LEONARD SUNDAY RELEASE, MARCH 3d, will make you as rich as he is!

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THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Cincinnati, O., Feb. 10, 1912.

Editor Moving Picture News:

Dear Sir:—A State Convention has been called to meet in Parkersburg, W. Va., on Wednesday, February 28, 1912. The committee in charge is P. W. Barett, Star Theatre, and F. L. Harris, Bijou Theatre, headquarters, Blannerhasset Hotel. A musical entertainment, vaudeville and a banquet will be given at night to the motion picture exhibitors. The meeting will be called to order at ten o'clock at the hall provided. Matters pertaining directly to your business will come before this meeting and you are not only invited to attend but urged to do so, as the time has come for organization.

Ohio, Indiana, Illinois, Michigan, Pennsylvania, Wisconsin, Alabama, Minnesota and other states are already organized. The national organization is doing great work for the exhibitors.

This meeting and organization is for motion picture **exhibitors** only and not for **film men** or **manufacturers.** All of those owning a theatre or part of a theatre will be taken into the organization. In other words, this organization is for motion picture exhibitors only.

Please communicate with as many exhibitors as you can throughout your state and invite them to this meeting. A state president, first vice-president, second vice-president, secretary and treasurer are to be elected at this meeting, also a legislative committee, insurance committee, committee on arbitration, grievance committee and a state censor board will also be elected.

Please advise me at your earliest convenience if you can attend, as we will have to know about how many will attend in order to perfect arrangements. Enclosed please find constitution and by-laws of our Ohio State League.

Very truly yours,

M. A. NEFF,
Pres. M. P. E. L. of America.

LEAGUE NOTES FROM INDIANAPOLIS

The second meeting of the Indiana Motion Picture Exhibitors' League took place at Indianapolis, Dennison Hotel, Tuesday, February 6, 1912.

The convention was called to order at 10 o'clock by President Dickson. Roll call showed ninety-two members in good standing, representing about one hundred and forty-five theatres.

The greater part of the morning and afternoon session was taken up with discussions on matters pertaining to the welfare of the League and the moving picture business as a whole.

Mr. Deitz, of the Indianapolis Board of Censure, appeared before the meeting and proved to be the friend of the motion picture exhibitors. He told how ministers, representative citizens, had condemned the motion picture shows, and when he investigated it—the real red meat of the situation—the principal objection seemed to be because the price of admission was cheap. Mr. Deitz complimented the Indianapolis theatres on their loyalty and their disposition to obey the laws, as an instance, quoted, that in one day every theatre in Indianapolis went to a lighted house on request of the Board of Censure. His address was followed by the National President, M. A. Neff. His address was a most earnest appeal for the exhibitors to unite, for the exhibitors to uplift the motion picture business, as only in that way is the safety and the prosperity of the individual assured. He also quoted many instances, as how the league had already been a power although it is practically as yet in its infancy; and what a tremendous force the league will be when, by the use of twenty thousand picture screens, talking to millions of people every day, the whole public thought can be focused and influenced. Mr. Neff was of great assistance in keeping the league in the right channel and by his advice, and experience that some of the older states in the league had had, gave invaluable information to the members.

State Factory Inspector Walsh talked to the members about what may be expected in the future along the line of drastic laws that might injure the exhibitors' cause, and appealed to the members to be in a position to frame whatever laws are to be passed, and counsel with the inspection bureau, so that these measures will be wise and just. Mr. Walsh received the thanks of the convention for his very kind talk.

Mr. Robert Lieber, of the General Film Company, was very happy in an address which, while it did not follow the text given him, was along a broad line, full of interest and encouragement. Mr. Lieber is a big man with a big heart and a big mind, and enjoys a host of friends among the exhibitors.

The Central Film Exchange was represented by Mr. Schraeder, who made a very creditable talk. After this, the meeting developed into a heart to heart talk among the exhibitors present, in which everybody talked "business" and exchanged ideas.

A convention of this kind is of more particular value to the exhibitors because of the opportunities to talk business with each other than any other feature; as it is by getting together and comparing notes that the exhibitor is able to judge what is to the best interests of his case.

The evening session was a purely business one, in which the convention went into secret executive work and splendid plans were made out for future development. A resolution was adopted that the convention meet in Ft. Wayne in six weeks. It is the purpose of the organization to meet in different districts until the membership is boosted so that every exhibitor in Indiana will be a member or be in sympathy with the movement. Another resolution was passed that every exhibitor use the utmost precaution in safeguarding the life and property of his patrons and keep his theatre in such repair as to keep the approval of the public.

Another resolution was passed, that whereas the motion picture exhibitors meet on the 28, resolved that the convention of Indianapolis send greetings, congratulations on the progressiveness and activity of the West Virginia Exhibitors and that we extend our assistance and friendship.

Another resolution was as follows: Move that it be the consensus of the meeting that wher any film exchange is furnishing service to any other than legitimate exhibitors, such as the conditions reported at New Castle, Muncie, and elsewhere, be informed that such service is unfair and if not withdrawn, the support of the members of this organization shall be transferred elsewhere.

Move that the secretary write to all the exhibitors and take up the conflicting conditions and adjust same.

The session closed with a banquet at 10 o'clock, which lasted until midnight, and was under the direction of Secretary Bembusch, who acted as toastmaster.

The banquet was a very happy affair, full of stories and fun, and the convention adjourned to meet in Ft. Wayne, March 19th.

A large number of Indiana exhibitors will attend the Ohio State Convention, to be held at Dayton, Ohio, March 26th and 27th.

F. J. REMBUSCH.

CLEVELAND, O., February 8th, 1912.

Editor MOVING PICTURE NEWS:

Dear Sir: On March 26th and 27th the Ohio State Convention of the Motion Picture Exhibitors League of America will hold at Dayton, Ohio, at the National Cash Register Hall.

The Board of Trade is co-operating with the Exhibitors. Prominent men will address the meeting, a trip through the works of the cash register company will be made, and a big time in general is expected. It is the opinion of the writer that good material for a moving picture film will be at hand and will ask you through your valuable publication to extend an invitation to the manufacturers.

Very truly yours,

L. H. WILK.
Sec'y Cleveland L. No. 1.

Our next State meeting will be held in Dayton, Ohio, March 26th and 27th, at the National Cash Register Works' big new hall, which is now being decorated and painted for the occasion.

The first day will be for the purpose of getting acquainted and having a good old-fashioned time. Every exhibitor in Ohio is invited to attend. We believe if they come to Dayton they will be only too glad to join our league.

I went to Dayton and conferred with B. O. Weaver, Lyceum Theatre, and Mr. Clem Kerr. They are co-operating with the Board of Trade and the National Cash Register Works, who are interested in our convention. This will be the biggest meeting ever held by our league.

The first day's program: Meet at the big picture theatre at the Cash Register Works at ten a.m. Senator Foraker, counsel for the Motion Picture Exhibitors' League of America, is invited to address us. Congressman Cox, of Dayton; the Mayor of Dayton, and the State Attorney for the League, J. J. Lentz, of Columbus, Ohio, have also been invited to deliver us an address.

A trip will be taken through the Cash Register Works. Kinama-color picture will be shown in the afternoon and a big high-class vaudeville show will be given in the evening and a musical entertainment. Every thing will be absolutely free. On the 27th the members of the league will meet for business and will get right down to work, beginning at ten o'clock. There are many things to be discussed and adjusted. At night, a royal banquet will be furnished and splendid music that will make all feel glad that they are members of our league. Bring your wife with you; a plate will be reserved for her; many ladies will attend.

Please advise me if you will attend, as I must know in order to make arrangements. We are depending on you to secure one new member to our league. Please do not disappoint us. Send in the names of every exhibitor you know of, that does not belong to the league. I want to write to them. You are authorized to invite all exhibitors that you know.

If you have not paid your dues please do so. Send them to Max Stearn, treasurer, Exhibit Theatre, Columbus, Ohio. Your dues are fifty cents per month, beginning the first day of last May, 1910 or since you have become a member. A motion picture of the exhibitors will be taken—you should be in it, so when you receive this picture to run at your own theatre it will make you three or four times as much money as it will cost you to attend the convention. Five sets of slides are now being made at the Cash Register Works, at Dayton, which will be sent to you, if you advise me in time—"first come, first served," so if you want the slides write at once. A new membership card will be issued at Dayton. Send me the number of the card you now hold so I can have a new one made out for you. You will also get the big card to hang in front of your theatre.

Fraternally yours,

M. A. NEFF.

WEDDING BELLS

C. Lang Cobb, Jr., and Agnes V. Egan were joined together as man and wife on the 5th inst. Both these good folk are well known to the film industry.

Mr. Cobb was several years with the Edison and Vitagraph Companies in various capacities and as such was exceedingly useful to them. He then became the assistant to the president of the Penn Motion Picture Company, of Philadelphia. Leaving this company he became special representative and associate organizer of the Associated Motion Picture Company, which position he resigned on

MR. C. LANG COBB

September 7, 1911, to undertake the organization of the Consolidated Motion Picture Supplies Co., of which he is now general manager.

Agnes V. Egan is known as the pioneer lady exchange proprietor. She opened and ran the Joslyn Exchange as its president. She left this exchange to join the P. A. Powers at the Sales Company office when they presented Buffalo Bill pictures, then associated with Frank Winch in writing the life story of Buffalo Bill and Pawnee Bill. After leaving the Powers Company she became assistant to Adam Kessel, Jr., who was then President of the Reliance Company. From here she associated herself with the Morgan Lithograph Company, where she was offered the position of Secretary to Dr. Frederick A. Cook, of North Pole fame, helping him to write the stories of his adventures. After this she became Secretary to B. F. Clements of the National Film Distributing Company, in which she traveled over 5,000 miles showing the National program. Leaving the National she came as Secre-

MRS. C. LANG COBB

tary to R. Prieur, representing the Lux Company in Los Angeles and was about to go to France with the Lux Company when she was lassoed by Cobb in the old Western style so that he might have a helpmeet to assist him in his enterprises.

We wish them all the blessing that Allah can confer, and all the happiness due to them.

MANUFACTURERS' SYNOPSES of FILMS

UNDER HER WING

Rex Release, February 22

You who read this can stop to think, after you lay aside this synopsis, of many times plus a few more when noble women have made brave sacrifices for unworthy men; perhaps love was the reason and the cause, as well as the cost; perhaps self and selfishness were forgotten to save a sweetheart or a husband, but more rarely it is for a sinning or worthless brother. 'Tis a tale of courage and cowardice, of confidence and treachery, of sacrifice and sorrow, of deception and truth, and the Final Right of Things.

Marion Leonard sees her irresponsible brother's family suffer and want because of his shiftlessness—sees and sorrows. Determined to force her brother to realize and perform his duty toward his family, she obtains a position for him at the office where she is a trusted and confidential cashier.

But vice is vice and crime is crime, and the human hearts which they infest forget honor and gratitude and reason and right. One day the safe is open; Marion is in an adjoining room; the call of the serpent is too strong for ears eager to hear and heed, and Bob falls. The grim ghost of crime enters his heart, forces his fingers to enter the safe, to enter the heart of the girl and slaughter some of its brother-love and human-love, while its leering visage mocks at her truth and trust.

The girl returns. The missing money and the absent brother tell their sordid, familiar tale. She understands, and rushes from the office.

She enters the home, confronts the sinner, demands the money. Reluctantly, sullenly, he hands it to her. . . . Her employer, in the meantime, had entered the office, observed the open safe, the missing money, the vanished cashier, and started straightway for her home. . . . He enters to see her with the money in her hands.

Then it is that it comes to her. Like lightning, the thought takes form, and her course is decided upon. She looks upon her brother's children, wee tots, knowing not the lures of the world and the weakness of its men. She closes her eyes, shuts out the world and its sights and sounds and visions and victories, and still she sees them—sees only two little figures, crying for bread and crying in vain, two little innocent figures with the shadow of disgrace casting itself before their souls through all the years of to-morrow; in her ears ring the din of sin and the clamor of the innocents who must bear its burden—and she confesses her guilt of the theft.

But there is a higher justice! A man's watch-fob is found near the safe. The clue is followed and leads to Bob. Marion, despite her protests that she alone is the guilty one, is liberated. Bob pays the penalty for his own transgression. And the noble girl takes the little wife and the two tots "under her wing," to be for them a more reliant breadwinner than ever their father was.

THE END OF THE CIRCLE

Rex Release, February 25

This world is one of contradictions. The earth is an enigma. The entire mundane plane and plan are an idiosyncrasy—to mortals. Doubtless the Author has a plan for his work, but our eyes can't see very much of the Beyond until they close on the Here. It's like a Henry James novel on a large scale—no one understands it. But the purpose exists, and guided by a mystic suggestion we follow it.

Discouraged and disheartened with her uncompromising poverty and the narrow prospects for improving the bleak conditions, she goes away—with another. It was hard to leave the little tot and the husband vainly struggling against the relentless tide of invincible circumstance, but when the soldier loses hope and heart on the futile battlefield he forgets duty and devotion, and remembers only despair.

In the lonesome night the child prays for the mother-woman, and across the dreary waste of desert life she hears the call—and heeds. The telepathic tie that binds the child's mind to her own transmits the whispered, wistful message, and the mother-heart conquers. The nebulous shadow of night and blight departs; the darksome delusion is vanquished; the withered hope buds and blooms anew, and she takes the narrow path back to those to whom her life is consecrated.

So it might have been written a million years ago, to be called by blind men Destiny.

THE LAND BARON OF SAN TEE

American Release, February 26

The great suffering that comes from individual control of the necessities of life is aptly illustrated in this "American" picture. The wealthy land baron orders the water supply shut off and an armed guard is stationed to protect the dam. In the resulting water famine the population seek the dam to be driven away by the baron's guard.

The baron's foreman, Jim Mallory, is in love with Clara Blair, the daughter of a poor old widow, and plans to take advantage of her helplessness. When their water supply gives out, Clara seeks the dam to find many others waiting, while a vigilant guard warns them away from the premises. She hurries to the baron and tells him of her sick mother but is refused even a canteen of the precious fluid. She returns home in despair, when Jim Mallory follows her and offers her a canteen of water for a kiss. She indignantly refuses and hurries to her mother, but the sight of her mother suffering forces her back to accept the foreman's offer. He hurries away, believing that he now has her in his power and can enforce any demand. A stranger comes to San Tee and stops at the home of the widow. He asks Clara for water and is told of the famine and the baron's heartless treatment of the people. He determines to help himself at the dam, but first goes to see the baron, to meet with refusal. He goes to the dam and fills his canteen; is fired upon by the guard and, in returning their fire, seriously wounds one of them. The baron is sent for and he hurries on the trail of the stranger, seeking vengeance.

Lurking in the undergrowth, the stranger awaits his coming and cap-

tures him. He ties him to a tree and hurries to the widow's home for salt.

The foreman is there and forcing his unwelcome attentions on the helpless girl. She screams for help and the stranger arrives in time to grapple with her assailant and turns him over to two of the men who arrive, and they force him out of the country.

Returning to his captive, the stranger proceeds to feed him salt, and soon he is suffering the same torment he has meted out to the public. He begs for water, only to watch the young man refresh himself from his canteen. Unable to stand the torment longer the baron agrees to lift the famine if the young man will give him a drink. The stranger forces him to go to the dam and make his announcement and call off his guard. The population are wild with joy, and Clara takes the stranger home to introduce him to her mother. And it is rumored that he stayed in San Tee to force the baron to remain true to his promise and also to become better acquainted with Clara Blair.

AN ASSISTED ELOPEMENT

American Release, February 29

Bessie Smith loved Jack Collins, a young machinist, but because Bert Bruce, a rising young attorney, showed her attention, her mother frowned on Jack and urged Bessie to welcome Bruce's attentions.

When Jack called to see Bessie, the mother let him understand plainly that his suit was objectionable, but to the attorney she was graciousness itself. When young people love, opposition usually has the effect of hurrying matters along and Jack secured a marriage license, managed to see Bessie and perfect plans for elopement.

Trivial events sometimes have a great bearing on people's lives. Wrapped in his dream of coming happiness, Jack received a call to repair an automobile that had turned turtle in the outskirts of a neighboring town. It so happened that in this village an epidemic of burglaries had taken place and the constable was on the lookout for suspicious characters and when Jack pedaled into La Mesa on his bicycle the constable saw the kit of tools he carried and held him up. Opening the bag he found it full of tools and decided that Jack was the much sought for burglar.

Jack was haled before the local justice of the peace and the justice was inclined to believe with the constable that Jack was a burglar with his kit of tools. He was placed in jail and, while he knew that he would be able to prove his innocence eventually, he was considerably worried at the thought of not being able to meet Bessie that evening and marry her according to their plan. In despair, it suddenly occurred to him that his rival, Bert Bruce, could identify him and he accordingly induced the constable to ride over to the attorney's office and ask him to come and identify him.

The constable easily located the

COMING

Billy Quirk is the highest salaried comedian in the film business. He is backed up by an all-star aggregation, which includes Darwin Karr and Lee Beggs. This "big" comedy triumvirate appear in nearly all of the Solax comedies. They are a laugh monopoly. See them.

Our dramatic combination is just as good. Mace Greenleaf and Blanche Cornwall are "real" stars.

Below is the last three-a-week program. The Sunday release will be discontinued so that all of our money and our efforts in the future can be concentrated in perfecting our two a-week. This is done at a sacrifice in the interest of exchangemen and exhibitors and the public generally.

Scene from "BLIGHTED LIVES"

RELEASED SUNDAY, FEBRUARY 25th

HIS LORDSHIP'S WHITE FEATHER

A nobleman develops a yellow streak when up against the real dangers of the West. His cowardice loses him a sweetheart. One of nature's noblemen shows his true mettle and wins a bride.

RELEASED WEDNESDAY, FEBRUARY 28th

ALGIE, THE MINER

A Billy Quirk comedy. Algie is a "sissy boy" who has as much backbone as a jelly fish. When Algie falls in love and finds that his sweetheart objects to his "personality" he goes West and after several ludicrous experiences and hard struggles, he becomes a "man." A comedy with strong character portrayals.

RELEASED FRIDAY, MARCH 1st

BLIGHTED LIVES

Charles, a young man in difficulties, appeals to his friend for assistance. His friend, who is his rival, trumps up a plan which sends Charles to the penitentiary. Conscience works havoc with his friend's mind. Although he tries to expiate his offence, his life as well as Charles' is blighted.

Solax Company

CONGRESS AVENUE FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Solax

young attorney and told him Jack was in jail for burglary and that Jack wanted him to come and identify him as an honest mechanic.

But when Bert heard that it was his rival, Jack, in such a predicament he swore he did not know him and that doubtless the constable had captured a desperate criminal.

He knew that Jack would have trouble in proving his innocence without assistance and planned to have a good time with Bessie while Jack was in jail.

Meanwhile, Bessie was waiting for Jack to come and keep his appointment while the constable, returning to the jail, upbraided Jack for sending him on a fool's errand.

Bruce then got out his automobile and called on Bessie and her mother, asking them to go for a ride. Mrs. Smith was delighted, but Bessie, waiting for Jack to elope with her, refused to go along. But her mother was insistent and poor Bessie was forced to go, much against her will, to make one of the party. Riding through the streets of La Mesa, Bruce speeded up his car beyond the limit and took no notice of the constable, who fired his pistol in the air as a signal for another constable farther down the street to stop the car. It happened that this second constable was the one who had arrested Jack; hence the auto party was much surprised to enter the courtroom while Jack was having his preliminary hearing. Of course, Bessie promptly set his honor right as to Jack's innocence. Jack, striking while the iron was hot, called on his honor to immediately marry him and Bessie, holding the unwilling rival for witness.

Jack gave his last bill to the constable to bring Bert to identify him, so he borrowed his marriage fee from the disgruntled attorney. Meanwhile, Mrs. Smith is wondering at the cause of delay. She is enlightened. Having paid his fine for speeding he is compelled to take the newly-wedded pair home in his automobile.

HIS LORDSHIP'S WHITE FEATHER

Solax Release, February 25

A nobleman, interested in art, comes to America to study the natural beauty of our country. His friends here introduce him to a Western ranch owner and soon the nobleman goes West.

The noble artist falls in love, naturally, with the beautiful daughter of the ranchman and she reciprocates his affection. The foreman of the ranch is a rival for the girl's heart.

Soon difficulties arise on the ranch.

THE WORLD'S GREATEST STUDIOS
Paris, France ECLAIR FILM CO. Fort Lee N. J.
BRANCHES THROUGHOUT THE EARTH

DEMAND 3 IMPS EVERY WEEK

BIG NEWS FROM THE IMP!

First California Release!

On THURSDAY, Feb. 29th, the Imp will release the first picture from its California stock company. It is glorious! Plot, staging, acting and clear, delicate photography will delight you. The scenes are laid near the famous old San Gabriel Mission built in 1771. Use every effort at your command to get this winner. The title is

"ROSE OF CALIFORNIA"
(*Copyright* 1912.)

DEMAND 3 IMPS EVERY WEEK

First Prize Winner In Imp's Big Contest Released Soon!

On SATURDAY, March 2nd, the Imp will release the comedy which won the capital prize in its recent tremendously successful contest. It was written by Miss Louise Carter of New York. ADVERTISE IT as the "first prize winner." Advertise it in advance. It is one of the richest comedies in years. The title is

"THE RIGHT CLUE"
(*Copyright* 1912.)

On the same reel you get a splendid comedy of a totally different nature entitled "BEAT AT HIS OWN GAME." Be sure you get this reel!

DEMAND 3 IMPS EVERY WEEK

Another Great Imp-Baggot Film!

On MONDAY, Feb. 26th, the Imp will release a film which ought to be a special feature, but which is a regular release. King Baggot and Miss Vivian Prescott (the latter making her first appearance in an Imp drama) will give you the treat of your life. This film is entitled

"THE IMMIGRANT'S VIOLIN"
(*Copyright* 1912.)

IMP FILMS COMPANY

IMP FILMS COMPANY.
102 West 101st Street, New York.
Carl Laemmle, President.

Watch For Sensations In "THE IMPLET"

There is a joint outbreak of desperadoes and horse-thieves. They threaten the lives of the ranchman and his family. In the course of the struggle, in which the desperadoes are worsted, the nobleman escapes without an attempt to help to defend the home and family of his host.

Thus showing his true mettle, the girl repudiates him and permits a real nobleman of the plains to lead her to the altar.

ALGIE, THE MINER

Solax Release, February 28

Algie is in love with Clarice Jackson, but Clarice's father will have none of him. To a real man Algie is unendurable. His "sissy" manner makes him look like a jellyfish, or a milk and water baby of the "touch-me-not-ain't-you-rough" variety. Algie cajoles and is persistent, so in order to be rid of him Mr. Jackson advises Algie that he may have his daughter provided he goes out West for a year and "makes good."

Algie thinks well of the proposition. After many unnecessary preparations he departs. His arrival out West among the rough and ready cowboys gives these hearty men of the plains many hours of amusement. Algie is soon tied down to a job and is bunked with one of the toughest specimens of the ranch. His constant association with this man brings him in touch with many hard places and rough experiences. These hard knocks change Algie completely.

After a year expires, Algie comes East, a wealthy miner, and to the staggering astonishment of all, asks for the hand of Clarice. He emphasizes his claims with a big six-shooter.

BLIGHTED LIVES

Solax Release, March 1

Charles Kingley and George Barr are both in love with Edith Marsden. Edith is partial to Charles. Soon after Charles has proposed to Edith, he finds himself financially embarrassed. At this time his mother's plea for financial assistance increases his embarrassment. As a last hope, after applying to many others for loans, Charles applies to George Barr, his friend, the district attorney.

Barr, not having forgiven Kingley for his success with Edith, decides to ruin his career. Barr sends Kingley a check and when Kingley attempts to cash it, he is held for forgery. Circumstantial evidence is against Charles and he is convicted of forgery.

Conscience, in the meanwhile, plays havoc with Barr. He lives in constant terror of visions and nightmares. Finally, in order to expiate his crime, he goes out and traces Charles' mother and offers her his assistance. He meets Edith at Mrs. Kingley's home and she, seeing the man's softness of spirit and not knowing his offence against her lover, accepts his offer of marriage.

Years later Charles is pardoned. He sets out to avenge himself on the wrecker of his career. He then learns of all that Barr has done for his mother. He leaves Edith's photograph near their home with the inscription, "I forgive you and him."

Some days later on their way out Edith and Mr. Barr find the photograph. Edith understands the significance and turns away from her husband with hate and repudiation. So lives are blighted.

THOSE MARRIED MEN

Great Northern Release, February 24

Three married men make up their minds to enjoy themselves and with the connivance of a butler absent themselves from their respective wives on various causes. One has a business call, another a headache and the last goes to fetch the shrimps, leaving the women folk to be entertained by the local cleric whose intellect evidently does not aspire higher than pinochle and "patience." The three hubbies meet at a pre-arranged place and then proceed to a neighboring fair. Here they enjoy themselves to the full with the various amusements, and with the liquor they consume soon become quite jovial. Meanwhile their wives wonder at their prolonged absence, go in search of the one with the headache, and discover where the others have gone. They ultimately run the men to earth, but instead of showing themselves, steal the basket of the one sent for the shrimps and then return home. Later the trio make their appearance and congratulate themselves on not having been found out until the shrimps are asked for. The one sent to buy them enters into a long harangue about all having been sold out, until his wife produces his basket. Their subterfuge is discovered, and they are last seen being led off to their own rooms by their ears.

THE GUILTY BABY

Thanhouser Release, February 27

The society woman believed that the workingman was the thief, and the case of circumstantial evidence was sufficient to make the police agree with her.

The workingman was repairing a leak in the pipes in the bathroom that opened off her boudoir. The woman entered her room, and in taking off her veil snapped the catch of her necklace. She was about to fix it when her baby entered the room, and she dropped the jewels on her dresser to play with the baby for a moment, and give the child a box of candy. Then she crossed to her desk telephone, turned when the nurse entered to take the child out, and could swear later that the nurse was not near the dresser. A few moments later she turned around in time to see the workingman dash across the room and out. She walked over to the dresser and her necklace was gone.

That was the story she told the police and it was absolutely true in every detail. The workingman was arrested and denied his guilt. He explained his hasty departure by saying that he had a sick wife and that when he left home he told his little girl where he would be during the day and to summon him if her mother grew worse. From the window he saw his daughter in the street, and fearing the worst had rushed out.

Like the statement of the woman, his story was absolutely true. But she was believed, while he was cast into a cell.

The daughter of the prisoner found the thief when the police were all at fault. It was the baby, and the little girl proved it. Still, as the culprit

RELIANCE FILMS

WEDNESDAY, FEB. 28th, 1912.

BEDELIA AND THE SUFFRAGETTE

ANOTHER BEDELIA COMEDY!

A roar of laughter in every foot. What's more it is equally funny to man, woman or child. You simply can't afford to miss this opportunity of giving your patrons the funniest comedy of the year.

The same reel contains views of

ST. AUGUSTINE, FLA.

The oldest city on the continent.

SATURDAY, MARCH 2d, 1912.

THE DUEL

One of those star cast Reliance dramas—full of sensational scenes and situations. The kind that makes 'em grip the seats. Get it! That's all!

RELIANCE.

Carlton Motion Picture Laboratories

540 WEST 21st STREET, NEW YORK

really didn't know what she was doing and was too small to even spank, she escaped punishment. The case, however, taught the mother that sometimes even the clearest of circumstantial evidence is faulty.

THE ARAB'S BRIDE

Thanhouser Release, March 1

A wealthy Moor had one treasure he failed to prize at its real value, his beautiful daughter. To him she was simply a woman, a source of expense while a child, and a treasure only if a rich suitor came along to whom she could practically be sold.

In course of time the rich man did appear, and was enthusiastically greeted by the father. The daughter, however, had the temerity to say that she did not love the man. In fact her heart had been won by another, a young Arab sheik she had seen while in the market place. She knew little about him, but was convinced that he was far more worthy than the suitor her father had selected. The father was obdurate, however. He did not deign to argue with the girl, simply commanded her to prepare for the ceremony, and with sighs and tears she did so.

The girl had a faithful attendant, homely, but quick-witted and resourceful. The attendant proposed a plan which she thought had merit, for it could make three persons happy. And affairs came out as she had predicted.

The father was happy because he got the money that had been promised him; the daughter and the sheik were pleased because they married, and the attendant was satisfied, for she won a rich husband, although having neither cash nor beauty. The only unhappy person was the rich suitor, but then he was wealthy, and riches bring their own consolation.

Put This In Your Program

THE GUARDIAN ANGEL

TUESDAY, FEBRUARY 27th

A story sure to prove lasting in the minds of all who see this beautiful Production.

GETTING DAD MARRIED

THURSDAY, FEBRUARY 29th

A film which will further establish ECLAIR'S Reputation for producing original Comedy.

THE INTERRUPTED TELEGRAM

AND

PRAGUE, THE BEAUTIFUL

SUNDAY, MARCH 3rd

An Appealing Drama, together with a highly interesting educational subject.

NEXT WEEK

March 5th—"A CHILD'S PLEA." A Drama.
March 7th—"NO WEDDING BELLS FOR ME." A Rip-roaring Farce.
March 10th—"ALCOHOL" or "THE POISON OF HUMANITY." An impressive Temperance Production in two parts. A Revelation, startling, compelling and lasting in effect.

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THE ROBBERY AT THE RAILROAD STATION

Champion Release, February 26

Sherlocko and Watso, the world-famous detectives, are quietly ensconced in their office when suddenly there bursts in on their cogitations a railroad official. He is evidently in great distress, and we soon discover its cause. He has met with a loss—a daring robbery has occurred at his station. It is no less than the loss of his lantern. Giving every assurance to the agitated owner of the stolen lantern, the keen-minded sleuths set forth on the trail.

An investigation is made at the station with the aid of the magnifying glass in the minutest detail, when finally his most ingenious methods unfold the clue. They follow it up, and at last—but hold! Let's anticipate. Seated at a table, is a man quietly reading by the light of a lantern. This man is Pecko, and he it is who has caused this terrible upset in the station agent's affairs. But why? His answer to Sherlocko is, he wanted to read by a borrowed light. The sleuths, however, recover the "glim" from him, leaving him his bit of candle, with the fair warning to never again tamper with his neighbor's goods. On the same reel is

A HIGHER POWER

The story deals with the coming of Ruth Claire to the village of Quarryville. At the station she is met and befriended by the young foreman of the quarry. Six months later, we find these two engaged. A sister of the young quarryman calls on a visit, and near the office is insulted by a drunken Mexican. The brother interferes in manly fashion, and an exciting scrap ensues. The young foreman triumphs and the Mexican retires, vowing vengeance.

Later on the wretch attempts to gain an entrance to the home of the foreman's fiancée. The girl battles bravely with him, and at one point douses him with a kettle of boiling water. The foreman's sister dashes off to the quarry and informs her brother and others of the impending danger. The Mexican has at last gained an entrance and forces his way to her room, with the scornful words, "No power on earth can save you now." Outside a storm was raging. The lightning flashed, and that flash struck death to the villain. When the foreman arrived on the scene, it was to discover his sweet bride unharmed.

WRONGLY ACCUSED

Champion Release, February 28

William Johnson is a wealthy widower with an only daughter, Alice. He has also a housekeeper in the person of Mrs. Commons, a

lady of former position, but now in reduced circumstances. Mrs. Commons has a boy, Arthur, a splendid fellow, who is in love with the daughter of his mother's employer. A party is given in honor of the eighteenth birthday of Miss Johnson, and Arthur attends the affair with his little sister. Many costly presents are tendered Miss Johnson; among these is a beautiful pearl necklace.

When the party is over and the guests are gone, it is discovered that the necklace has disappeared. It is then distinctly remembered that Arthur Commons was the last to handle the necklace. The upshot of it is that Arthur is accused of being the thief. It is a terrible accusation, and as we witness it, we feel that it couldn't be otherwise. And yet we know that he is innocent, because he carried home his little sister. That little sister had placed the necklace around the neck of her doll, so you see he was innocent.

The clarifying of the situation comes about through the young girl, Alice, who inadvertently discovers the missing necklace adorning the neck of the little girl's doll. The humiliation of the old man over the discovery of the injustice done the younger one is well worth witnessing, and the happiness that comes to all makes a worthy finish and a splendid climax.

NEW BUSINESS

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A TANGLED COURTSHIP

Powers Release, February 27

A story of complications arising from the interest taken by a young man and his wife in the welfare of their respective proteges.

Bob Hill has a college friend, Ned Langdon, who is laid up with a broken leg, the result of a football game. Mae Hill, the wife, has a dear friend, Irene Bryce, who is sick and confined to her bed. Through the instrumentality of the married couple, the two invalids, who have never met, are drawn into a correspondence with each other. Neither Bob nor Mae know of the other's interest in the correspondence.

When the young people recover their health it is but natural that they should desire a better acquaintance, and a time, place and manner of meeting is arranged. At the last moment, however, both Ned's and Irene's courage fails them and, in order to prevent the courtship from falling through, Bob and Mae take the places of the lovers and meet at the appointed spot. Then something happens. Each accuses the other of unfaithfulness, and both rush back and denounce their friends for their apparent duplicity. The four finally get together, explanations are forthcoming and all ends as it should.

THE PATH OF GENIUS

Powers Release, March 2

The old composer vainly sought for public recognition for years, his sole inspiration being his daughter, who urged him ever onward. He finally composes what he considers his masterpiece, a symphony, and takes it from one music publisher to another, but not one of them will grant him an audience. As he leaves the last place, overcome by disappointment, his hopes blighted, he drops his manuscript on the floor. One of the partners of the concern observes the music and picking it up, glances over it and hums it. Becoming interested, he sits at the piano and plays it through and, realizing its remarkable merit, he seeks the old musician and expresses his admiration for the symphony. The daughter is delighted over the young man's complimentary criticism upon the work and learning that he is, also, the director of a noted orchestra, she urges her father to allow the director to announce the music as his own composition and have his orchestra play it at the next concert. The old composer has been cheated so often that he hesitates about accepting such a proposition, but his daughter and the young musician finally prevail upon him.

The eventful night arrives. The young director has the old composer lead the orchestra, the symphony is played and the audience is thrilled by the wonderful music. During the ovation which ensues, the young director is called before the audience as the author. He goes out, but he leads by the hand the old musician whom he introduces as the man to whom all the honor is due. The old composer thus becomes famous overnight, while the young director receives as his reward the hand of the composer's daughter.

St. Patrick's Day is to be celebrated by the Powers Motion Picture Company by the release of a well-known Irish drama, which is now in course of production. This feature film is to be released four days after the two-reel picture play presenting Mildred Holland in "The Power Behind the Throne."

All lovers of the true Irish drama will, no doubt, look forward with the most pleasurable anticipations to the presentation of this film which is being produced with that careful attention to detail which always marks the work of the Powers Company. This company has also other good things in store, the announcement of which will be made later on.

THE GUARDIAN ANGEL

Eclair Release, February 27

The Guardian Angel in this great drama of today proves to be a sweet-faced child who intervenes at just the critical moment to save a young wife from her thoughtless folly, and a fond husband from treading the downward path.

No prettier scene could be imagined than that enacted by the trio when father and mother are again brought together through a

child's influence. Not an exaggeration, but a true-to-life, instructive, meritable production.

GETTING DAD MARRIED

Eclair Release, February 29

Ellen's mother is dead and she becomes Dad's housekeeper. She wants to marry Harry and succeeds in obtaining Dad's consent by promising to stay with him until he secures another housekeeper.

Applicants are tried but they fail to please Dad and Ellen has about given up hope when she conceives the idea of getting Dad married, so with Harry's help they advertise for a wife.

Out of a mass of letters they select

five and ask them to call on Dad. Among the first four to call, there's a fat widow, a deaf widow and two impossible old maids. Dad's fortitude exhausts after the fourth one has nearly kidnapped him but to the motive underlying all these visits, Dad is both ignorant and unsuspecting.

Finally the fifth one rings the bell and Dad escapes. Ellen cautiously

peeks out of the window before she asks this last one in. Dad in passing out the front way sees the one in question and he is impressed, for No. 5 is "some woman," a blonde widow, with "all the looks." Ellen admits her and Dad slips back in the house. Dad "falls" for the widow and Ellen and Harry marry. Dad gets married also, so all's well that ends well.

THE INTERRUPTED TELEGRAM

Eclair Release, March 3

George Delorme receives a telegram that his presence is indispensable at the factory. So he must leave his family though his little daughter is very sick. They will let him know, even the worst, so the mother says before he goes.

A few days have elapsed, the child is saved. Mother remembers her promise and gives a telegram to the doctor to send it to her husband: "State of loved daughter, hopeless after your departure, has suddenly become better. She will soon be cured."

The telegram is delivered to the telegraph office. In order to close her shutters the girl in charge of the P. O. goes out. A tramp, noticing she is out, goes in; he may find something there to take. Hardly has the woman transmitted the first part of the telegram, "State of loved daughter hopeless," than the tramp jumps on her and ties her up. The telegram is delivered to its address.

Mr. Delorme comes back at night to the hotel and asks whether there is a telegram for him. Yes. He takes it and reads: "State of loved daughter hopeless," and falls into the servant's arms.

He comes back home without sending word. On her bed, he beholds his daughter asleep. She hears noise and wakes up. Delorme can't believe his eyes, calls his wife who comes in quite happy. At the same moment Mr. Delorme is informed that a burglar has attempted the life of the telegraph operator and for that reason only a part of the telegram has been transmitted, and so everything is explained.

PRAGUE

Capital of Bohemia

Beautiful Prague appears in this film to us in a most realistic way. Here a train comes across the city itself, the celebrated City Hall clock made in 1490 by Master Hames is before us, we find ourselves on the Moldau, we stop at the Charles Bridge, built in 1357. Persons condemned to death were thrown into the Moldau by the executioner. A view of a young Slovak closes the film.

BOUGHT

Majestic Release, February 25

A tiny waif left adrift in a mining camp grows up to girlhood under the care of a besotted guardian—the owner of the chief saloon and gambling resort of the camp.

At the age of sixteen she finds herself exposed to continual insult by the habitues of the place and finds but little protection from her self-styled guardian.

A newcomer to the place, James Halpin, known only to the boys as a hard poker player and a quick man with a gun, comes to the girl's rescue one night when a drunken miner, flushed with liquor and success, tries to kiss the child and when rebuked buys the right to a kiss from her unprincipled guardian. Virginal by instinct, the child fights out of the miner's arms, and when again ready to clasp her, the miner finds himself looking into the barrel of Jim's gun. The bag of dust is returned and the guardian, protesting at its loss, Jim dares him to play a hand of poker for the girl—"a thousand dollars against the kid." The deal is made and the frightened, wondering child is ordered by her guardian to leave the place in the company of the man who had just won possession of her.

Her heart palpitating, fearful of she knows not what, the child finds herself alone with Jim in his rough log shack.

Realizing the child's fear of him, nnd tenderly appreciating her youth and innocence, Jim sends the girl to his sister living in Chicago with instructions to give the kid a new start in life and the best in education, culture and surroundings that the market affords.

Spurred on by the necessity of raising the wherewithal for the little girl, Jim works the next four years as never before and then a lucky strike places him independently on his feet. He hits the trail for Chicago to see what sort of a lady has been made of his kid. He arrives on New Year's Eve and just misses his sister and the girl who, under the escort of a natty young gentleman of clubs and leisure, have gone to a New Year's Eve celebration at one of the great restaurants of the city.

Jim, regardless of his rough clothes, follows them but arrives after the departure of his sister, who istaken ill and has left the party, refusing to spoil the young people's pleasure, and, leaving the girl unchaperoned, has returned to her home and the care of her maid.

After her departure the fun, which has been great enough, grows more boisterous and all over the great restaurant is seen the edifying spectacle of men, women and girls of all ages permitting themselves a license in behavior which any other evening in the year would shock them to contemplate.

The atmosphere becomes heavy with smoke and the fumes of liquor, and at the table Jim is watching so intently the young people lose all restraint, all except one, as Jim notes with pride and joy. His little kid consistently refuses the wine pressed upon her and then to Jim's rage the young fellow who had escorted her to the party, sadly under the influence of the grape, attempts to kiss the girl. The memory of a similar struggle of resistance by the girl four years back in surroundings so different surges through Jim's brain and careless of appearance he goes to them and hurls the insolent youngster across a table.

The girl, freed, recognizes Jim at once and he takes her from the place to his sister's home; there he misinterprets the girl's tears to mean that she is in love with the young fellow he has treated so unceremoniously and his big heart, full of contrition, and determined that his kid shall have everything she wants, he returns to the restaurant and quieting the young fellow's fury by the assurance that the girl is weeping her heart out at home because of the night's trouble, he takes the conscience-stricken young gentleman to the girl to plead for forgiveness and to beg her consent to be his wife. The young man finds himself promptly refused, and Jim finds the girl still in tears. His dismay is immense, his sorrow acute. He finally learns that there is only one way he can make the kid perfectly happy—he finds that the memory of the night he protected her four years before has never left her; he finds that she feels her only happiness and safety lie in the strength of his arms about her, and quite oddly Jim realizes that he has never known what happiness was before.

BLIND MAN'S BUFF

Nestor Release, February 19

Robert Morris, Superintendent of Streets, while examining some newly-finished paving work, puts on a pair of green goggles to protect his eyes from the strongly reflected light, and as he is tapping the pavement with a cane to

test it, he is mistaken for a blind man by Mildred Black, who offers her assistance to him in crossing the street.

Morris, struck by the appearance of the girl, and desiring to make her acquaintance, does not tell her that he is blind, and exchanges cards with her.

She, much impressed by Morris, solicits the help of her friend, Doctor Horton, a famous ey specialist, giving him Morris' card, and asking him to call and see what he can do for the young man.

Horton, when he calls, finds a mutual friend at Morris' house, and the three men plan to further a love affair between Mildred and Morris.

To this end, the doctor writes her that he can cure the "blind man," but wishes some suitable person to read to the patient and accompany him on walks in the park. Mildred, herself, decides to do this, and the patient is progressing famously with his courting when an accident reveals the truth to the girl.

During one of their walks in the park, a couple of toughs pick a quarrel with the supposed blind man, and are surprised when Morris tears the bandage from his eyes and proceeds to hand out a thorough and much-needed thrashing to them.

Mildred, learning thus of the deception which has been practised, leaves him and refuses to ever see him again.

Morris and his friend call in the doctor and insist that since his suggestion has caused this trouble it is up to him to straighten out the tangled love affair. The jolly doctor manages to make the girl believe that he has cured the supposed blind man, and she forgives Morris, who at once avails himself of this favorable opportunity to propose, and he is accepted, presumably leaving the true explanation of the affair to some more auspicious time.

SETTLED OUT OF COURT

Nestor Release, February 24

Silas and Mirandy are young, married and happy. They dwell "down on the farm," and life for them is as placid and as full of joyful ripples as the rivulet near the quaint old farmhouse.

Miss Bright, the new school teacher, comes to the village and makes her home with Silas and Mirandy. A case of "two's a company and three's a crowd" soon develops. Mirandy shows her displeasure quite plainly and keeps Silas busy laughing away her unfounded jealousy.

Mirandy, feeling badly slighted and much sinned against, finally leaves home intent on getting a divorce. When she finds that the family lawyer is out of town, she puts up at the hotel for the night. Silas' strenuous efforts to locate his missing wife land him at the same hotel. Here, a somewhat jolly and semi-intoxicated man, having the room between those of Silas and Mirandy, creates a big commotion, which brings out into the hall the runaway wife and the pursuing husband, who fall into each other's arms, kiss and make up. The pretty teacher, however, is obliged to take her bright personality elsewhere, and happiness is enthroned once more. On same reel is

TIGHTWAD ALMOST SAVES A DOLLAR

Why should Mrs. Tightwad pay a dollar to have the ashes carted away? Why such uncalled for waste of money? Moreover, a dollar saved is a dollar earned. Thus soliloquizes Tightwad, and prompt action follows his soliloquy. He upbraids his better half for her unseemly extravagance, dismisses the man and embarks upon his dollar-saving expedition by doing his own ash-carting. Unfortunately he selects the wrong dumping ground and is unceremoniously dragged to jail by a lynx-eyed officer of the law.

Mrs. Tightwad is apprised by phone of her lord and master's predicament, and A. Trimmer, the legal light, is called in to liberate Tightwad from his plight. Lawyer Trimmer trims his client to the tune of eighty dollars in addition to a twenty-dollar fine which Tightwad has to pay. The money loss is indeed a bitter pill for Tightwad, but the tongue lashing he receives from the Mrs. is—well, it's the unkindest cut of all. On the same reel is

GRAND CANYON, ARIZONA

Magnificent panoramic views of the Colorado River, taken from the end of Bright Angel Trail and showing the immense and indescribable grandeur of the famous canyons, Nature's wonder throughout all ages. A scenic gem of considerable worth.

ROLLICKING RED'S BIG LARK

Nestor Release, February 21

Rollicking Red is an outlaw who is being pursued by the sheriff and his posse, including Joe Curtis. The outlaw evades his pursuers by doubling back on his tracks in time to see Joe fall from his horse. The posse ride on ignorant of the accident. Red rides back to Joe, helps him on his horse, then after tying a handkerchief over his eyes, takes him to his shack. He gets Joe's promise that he will not tell what he sees, and removes the bandage from his eyes, dresses Joe's wounds, takes care of him in the shack, cooks his meals, etc., until he has recovered sufficiently to ride home. Again blindfolding him, he takes the young man within sight of his place, removes the handkerchief and points out the way to him.

Joe gets home safely, and later, when a new sheriff is wanted, Joe runs and is elected. He is greatly puffed over his election, and the compliments of his friends and sweetheart add to his vanity. One morning a man from another county brings Joe a note

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from the sheriff of another county, and a placard asking for the arrest of Rollicking Red, mentioning a large reward. Joe recognizes the picture to be his friend of the shack, and as he stealthily lifted the handkerchief from his eyes from time to time during his ride home from the shack, Joe feels sure of the way. So thinking it will be a big feather in his cap to capture Rollicking Red alone, he refuses the offered help of his men, and sets out alone toward Red's shack.

Red sees him coming, and steps around the house to observe his actions. As he knocks, Joe throws back his coat and displays his sheriff's badge. Red is then on guard. He comes forward, invites Joe inside, always carefully keeping his hand on his revolver. Joe watches Red closely, but is never able to get the drop on him. At last Joe falls asleep; Red then cautiously removes the cartridges from his gun, (Joe's gun) and as Joe sits up with a start, calmly lights his pipe. At once thinking he has caught Red unprepared, he draws his gun and commands the outlaw to throw up his hands. This is what Red wanted. He goes to Joe, covering him with his gun, and with Joe's handcuffs he handcuffs the young man and commands him to lie down until morning.

The next morning Red has breakfast ready. He gives Joe some, then pins medals on the sheriff, which Red has made during the night from tin pans, reading: "Reward for bravery," "Hero," and others of like caliber. The outlaw then brings Joe out, puts him on horse and mounts his own. He then takes Joe to the outside of the saloon, where he is sure to find the new sheriff's men. Red rides up shooting and calling to the boys that he has brought them their brave sheriff, and before the others can recover from their surprise, he turns and rides away. Joe is a general laughing stock for all; even his sweetheart and her mother, who come along, turn from him. Joe runs off to the blacksmith's to sever the handcuffs, while the men discuss electing a new sheriff.

THE IMMIGRANT'S VIOLIN

Imp Release, February 26

Lost in New York! This is a story that will go straight to the hearts of millions of immigrants who have gone through at least part of the experiences of the little Italian girl, Lora, who arrived with her mother and father and a favorite violin to start a new life in the metropolis of the new world. New York is to the young European mind a most amazing city in which to begin that life. It is the gateway; the crowded cosmopolitan gateway to El Dorado. It is the greatest aggregation of conflicting human elements, races and nationalities.

Lora and her parents were met at the pier by a friend, but on their way to their new home she becomes separated from them and is lost, stranded in the downtown section of the city. Her tears attract the attention of Mrs. Radley, a society woman, who humanely takes the girl to a police station. She is attracted to Lora, who, clinging to her benefactress, finds herself in the lady's home.

Mrs. Radley has a son, Albert, whose heart goes out to the beautiful Italian violinist.

Lora becomes a talented musician and she is invited to appear at an East Side club entertainment and here she is recognized by her poor parents. For a moment she is indifferent to them and faints at the recognition. She is taken immediately to the home of her adopted mother.

But filial duty asserts itself and the girl, recovering, decides to seek out her parents, and so, exchanging her fine clothes for her old Italian garments, she visits them, is reconciled to them and they show their happiness at having found her.

Mrs. Radley, in the meantime, has discovered the absence of her protege. Albert is distressed by the girl's disappearance, but he traces her by means of the number of the taxi which she orders.

Down in the tenement district he succeeds in finding her, the girl he loves. He offers to marry her and proffers an engagement ring which she returns to him. But he tells her that he truly loves her, in spite of her humble surroundings and origin. The protestations of Albert overcome the girl's scruples and the story ends with the engagement of the poor but beautiful Italian girl to the son of her benefactress.

King Baggot plays the part of the lover, and in the part of Lora, Vivian Prescott makes her first appearance in an Imp drama.

BEAT AT HIS OWN GAME

Imp Release, March 2

Comedy illustrative of one of the many variations which the theme of jealousy may be made to assume in everyday life is the basis of this story.

Harry Spencer is jealous of his fiancee, Pearl Brown, and Pearl is jealous of Harry, and each resolves to cure the other. Harry persuades a friend to dress up as a woman and send him (her) to commiserate with Pearl. He did it so thoroughly that Harry became alarmed at the display of affection on the part of the disguised man toward the unsuspicious girl.

After a series of cross purposes, however, the disguise of the spurious woman is accidentally revealed and he is ejected from the house. Harry

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confesses his fault and then learns that the original suspicions were unfounded and that Pearl's alleged admirer was only her cousin. On the same reel is

THE RIGHT CLUE

Mrs. Phillips sent her confidential business man a parcel of bonds to deposit in a place of safety. Mr. Forbes, the gentleman in question, was about to put them in a safe when an interruption took him from the room, and the precious papers found their way into the waste-paper basket, and, subsequently, into the waste can out of doors.

A detective being called in, discovered in the course of his investigations some cigar ash and comes to the conclusion that the man who smokes this kind of cigar must be the recipient or custodian of the lost bonds. The detective following up this clue examines the cigars smoked by a great many persons, much to their discomfiture and his own inconvenience.

Finally, he comes across a policeman smoking the identical brand of cigar and this fact leads to the discovery that the lost documents are concealed in the policeman's hat, the same being placed there by his sweetheart, the cook, who thinks the hat too large to be becoming and thus pads it out sufficiently for a good fit. And so the cigar ash proved the right clue which led to the recovery of the documents and their return to the proper owner.

The leading feature of the film is the ingenious and logical way the story is worked out. It is provocative of much laughter and abounds in amusing situations. The character of the detective is played by W. R. Daly, who gives a burlesque rendering of the part of the sleuth. Mr. Shay is the man of business who mislaid the bonds, and the parts of the policeman and the cook whom he goes to visit are humorous in the extreme.

As an example of the logical working out of the comedy plot in "The Right Clue" it will probably appeal to close students of well-constructed moving picture comedies.

THE ROSE OF CALIFORNIA

Imp Release, February 29

A picturesque story of Southern California in the early forties in which the life and sentiment of that period are preserved.

Don Enrique Carrillo, a Spanish ranchero, is living with his wife and daughter, Donna Rosa and Senora Rosa in the stately style peculiar to that time. The innovations of the new world have not yet reached there. The Mission Church, presided over by Padre de La Pena, still exists, and the family is attended by Pedro, the Mission Indian servant.

Into this picturesque life, amidst the beautiful surroundings of Southern California, there comes a young U. S. Government official from Washington, D. C.

Rosa has never seen such a type before, or if she has seen him she has retained her heart, but now she loses it to handsome George MacCurdy They promptly fall in love one with the other and despite the protest of her mother and father they hold clandestine meetings and, subsequently, are married by the good old Padre. No sooner is the marriage ceremony performed than the wrathful Don Enrique appears and attempts to stab the bridegroom. During the conflict Rosa hastens off to the priest and persuades him to intervene between the combatants.

His priestly authority is sufficient to deter Don Enrique from his murderous act.

Meanwhile, George hurries away with his bride and the two, on horseback, escape and ride away in the distance where safety lies.

The story ends with the bridegroom waving his hat at the disappointed father.

The charm of "The Rancho Rose" lies in the simplicity of the story and the wonderful beauty of the settings. The scenes in the picture were taken at the San Gabriel Mission in California. This Mission was built in the year 1771 by the Spanish Mission Fathers. The grapevine in the Mission yard shown in one of the scenes was planted by the Mission Fathers in 1775 and is still bearing fruit.

"THE COOK'S REVENGE"

Rex Release, March 1st

Jones, a jolly young bachelor, had the occasion to dismiss his cook. The lady departed in tears, mingled with indignation, and vowed an awful vengeance. Going to a printer, she got him to set up an enticing notice announcing that Mr. Jones would adopt as many children as one cared to bring to him. Poor Jimmy Jones found himself the father of a very large family in the course of a few hours, and the cook went elsewhere with a contented smile, saying "Vengeance is mine."

On the same reel—

"BILL'S MOTOR"

This film is a most decidedly clever display of the versatile talents and unprecedented daring of Bill, the Lux comedian. It deals with his alarming adventures as the owner of a motor car, and will produce a thrill unequaled in even the most exciting of dramas. After a very charming trip, in which Bill delights in many daring capers, the car comes to a dead stop. Discerning that something is wrong with the works, Bill searches for trouble with a match. Yes! He is feeling a little better now, thank you!

"BILL AND THE LIONS"

In search of something toothsome, two hungry lions escape and enter the house of Billy Lux. He endeavors to escape them, but they are hungry. Even when he hides in a suit of armor the lions still endeavor to get at him. This constitutes the first occasion on record upon which lions have shown partiality for "tinned" meat. They are prevented from "getting the distinguished William in their midst" by the arrival of their keeper.

On the same reel—

"THE SKIVVY'S GHOST"

Mr. and Mrs. Pottle lead a very quiet life until they are disturbed by rumors of ghosts. They have horrible dreams at night, that send them about in fear and trembling throughout the day. One night they go out to dine with some friends. This proves a good opportunity for Polly, their maid of all work to receive her lover, who is a trooper in the Horse Marines. The gallant soldier feels a cold shiver run down his back as footsteps are heard upon the stairs, and Polly's master and mistress come home unexpectedly. Polly hastily hides her lover by placing the cover of an armchair over him. Into this armchair Mrs. Pottle serenely pops as soon as she enters the room. The gallant soldier, beneath the cover, takes the old lady in his arms and rushes off with her. This dreaded confirmation of their grave suspicions leaves no room in the minds of Mr. Pottle and his wife to doubt that they are victims of some supernatural visitor. The soldier finally gets away in safety, but not until he has deposited his burden in a safe place and experienced many amusing adventures.

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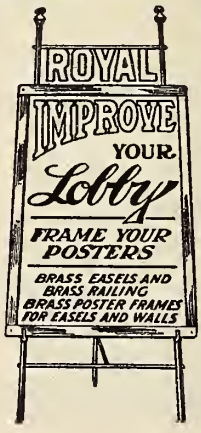

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"DURBAR IN KINEMACOLOR" TO OPEN AT NEW YORK THEATRE

Announcement is made by Klaw & Erlanger that the Kinemacolor Company of America will present their new production entitled, "The Durbar in Kinemacolor," on February 19 at the New York Theatre.

The natural color motion pictures depicts all the events of the royal visit to India and the proclamation of King-Emperor George V. at Delhi of his sovereignity of all India and the Far East, according to usage. The new color films aggregate enough to make up three splendid productions, but by elimination the best possible program has been picked out and will make up a two-hour showing, included in which will be reproduced all the words and music of each ceremony.

The events were all taken by the official Cinematographer to the Crown, Charles Urban, also the inventor of the wonderful process, and a corps of thirty expert assistants.

The "Royal Visit to Bombay" is the first of the series—there were assembled five million natives to do honor to their supreme ruler from over the seas, and the celebration there arranged exceeded in lavishness the idea which an Occidental mind can conceive. The second number is called "Preparing for Durbar," and the scenes at Delhi, where half a million tents were pitched on the broad plain, is displayed. From every part of Hindustan the chiefs and their gorgeous retinues gathered. Their splendor of apparel and weird trappings combined to make pictures kaleidoscopic in brilliancy, and yet so flickerless and perfect that one can but imagine that he is looking through a plate-glass window at the actual happening.

"The State Entry at Delhi" has never been equaled for magnificence in the history of the world, the Durbar proper, where a thousand sovereign princes paid honor to their new Grand Mogul was an exhibition of supremacy such as Alexander the Great never dreamed of.

Through the whole visit were marvelous pageants. At Calcutta hundreds of elephants were in line in a giant procession, in the forest these same great beasts bore His Majesty as he hunted the lion and tiger. Fifty thousand troops of every description were reviewed at another time —the elephant and camel corps vied with the trained lancers for "King's Own" banners, the greatest mark of honor a regiment can receive.

Reviews, state receptions, polo matches and various races followed each other in bewildering succession, and ever the glory of the East lent color and novelty to Their Majesty's programme.

Everything from their arrival in their great Empire to their departure for home has been recorded by the Kinemacolor process, and a specimen of each film will repose in the Tower of London for future generations, together with those of the Coronation, which have just passed their 500th anniversary performance at the Kinemacolor Theater on Fortieth Street.

DURBAR AT DELHI REPRODUCED

A Remarkable Historic Achievement in Kinemacolor

The most facile of pens could not do justice to the wonderful reproductions of the Durbar in Kinemacolor. We have frequently tried to figure in our minds from books, pictures and black and white kinematograph subjects what Oriental splendor means, but it has required a great stretch of imagination. It is only after a display such as that which Kinemacolor now presents that one begins to realize what the opulence of the East really is. The native princes in their shining vestments of gold and rich cloth, whose varied hues to the merest detail are brought home with the correctness to be equalled by no brush or other process; the natives in their teeming thousands with their contrasts in physiognomy and costume are brought with reality of life to our view; the buildings with their crumbling stones are pictures in sombre tones which contrast in remarkable manner with the vivid white stone modern edifices with their colored ornamentation and gilded cupolas; the sheen of the horses, the glow on the faces of the colored people, the mystic atmosphere, the gloss of the silks, the shading of the nap on the plush garments, the glitter and lustre of the remarkable jewels, the tones of the various scarlets and purples, the golden carriages and the wonderful trappings of the camels, horses and other animals make impressions on our minds which will never be effaced, and prove how false our previous notions were and how little of the reality newspaper descriptions can convey.

What surprises one besides the truthfulness of these pictures is the clearness and sharpness of every item. Remarkable positions had been apparently chosen and obtained to secure the most crucial and important features, and marvelous stereoscopic effects. The fact that important items in the foreground of the pictures were emphasized by the wonderful clear vista extending for many miles as a background, was very impressive. Kinemacolor achieved a victory at the Coronation, but this series of Durbar pictures will astound sightseers in every part of the world because of these and hundreds of other surprising features.

Another fact which strikes one is that although some of the still life pictures (if one can call them so) of native types and buildings are remarkable for their detail, yet rapid studies such as the polo match and point-to-point races are clearer and more decided than any similar black-and-white pictures ever made. The tremendous field makes it one of the most difficult pictures a black-and-white camera could contend with, and yet in Kinemacolor every detail appears sharp and distinct, thus proving the fallacy that has several times been asserted that Kinemacolor only excels with still subjects.

Kinemacolor is the last word in the art of photography, and these films have been taken under such perfect conditions, and with such unique facilities afforded the operators, that it would be impossible to improve upon them.

All the principal ceremonies, processions and pageants in Bombay, Delhi, and Calcutta are depicted in their gorgeous colors and detail, and the scenes at the Coronation Durbar at Delhi, probably one of the most epoch-making events in the history of India are shown in all the glories of Oriental pomp, magnificence and splendor. The reproduction of the colors is truly marvelous, and affords a striking example of the perfection to which this branch of the photographic art has been brought. Mr. Urban, inventor of the Kinemacolor process, who has had great experience of animated photography in all parts of the world, says the Durbar pictures are the finest he has ever taken, and far exceed the results he obtained at the Coronation

Kinemacolor in New York City has become an institution unique in character, and that it will soon become indispensable to the public is an acknowledged truism. It makes possible the witnessing of important events in distant lands without the inconvenience of a journey—to the majority impossible. At the time of the Coronation of Their Majesties King George V. and Queen Mary of England, last year, a far better view of the State ceremonies in London was afforded in these natural color motion pictures than could be obtained by the most privileged spectators at the crowning festivities. It must be understood that the process which reproduces all these happenings with such marvelous realism is a scientific system of color photography, the colors are photographed, not applied afterward by brush work.

Kalamazoo, Mich.—A new photo-play theatre, with a seating capacity of 1,100, will be erected in S. Burdick Street, to be completed by July 4, 1912.

Nashville, Tenn.—W. W. Wassman, proprietor of the Crystal Theatre, will be manager of a new theatre to be erected at 214 Fifth Avenue.

New Albany, Ind—M. Switow, who operates a chain of theatres in Louisville and elsewhere, is planning a theatre for this city with a capacity of 1,000.

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SPARKS WILL FLY MARCH 3d.
SUNDAY REX!

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Jan.	17—Tweedledum's Financial Distress..	
Jan.	24—The Supreme Meeting.....	
Jan.	31—Sammy, the Bootblack.....	
Feb.	7—Tweedledum Riding Master.....	
Feb.	7—Called Back.....	
Feb.	14—A Father's Fault.....	

AMERICAN

Feb.	8—The Grub Stake Mortgage.....	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)...	1000
Feb.	22—A Leap Year Comedy.....	1000
Feb.	26—The Land Baron of San Tee (Dr.).	1000
Feb.	29—An Assisted Elopement (Com.)...	1000
Mar.	4—From the Four Hundred to the Herd (Dr.)	1000
Mar.	7—The Broken Ties (Dr.).....	1000
Mar.	11—A Bad Investment (Dr.).....	1000
Mar.	14—After School (Dr.).....	1000
Mar.	18—The Full Value (Dr.).....	1000

BISON

Jan.	19—The Run on the Bank.....
Jan.	23—The Sub-Chief's Choice.....
Jan.	26—The Ranch Girl's Love.....
Jan.	30—Love and Jealousy.....
Feb.	2—The Empty Water Keg.....
Feb.	6—Protection of the Cross.....
Feb.	9—A Tenderfoot's Revenge.....
Feb.	13—Broncho Bill's Love Affair.....
Feb.	16—The Wild West Circus.....
Feb.	20—The Deputy's Sweetheart.....

CHAMPION

Jan.	29—Cardinal Farley's Homecoming....	
Jan.	31—How Jack Got Even With Bud...	
Feb.	5—Aviator and Autoist Race for Bride	
Feb.	7—A Divided Family..!	
Feb.	12—Robt. G. Fowler, Trans-Continental Aviator	
Feb.	12—Mr. Piddie Rebels.....	
Feb.	14—For Her Father's Sake.....	
Feb.	19—The Merchant Mayor of Indianapolis	950
Feb.	21—A Wife's Discovery.....	950
Feb.	26—The Robbery at the Railroad Station	950
Feb.	26—A Higher Power.....	950
Feb.	28—Wrongly Accused	950

COMET

Jan.	8—Mr. Whoops, the Detective (Com.).
Jan.	12—The Widow (Com., Dr.).....
Jan.	15—The Braid (Dr.).....
Jan.	19—Thirty Days (Com.).....

ECLAIR

Mar.	3—The Interrupted Telegram (Dr.)..
Mar.	3—Prague .....
Mar.	10—Alcohol .....
Feb.	20—The Fateful Diamond (Dr.).....
Feb.	22—Jealous Julia (Com.).....
Feb.	27—The Guardian Angel (Dr.).....
Feb.	29—Getting Dad Married (Com.).....
Mar.	5—A Child's Plea (Dr.).....
Mar.	7—No Wedding Bells for Me (Com.).

GREAT NORTHERN

		Feet
Feb.	3—Vengeance vs. Love (Dr.).....	
Feb.	10—A Burglar's Love (Dr.).....	
Feb.	17—Unexpected Duty (Com.).....	
Feb.	17—Along the Italian Riviera (Scenic)	
Feb.	24—Those Married Men.....	

GREAT NORTHERN SPECIAL FEATURE

Feb.	5—A Victim of the Mormons (3 reels) (Dr.)	3200

IMP

Feb.	19—A Modern Highwayman.....	1000
Feb.	22—The Lie.....	1000
Feb.	24—Ice Boating on the Shrewsbury River, N. J.	400
Feb.	24—The Broken Lease.....	600
Feb.	26—The Immigrant's Violin.....	1000
Feb.	29—The Rose of California.....	1000
Mar.	2—Beat at His Own Game.....	400
Mar.	2—The Right Clue.....	600

ITALA

Feb.	3—The Ascent of the Matterhorn.....
Feb.	3—An Anarchical Attempt.....
Feb.	10—Toto, the Door-Keeper.....
Feb.	10—Hunting Ducks.....

LUX
By Prieur.

Feb.	2—Fickle Woman (Com. Dr.).....	550
Feb.	2—The Skivvy and the Mat (Com.)..	373
Feb.	9—The Tramp's Dog (Dr.).....	744
Feb.	9—Weaving Carpet (Ind.).....	239
Feb.	16—Bill Tunes the Piano (Com.).....	541
Feb.	16—Baby's Ghost (Com.).....	400
Feb.	23—The Cook's Revenge (Com.).....	459
Feb.	23—Bill's Motor (Com.).....	(414
Mar.	1—Bill and the Lions (Com.).....	377
Mar.	1—The Skivvy's Ghost (Com.).....	557

MAJESTIC

Feb.	9—A Game for Two (Com. Dr.).....
Feb.	11—Arresting Father (Com.).....
Feb.	16—His Stepmother .....
Feb.	18—Petticoat Perfidy (Com.).....
Feb.	25—Bought .....
Feb.	27—Strip Poker (Com.).....

NESTOR FILM COMPANY

Feb.	14—His Side Pard (W. Dr.).....
Feb.	17—Brannigan's Promotion (Com.).....
Feb.	19—Blind Man's Buff (Com.).....
Feb.	21—Rollicking Red's Big Lark (W. Com.) .....
Feb.	24—Settled Out of Court (Com.)....
Feb.	24—Tightwad Almost Saves a Dollar (Com.) .....
Feb.	24—Grand Canyon, Arizona (Scenic)..

POWERS' PICTURE PLAYS

Jan.	27—The Nurse (Dr.).....
Jan.	30—Billy's Surrender (Dr.).....
Feb.	3—The Explorer (Dr.).....
Feb.	6—The Nurse (Dr.).....
Feb.	10—A Waiter of Weight (Com. Dr.)..
Feb.	13—The Turning Point (Dr.).....
Feb.	17—A Woman of No Importance (Dr.).
Feb.	20—His Brother Willie (Com.).....
Feb.	24—As Fate Would Have It (Dr.).....
Feb.	27—A Tangled Courtship.....
Mar.	2—The Path of Genius.....

RELIANCE

		Feet
Jan.	31—Solomon's Son	
Feb.	3—The Man Under the Bed.....	
Feb.	7—The Stolen Letter.....	
Feb.	10—Bedelia's Busy Morning.....	
Feb.	10—Natural History Series.....	
Feb.	14—Wanted, a Wife.....	
Feb.	17—The Gambler's Daughter.....	
Feb.	28—Bedelia and the Suffragette.....	
Mar.	2—The Duel	

REPUBLIC

Jan.	20—Retribution .....
Jan.	21—Marital Mirage .....
Jan.	27—A Blue Ridge Romance.....
Jan.	28—The Power of Innocence.....
Feb.	3—When Men Love (Part I).....
Feb.	4—Northern Hearts .....
Feb.	10—Mother's Old Arm Chair.....
Feb.	11—The Reckoning .....
Feb.	17—Human Nature .....
Feb.	18—The Girl Who Waited.....
Feb.	27—In the Government Service.....
Feb.	24—A Tangled Skein.....

REX

Feb.	4—Under Her Wing (Dr.).....
Feb.	11—Through Twisting Lanes (Dr.)....
Feb.	15—Taming Mrs. Shrew.....
Feb.	18—So Speaks the Heart.....
Feb.	22—The Final Pardon.....
Feb.	25—The End of the Circle.....

SOLAX COMPANY

Feb.	2—The Child of Fate.....
Feb.	4—The Snowman (Com.).....
Feb.	7—Guilty Conscience (Com.).....
Feb.	9—Mrs. Cranston's Jewels (Dr.).....
Feb.	11—Lend Me Your Wife (Com.).....
Feb.	16—A Hard Lesson (Dr.).....
Feb.	18—The Wise Witch of Fairyland....
Feb.	21—Hubby Does the Washing.....
Feb.	23—God Disposes .....
Feb.	25—His Lordship's White Feather....
Feb.	28—Algie, The Miner.....
Mar.	1—Blighted Lives .....

THANHOUSER COMPANY

Feb.	9—The Signal Code.....
Feb.	13—The Silent Witness.....
Feb.	16—Surelock Jones, Detective.....
Feb.	20—Washington in Danger.....
Feb.	23—A Message from Niagara.....
Feb.	27—The Guilty Baby.....
Mar.	1—The Arab's Bride.....

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.).....
Nov.	20—Zigomar (Dr.) .....

GAUMONT

Feb.	13—Calino and His Boarder (Com.)...	433
Feb.	17—Fire at the Mine.....	817
Feb.	20—He Insisted on Being a Cashier...	
Feb.	20—Mr. Le Black Learns to Fly.....	
Feb.	24—The Smuggler.....	
Mar.	5—Jimmie Saves the Situation.....	

The following films have been released by the Moving Picture Distributing & Sales Company for week of February 19, 1912:

Monday, February 19th:
- American—Society and Chaps.
- Champion—Merchant Mayor of Indianapolis.
- Imp—Modern Highwayman.
- Nestor—Blind Man's Buff.

Tuesday, February 20th:
- Bison—Deputy's Sweetheart.
- Eclair—Fateful Diamond.
- Powers—Brother Willie.
- Thanhouser—Washington in Danger.

Wednesday, February 21st:
- Ambrosio—Accursed Rock.
- Champion—A Wife's Discovery.
- Nestor—Rollicking Red's Big Lark.
- Reliance—Bedelia and Mrs. Busybody.
- Solax—Hubby Does the Washing.

Thursday, February 22d:
- American—Leap Year Comedy.
- Eclair—Jealous Julia.
- Imp—The Lie.
- Rex—Under Her Wing.

Friday, February 23d:
- Bison—"101" War on the Plains.
- Lux—Bill's Motor—Cook's Revenge.
- Solax—God Disposes.
- Thanhouser—A Message from Niagara.

Saturday, February 24th:
- Gr. North.—Those Married Men.
- Imp—Ice Skating—Broken Lease.
- Nestor—Settled Out of Court—Tightwad.
- Powers—As Fate Would Have It.
- Reliance—A Child's First Love.

Sunday, February 25th:
- Majestic—Does Your Wife Love You?
- Solax—The Mettle of the Man.
- Rex—The End of the Circle.
- Eclair—Terrible Night—City of Mosques.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Jan. 25—Pants and Pansies (Com.).....
Jan. 29—A Blot in the 'Scutcheon (Dr.)....
Feb. 1—The Transformation of Mike (Dr.)
Feb. 5—A Near Tragedy (Com.).....
Feb. 5—Lily's Lovers (Com.).....
Feb. 8—A Sister's Love (Dr.).....
Feb. 12—Billy's Stratagem (Dr.).....
Feb. 15—The Mender of Nets (Dr.).....
Feb. 19—The Fatal Chocolate (Com.).....
Feb. 19—Got a Match (Com.).....
Feb. 22—Under Burning Skies (Dr.).....

CINES

C. Kleine

Jan. 27—Joseph in Egypt.....
Jan. 30—Bessie Has Three Aunts.....
Jan. 30—Jenkins Stops Everything.....
Feb. 3—Lost .....
Feb. 3—Jenkins at the Circus.....
Feb. 6—Besieged .....
Feb. 6—Jenkins, a Conquering Hero.....
Feb. 10—Out of Tune.....
Feb. 10—Zoological Gardens in Rome.....
Feb. 13—The Puppet Show.....
Feb. 13—Jenkins and the Donkey.....
Feb. 20—Leah's Trick (Com.).....
Feb. 20—The Valley of the Umbria.....
Feb. 24—Daughter of the Regiment (Dr.)..1000

EDISON

Jan. 26—For the Cause of the South (Dr.)..1000
Jan. 30—The Jewels (Dr.).....1000
Jan. 31—Mother and Daughters (Com. Dr.).1000
Feb. 2—His Secretary (Dr.).....1000
Feb. 3—Lucky Dog (Com.)..... 500
Feb. 3—Niagara Falls 500
Feb. 6—The Passing of J. B. Randell & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.).....1000
Feb. 9—The Corsican Brothers (Dr.).....1000
Feb. 10—Von Weber's Last Waltz (Dr.).... 425
Feb. 10—The City of Denver (Sc.)..... 575
Feb. 13—His Daughter (Dr.).....1000
Feb. 14—Hogan's Alley (Com.).....1000
Feb. 16—At the Point of the Sword (Dr.)...1000
Feb. 17—Curing the Office Boy (Com.)..... 320
Feb. 17—The Little Delicatessen Store (Com) 680
Feb. 20—The Nurse (Dr.).....1000
Feb. 21—One Thousand Miles Through the Rockies 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Dr. and Edu.).1000
Feb. 24—New York City Street Cleaning..... 425
Feb. 24—The Lost Kitten (Com.)..... 575
Feb. 27—How Motion Pictures Are Made and Shown.....1000
Feb. 28—My Double and How He Undid Me (Com.) 1000

ESSANAY FILM CO.

Jan. 26—Economy (Com.) .....
Jan. 26—Dooley's Reward (Com.).....
Jan. 27—The Oath of His Office (Dr.).....1000
Jan. 30—A Brother's Error (Dr.).....1000
Feb. 1—The Grip Snatcher (Com.).....1000
Feb. 2—The Hospital Baby (Dr.).....1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)..1000
Feb. 8—The Melody of Love (Dr.).....1000
Feb. 9—Her Boys (Dr.).....1000
Feb. 10—The Deputy and the Girl (W. Dr.).1000
Feb. 13—Tracked down (Dr.).....1000
Feb. 15—There's Many a Slip (Com.).....1000
Feb. 16—The Wife of a Genius (Dr.).....1000
Feb. 17—The Prospector's Legacy (W. Dr.)..1000
Feb. 20—The Biter Bitten (Com.).....

Feet

Feb. 20—Curiosity (Com.) .....
Feb. 22—The "Lemon" (Com.).....1000
Feb. 23—The Little Black Box (Dr.).....1000
Feb. 24—A Western Kimono (Com.).....1000

GAUMONT

G. Kleine

Jan. 6—Evils of Impure Literature (Dr.)...1035
Jan. 9—The Winged Messenger..... 800
Jan. 9—Gorges of the Verdon River..... 200
Jan. 13—The God of Wine Gets Stung (Com.) 806
Jan. 13—The Ardennes Forests, France (Travel) 194
Jan. 16—Uncle Ned's Diplomacy (Com.).... 956

KALEM CO.

Jan. 24—How Jim Proposed (Com.).....
Jan. 26—His Mother (Dr.).....1000
Jan. 29—An Interrupted Wedding (Dr.)....1000
Jan. 31—Walk, You Walk! (Com.).....1000
Feb. 2—A Princess of the Hills (Dr.)....1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)..1000
Feb. 7—The Swimming Party (Com.).....
Feb. 7—Floral Parade at San Diego, Cal..
Feb 9—The Vagabonds (Dr.).....1000
Feb. 12—An American Invasion (Dr.).....1000
Feb. 14—Far From Erin's Isle (Com.).....1000
Feb. 16—Caught in the Toils (Dr.).....1000
Feb. 19—The Adelaide's Conspiracy (Dr.)..1000
Feb. 21—The Girl Deputy (Dr.).....1000
Feb. 23—Back to the Kitchen (Com.).....1000

LUBIN

Jan. 27—Through Drifts (Dr.).....1000
Jan. 29—The Poor Relation (Dr.).....1000
Jan. 31—Love vs. Strategy (Dr.).....1000
Feb. 1—The Physician's Honor (Dr.).....1000
Feb. 3—The Imposter (Dr.).....1000
Feb. 5—A Cure for Jealousy (Com.).....1000
Feb. 7—Tricked into Happiness (Dr.).....1000
Feb. 8—What Fate Ordained (Dr.).....1000
Feb. 10—An Antique Ring (Dr.).....1000
Feb. 12—'Tis An Ill Wind That Blows No Good (Dr.).....1000
Feb. 14—His Mistake (Dr.).....1000
Feb. 15—A Note in the Orange (Com.)..... 680
Feb. 15—Oversea Celebration (Edu.)..... 350
Feb. 17—Gingerbread Cupid (Com.).....1000
Feb. 19—Army Aviation Practice.....N. 200
Feb. 19—A Midwinter Night's Dream (Dr.). 800

G. MELIES.

Feb. 8—Dodging the Sheriff (Dr.).....1000
Feb. 15—Smiling Bob (Dr.).....1000
Feb. 22—Melita's Ruse (Dr.).....1000
Feb. 29—Oil (Dr.) 1000

PATHE FRERES

Feb. 6—Excursion in the Swiss Alps (Sc.)
Feb. 7—A boomerang joke (Com.).....
Feb. 7—A Visit to the Dome of the Milan Catbedral (Sc.) .....
Feb. 8—Niagara Falls in Winter (Sc.)....
Feb. 8—Three Kittens .....
Feb. 9—Philemon Baucis .....
Feb. 9—Hunting Marabout in Abyssinia...
Feb. 10—Two Brothers (Dr.).....
Feb. 12—Pathe's Weekly No. 7.....
Feb. 13—Quieting the Neighbors (Com.)....
Feb. 13—New Year's Celebration in Japan (Sc.) .....
Feb. 14—Two Convict Brothers (Dr.).....
Feb. 15—His Wife's Jealousy (Dr.).....
Feb. 16—LaFavorita (Dr.).....
Feb. 17—Pawnee Love (Dr.).....
Feb. 19—Pathe's Weekly No. 8.....
Feb. 20—The Gamekeper (Dr.).....
Feb. 20—The Motion Picture Man in the Continent .....
Feb. 21—Marriage or Death (Dr.).....
Feb. 22—Poor Jimmy (Dr.).....
Feb. 23—The Presentiment (Dr.).....
Feb. 23—Ancient Rome (Scenic).....
Feb. 24—Phantom Lovers (Dr.).....
Feb. 26—Pathe's Weekly No. 9.....
Feb. 27—The Tumbler's Kids (Dr.).....
Feb. 27—Asbestos Quarry (Ind.).....
Feb. 28—The Squaw's Debt of Gratitude (Dr.
Feb. 28—Wrestling in Indo-China (Sc.)....
Feb. 29—The Ordeal (Com.).....
Feb. 29—The Great Market in Tananarive, Madagascar (Scenic) .....
Mar. 1—An Adventure of Van Dyck (Dr.).
Mar. 1—Hunting Bears in Malaya (Sc.)..
Mar. 2—His Mexican Sweetheart (Dr.)....

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Jan. 30—The Scapegoat (Dr.).....1000
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Feb. 16—The Taos Indians at Home, New Mexico .....
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Feb. 23—A Persistent Suitor (Com.).....
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Jan. 10—Lazy Bill and the Strikers (Com.).. 702
Jan. 10—Pottery Making in Thoune (Ind.).. 273
Jan. 17—Love Will Find a Way (Dr.).....1020
Jan. 24—A Woman's Wrath (Dr.)..... 980
Jan. 31—Kitty in Dreamland.....
Jan. 31—Earl's Court, London.....
Feb. 7—Captured by Wireless (Dr.)..... 925
Feb. 7—A Bird's-Eye View of Rotterdam. 70
Feb. 14—The Gambler's Wife (Dr.).....1015
Feb. 21—The King's Command (Dr.).....1000
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It is an absolute marvel in these days of hurry and bustle to take a bird's-eye view of the different money saving, and time saving devices and institutions which we have.

On the 19th floor of the Germania Building, 50 Union Square, is the New York representation, one of the largest and most reliable importing firms in the world, the Treuhand Information.

Through this firm can be obtained information concerning anything that one could mention in the way of marketable goods, also samples of European goods, quotation of prices, etc. Through the efficient services of this firm many of the large wholesale and retail stores of this city and other large cities, extending north into Canada and south into Australia, are enabled to buy their goods at the best prices and without making the trip to and fro to the European manufacturing centers. This service costs them nothing; a commission is charged by them at the other end on the amount of the order sent in.

Branches of the Treuhand firm are to be found in London, Berlin, Paris and other large centers. Buyers for the firm are stationed at all the large manufacturing centers, each an expert in his own line of goods; gloves, linens, silks, and so forth, have all their respective buyers at the different reliable manufacturing centers. Recently an order for linen for car seats from one of the American railroads was sent by the Treuhand Information to the amount of several hundred thousand dollars. Like orders are a frequent recurrence at the offices of this firm.

Recently a New York motion picture concern ordered from them second-hand European films at a quotation of 3 cents a yard. And at any time information can be obtained by moving picture dealers regarding prices of film or other goods pertaining to the moving picture, with a feeling of confidence that the best possible prices will be made for them.

Mr. Fritz Kurtzhalss, the genial manager of the New York branch of the Treuhand Information, has just returned from a trip to Honolulu.

A REFRESHING RELIANCE PRODUCTION

Reliance exhibited to a number of the press this week an interesting production entitled "The Better Man."

This production will interest specially those who are fortunate enough to have recollections of the old-time taffy pull. It is a film ripe with many beautiful snow scenes, moonlight sleigh rides, country dances, etc. The tense moment in the story is when deciding to elope with the man of her choice she finds him on the road beating his horse. The thought flashes through her sensible little head that a man who is not kind to his beast will not be

kind to his wife, and the story ends in her abiding after all by her father's choice. It is a good picture, refreshing in its portrayal of the simple life—"true to nature," as we overheard a contemporary remark. It is a picture that is bound to go—it will make its own way without any boosting. It is one of those stories that seen on the screen once leaves a craving to look upon it again. And it is one which of a cold winter night one can sit and look in the fire and dream about.

The Natural History series of the Reliance deserves special mention also. This is a series fit for use in any educational institution. Their latest effort in this line shows

the shipping of the boa-constrictor when he will not feed, also the timber rattler as he makes his deadly strike, and the asp—the kind that is supposed to have killed Cleopatra.

This natural history series have been photographed by Mr. Gobbett, a camera man of wide experience, who has accompanied several African expeditions of recent date, and who was the photographer of the humane methods of animal capture used by "Buffalo Jones."

CHICAGO LETTER

In viewing several first-run independent releases during the past week, I noted that the title of the picture is given throughout the entire reel, as each time a sub-title is flashed upon the screen the title of the picture is also shown. This idea has only been carried out by the Reliance Company up to date, but without a doubt will be followed by the rest of the independent manufacturers. It is a great aid for any one going into a theater during the showing of the picture to more easily divine the plot of the story. Also, there are many reels now in use that have no titles on them, and the inconvenience caused by these will be eliminated by the new method of the Reliance Company, if carried into use by all other manufacturers.

When speaking of fireproof five-cent theaters, say Hermosa, and you name the most fireproof five-cent theater in Chicago. That is what the former fire chief, Mr. Horan, said about it. When the Hermosa Theater was inspected by the fire marshal of its district he was so pleased with it that he had the former chief go out on the west side and see a real five-cent theater. The Hermosa Theater is owned and managed by Mr. C. A. Anderson, vice-president of the Exhibitors' League of America, Illinois Branch 2. The exterior of the Hermosa Theater is made attractive by a large arch filled with Electric bulbs. Also, a large arc light adds greatly to the effect. The interior is beautifully decorated, and is fireproof in every detail, with the exception of the floor and chairs, which are wooden. The ventilation is produced by six ceiling fans and a large Bentley air fan, 5 feet by 6 feet, in the rear, just over the stage, which gives plenty of pure air at all times. To Mr. Anderson credit is due for the success of the theater which has steadily increased in the good will and favor of its many patrons who when emerging from the theater show by their pleasant and smiling countenances that they have thoroughly enjoyed themselves.

Mr. E. Miller, manager of the Uno Theater, at Twenty-sixth Street and Cottage Grove Avenue, who was formerly using licensed service at this theater, has arranged for independent service at the Standard Film Exchange. Mr. Miller stated in regard to independent service that he is well pleased with the business it has brought him, and if it keeps up he will be a big booster for the Independents.

Takito Ogawa & Co. wish to inform the trade that they have issued their new catalogue containing a list of various premiums, especially appropriate for increasing the

attendance of moving picture theaters, and will gladly mail one on request from their office at 156 West Lake Street, Chicago.

In an interview with Mr. A. G. Spencer, manager of the National Film Brokers—I learn that they have met with great success booking the "Christian Martyrs," Gaumont s wonderful historical release of January 27th. This picture is, without question, the greatest one-reel feature ever released, with acting, photography and settings that are superb. The National makes a specialty in dealing in feature releases and commercial run films. Mr. Spencer states that business is great and that every week since the first of the year has shown a very satisfactory increase in the number of customers served.

The Deeanell Feature Film Company, a new concern organized for the express purpose of renting feature films to exhibitors, has opened offices in the Marquette Building, Chicago, and is ready for business with a complete stock of new and up-to-the-minute features. The new company is under the management of old heads, and we hope will steadily prosper under the present management.

Mr. Ed. Niquette, proprietor of the Niquette Opera House, at Two Rivers, Wisconsin, has arranged for a high-class independent film service for his theater. Mr. Niquette will run some excellent feature subjects during the opening week and hopes to make a start with a moving picture programme that will please and get approval from his many patrons. In an interview with Mr. Niquette he stated that owing to the extreme cold weather during the winter months in Wisconsin it was almost impossible to put on attractions that would draw out-of-town patrons, and for this reason a good programme will not pay during the cold weather, but as soon as weather gets warmer a programme will be shown at the Niquette Opera House that will astonish all in its territory.

The Boulevard Theater, at 1535 West Taylor Street, just east of Ashland Avenue, has changed hands, and is now under the management of Mr. Morris H. Livingston, well known in the film circuits throughout Illinois. When Mr. Livingston took charge of the Boulevard Theater it was badly run down by a cheap vaudeville programme, and knowing that more could be accomplished with a straight picture programme Mr. Livingston immediately arranged to show three reels of pictures, by which he has steadily brought the Boulevard Theater into the good graces of his customers. The pictures are played by a very good drummer and piano player who add to the effect splendidly. The operator, a member of Local No. 2, is also good in his work, as the picture is always bright and clear, and no fault can be found with it. The change that has taken place at this theater is easily seen, which speaks well for the ability of the present manager.

Another theater that has recently changed hands is the Castle Theater at Taylor and Center Streets. It is now owned by Messrs. Berling and Tague. There reels of independent pictures are now drawing the big business that the Castle boasts of. Charley C. Ison, the operator, a member of Local No. 2, uses a Viascope machine to produce his pictures, and although pleased with it, a new Motiograph machine will soon be installed in place of the present Viascope. The seating capacity of the theater is 300, and the evening's programme consists of three reels of pictures, one spot and one illustrated song.

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NESTOR SHOWS FINE PHOTOGRAPHY

The Nestor releases reviewed this week show excellent work, not alone in action, subject, choice of location, and all the etceteras accompanying a good picture, but also in photography. Nestor is certainly going away ahead on that end.

"Rollicking Red's Big Lark," for release Feb. 21st, is a very exciting Western, full of ginger, dash and beautiful settings; it is finely acted, and abounds with close-up photographic studies that are a positive delight. S. J. Bainbridge, as the "heroic" sheriff, is very good, and shares the honors with Mr. Conway.

"Red" is made out of the right stuff, even though cir-

cumstances have outlawed him. His genial disposition and his dashing ways have won him the nickname "Rollicking." As played by Jack Conway, Rollicking Red is indeed a likeable and capital character.

This splendid Western picture opens with "Red" in full flight and doing his cleverest to dodge the sheriff and his posse. By double-tracking, he outwits his pursuers, and as he watches from a point of vantage the onrushing cowboys, he notices one of them, Joe Curtis, take a terrible fall. Unseen by his companions, Joe is left behind. "Red" goes to his assistance, and, blindfolded, takes him to his shack. When able to return home, Curtis is escorted half of the way, and promises the outlaw that he will keep mum.

Later Joe becomes a sheriff, and thinking of making a big coup, he tells the boys that single-handed he will capture the elusive desperado. He reckons without "Red," however, whose captive he becomes. After having considerable fun with the hapless sheriff, Red leads him back to town and vanishes before the boys recover from their bewilderment. Poor Curtis loses the sheriffalty, also the love and reprect of his intended wife.

"Blind Man's Buff" is a pretty comedy of unique type, presented by Nestor. Also "Tightwad Almost Saves a Dollar," and "Grand Canyon" scenes follow out the usual fine style of Nestor work.

AMERICAN "SANTA CATALINA" PICTURE MAKES SENSATION IN EUROPE

London daily newspapers have been advertising the famous December 14 release of the American Film Mfg. Co., entitled "Santa Catalina," much more extensively than any other negative made in America, if one can judge from the quantity of space devoted to this remarkable picture by the *Daily Mail, London Post* and similar publications.

The picture was also widely advertised on its appearance in America, as being the first and only negative ever made showing the famous submarine gardens of the Pacific Ocean with kelp, an octopus, coral, sea-weed and other under-water vegetation.

Ft. Smith, Ark.—Jake Wells, Auby Mittanthal and Clarence Weis, of New York, who operate a chain of theatres, are planning a new vaudeville theatre for this city; will cost $30,000.

SCENES FROM "THE THUNDERB OLT," FEATURE AND EDUCATIONAL FILM CO. PRODUCTION.

THE THUNDERBOLT

When a man, always thought to have been thoroughly honest, is suddenly accused of burglary, and admits his guilt; and when a woman, engaged to marry a nobleman, suddenly renounces him and weds the man awaiting the penalty of the law, it would strike you as a very extraordinary occurrence, wouldn't it?

Well, as impossible as it seems the event nevertheless happened in a little town in the Nordland, where there lived a Danish Duke, his wife and their beautiful daughter.

Lady Mary, who is deeply in love with the gamekeeper of her father's estate, though engaged by her parents to marry Lord George. The latter comes to visit his prospective wife and father-in-law, but in spite of his presence in her home, Lady Mary, in the quiet twilight of a Northland summer, goes from her room to seek the man she loves. Lord George, also takes an after-dinner stroll, never suspecting the gamekeeper as his rival and nearly comes upon the lovers who are enjoying a trip through the garden. Lady Mary flees into the woods nearby to escape the sight of Lord George and after some difficulty, she arrives at the house.

Next morning the gamekeeper delivers his weekly report and calls for the pay-roll. The Duke proudly exhibits to Lord George a string of valuable pearls—a bridal gift to his daughter. The gamekeeper, overhearing the conversation, is startled by the reminder of the near approach of his sweetheart's marriage to another. Lord George, noticing this, eyes him suspiciously. The gamekeeper returning to the lodge-house, receives a letter from Lady Mary, who, fearing her father's wrath, invites him to meet her in the privacy of her room.

He keeps the appointment and while there, Lady Mary's mother, becoming ill, seeks relief in Mary's room. Both of the lovers find themselves in a terrible predicament and the gamekeeper, seizing upon the first opportunity, runs to the window, and plunges head foremost through it. Outside he clings to the window ledge for a moment, then falls to the ground. This forms a most striking incident. The night patrolman of the estate, picks up the gamekeeper and other occupants of the house rush out and carry him indoors. Surrounded by the entire household, which was aroused by the commotion, he is asked for an explanation. Being at a loss what to say and not wishing to compromise Lady Mary, he is silent. When Lord George steps forward and accuses him of coveting the necklace, he admits this, and is promptly carted off to prison.

The mother of the gamekeeper goes to visit her son and pleads with him to tell the truth. He refuses and she goes to Lady Mary, who is fighting a battle within herself. If she tells the truth, she will sacrifice her honor, and if she remains silent, her sweetheart will be convicted. She finally chooses the latter course and the gamekeeper goes to trial. This final scene is a masterpiece of production and action.

The witnesses all testify against the gamekeeper and in the eyes of the court and onlookers he is a doomed man. The judge and jury prepare to render a verdict and the gamekeeper staggers forward to hear the words which he knows will send him to his cell and dishonor him forever. Suddenly Lady Mary, who has been sitting in the background watching the proceedings, rises and strides to the prisoner's box. She confesses the truth and proclaiming him innocent, throws her arms about the gamekeeper's neck and weeps. Instead of a verdict against him the gamekeeper is set free and Lady Mary's parents, understanding the situation their daughter had placed the gamekeeper in and realizing how devoted he was to take the blame for Lady Mary's act, cheerfully forgive their daughter, and give her hand in marriage to the gamekeeper. Lord George, humiliated and disgusted, leaves the scene and the two lovers embrace each other and prepare for a long and happy life.

Baltimore, Md.—The Foreman Construction Company has been awarded the contract for the erection of a new vaudeville playhouse at 1118 Light Street for Jos. Brodie. Will cost $10,000 and seat 450.

Racine, Wis.—Plans ae being prepared for a new $12,000 playhouse to be erected at a cost of $12,000.

Detroit, Mich.—Ground will be broken this week for a new theatre building to be built by David Stott on Broadway at a cost of $175,000.

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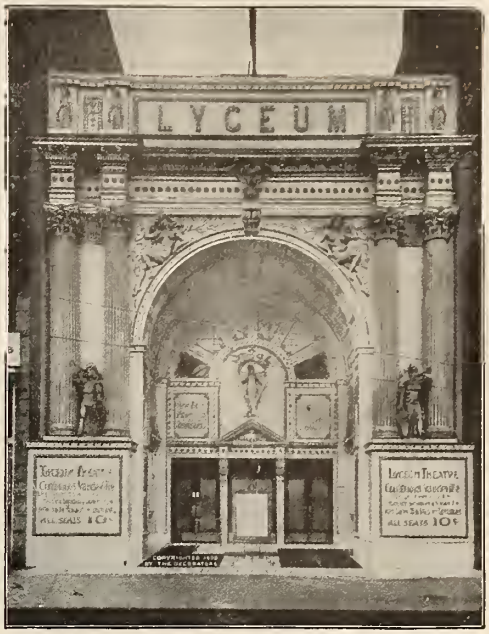

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Sedalia, Mo.—M. D. Moore purchased Wood's Opera House for $40,000 and will remodel into fireproof theatre.

Princeton, Ill.—Mr. York of this place will establish a moving picture show in the room formerly occupied by the Brems bakery.

Rookville, Ind.—Plans are being considered for the erection of a new opera house here. Howard Maxwell, J. S. McFaddin and others.

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Victor Film Service Co., 39 Church St., Buffalo.

OKLAHOMA.
United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.
Independent W. F. Exchange, 84 Seventh St., Portland.

OHIO.
Buckeye Lake Shore Film Co., 422 N. High St., Columhus.
Cincinnati-Buckeye Film Co., 237 W. 4th Ave., Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

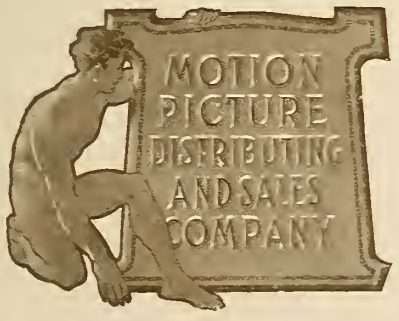
PENNSYLVANIA.
Eagle Film Exchange, 23 N. 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exchange, 121 W. 9th St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Swaah Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburgh.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburgh.

TEXAS.
Texas Film Exchange, 1315½ Elm St., Dallas.

UTAH
W. H. Swanson Film Co., McIntyre Bldg., Salt Lake City.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.
Western Film Exchange, 307 Enterprise Bldg., Milwaukee.



MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 EAST 14TH STREET

CHARLES FRANCIS PRESS, NEW YORK

SATURDAY, MARCH 2—925 FEET
Drama Day

THE TALE OF A DOG

A truly touching story showing the way faithful Fido wins his way to the heart of the young wife of his master. A dog that really acts and expresses the every little meaning of his part. The best picture of its kind ever released.

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THE PANORAMA OF BRUGES

A chance to entertain your audience with carefully selected views of typical spots in the quaint town of old Belgium.

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A COMEDY EVERY TUESDAY **A DRAMA EVERY SATURDAY**

Scene from THE TALE OF A DOG

EVERY THURSDAY COMMENCING FEBRUARY 22d THE

GAUMONT WEEKLY

Scene from JIMMIE'S ARTFUL DODGE

Now is the lstest moment to order releases of

FEB. 20—HE INSISTED ON BEING A CASHIER AND MR. LE BLACK, AVIATOR

FEB. 24--THE SMUGGLER

SEND YOUR ORDER NOW TO THE

GAUMONT CO., FLUSHING, NEW YORK, AGENTS

COMING!

JUST TWO WEEKS LEFT

A frank and unrelenting expose of some of the nefarious underhanded criminal and legally crooked methods resorted to by large monopolistic corporations in their greed for sole supremacy.

2 Reels - THE TRUST - RELEASED SAT. MARCH 9

A two-reel feature that will carry the country because of its unusual nature; most timely in the midst of the Federal suits versus the Trusts in the Supreme Court. Most concerns would sell so big a feature on the state right basis. We will release it as a REGULAR, on SATURDAY, MARCH 9th, for YOU, MR. EXCHANGE MAN.

FEB 28 1912

MOVING PICTURE NEWS

Volume V
No. 8

February 24
1912

PRICE
TEN
CENTS

Scene from
"Far From the Beaten Track"
IMP RELEASE, MARCH 4th

US IS GROWING!

Uncle Sam has a new nephew! Arizona has joined the Union! Another star in the flag! Flag this: The brightest star in the independent banner program is

MARION LEONARD!

WE THOUGHT

you were too busy making money with two Rex a week to have time to read very much: so—our advertisement this week is mostly cuts—*illustrations* of what we are doing!

"The Final Pardon"

"THE LOGIC OF MAN'S JUSTICE"

RELEASED THURSDAY FEBRUARY 29TH.

A tale that will make you hear your heart!

Let your Patrons JUDGE it!

"THROUGH FLAMING GATES"

"THE YIELDING YEARNING"

RELEASED SUNDAY MARCH 3.

It will fire your audience with enthusiasm!

A MARION LEONARD RELEASE EXTRA-ORDINARY!

The fire department only helps to make the picture realistic!

IT WILL CATCH ON!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK

"EVERY INCH A FILM."

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!

Another Prize Winner

IN THE IMP CONTEST

will be released on Saturday, March 9th. It is a dandy comedy from the pen of Charles Ade of Joplin, Mo. Will you get it or miss it? It is entitled

"The Home Strike Breakers"

(*Copyright* 1912 *Imp Films Co.*)

On the same reel you will get one of the best animal life studies ever snapped by a moving picture camera. Title,

"Rhoda Royal's Trained Horses"

(*Copyright* 1912 *Imp Films Co.*)

Horses, ponies and dogs from the famous Rhoda Royal circus are put through some splendid evolutions. On Thursday (March 7th) you will get another glorious Thursday Imp, made in California. If you are missing these Thursday Special Imps, you are not getting your money's worth! Fight for them. This one is called,

"The Call of the Drum"

(*Copyright* 1912 *Imp Films Co.*)

On Monday, March 4th, there will be another drama of the Northwest—the kind which has helped build up the Imp's reputation for thoroughness. Watch every little detail of this picture, called

"Far From the Beaten Track"

(*Copyright* 1912 *Imp Films Co.*)

What is the talk of the moving picture business? The Implet of course. If you are not getting it every week, why in Heaven's name don't you say so and send in your name and address? Watch it grow! Watch it improve! It is the moving picture newspaper.

IMP FILMS COMPANY.
102 *West* 101*st Street, New York. Carl Laemmle, President.*

Sold through Motion Picture Dist. & Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

THE THANHOUSER TWO-A-WEEK

Ask Your Exchange for THREE-SHEET LITHOS FOR

"Nicholas Nickleby"
By Dickens, In 2 Reels
Tuesday, March 19

"IN MARCH" FOUR MORE FEATURES TO CHECK AS YOU GET 'EM

☐ FRIDAY the 1st
THE ARAB'S BRIDE
Florida Masterpiece.

☐ TUESDAY the 12th
FLYING TO FORTUNE
Florida Sensational.

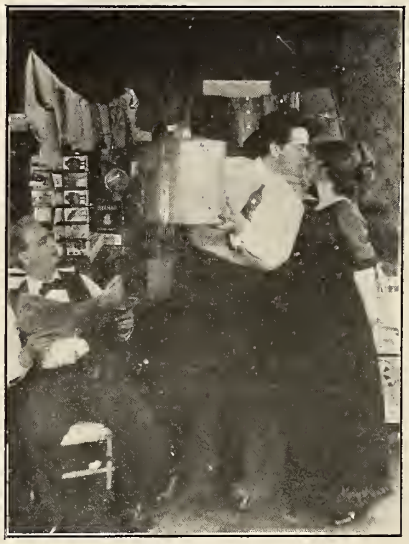
☐ TUESDAY the 19th
NICKOLAS NICKLEBY
By Dickens (2 Reels).

☐ FRIDAY the 29th
"MY BABY'S VOICE"
Heart Interest Special.

Release of
TUESDAY, MARCH 5

For Photofans Who Like TRUTH

Extravagance



RELEASE OF FRIDAY, MARCH 8
For Photofans Who Like Trick Film

HIS GREAT UNCLE'S SPIRIT

Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your "Greatest Feature" in March. I am / I am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....
Clip and Mail THIS Day

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FOR EVERYTHING PERTAINING TO THE BUSINESS

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The Moving Picture News

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Volume V **February 24, 1912** **Number 8**

KINEMACOLOR DURBAR

WILL some one please invent adjectives and superlatives for us so that we may say exactly what we want to express. The words magnificent, superb, beyond compare, wonderful, superexcellent, and all such like phrases are commonplace to what we really do want to say. We have used these words or their equivalents in expressing our admiration of the Coronation in kinemacolor, and how to write further we hardly know. All we can ask is, Were you at the opening of the Delhi Durbar at the New York Theatre on Monday evening, February 19th? You were not? Then I suppose you were one of the great crowd who looked with wistful eyes at the people going in, and who offered to purchase tickets at double their value so that they might get in, who little heeded the notice on the curb, "House sold out," who tried even then to get tickets from the booking office and failed. It was a glorious crowd, and there was not one of the two thousand odd people that did not confess they had more than their money's worth, even at the usual theatre prices for this first view. So much has been written in the Moving Picture News previously, concerning the value of kinemacolor as being the photography of the future, that we can add very little to our previous remarks, but this we can say, it fairly took us off our feet to see the beautiful effects of the Durbar pictures, to see the grand distance so beautifully portrayed, showing the colors in wonderful relief, taken both panoramically and at close range of the 50,000 odd soldiers assembled on the vast plain outside of Delhi. It was a wonderful picture, and we do not think even the most caviling of minds would begrudge our friend, Charles Urban, the full modicum of praise due to him, and his able colleague, C. Albert Smith, for the wonderful pictures they have given us in this historical review. The colors of the "cloth of gold" in the wearing apparel of the native princes, the rich blending of the trappings of the animals used in the procession, the coaches, the horses with their glistening shining coats, were all portrayed with wonderful beautiful vividness, and to listen to the remarks of those who were seated in our immediate vicinity, should, and does augur well for the future exhibitions of this grand and glorious set of kinematograph films. The series should be seen by every man, woman, and child in the world. The wonderful educational value of these films is beyond compare. We looked on with a great degree of delight when the Coronation pictures were exhibited in New York, and expressed our views in forcible language as to the beauty of that series. Words fail us, utterly fail us—to depict what we would like to picture to our readers of the tone values of the beautiful color effects in these scenes of

CHARLES URBAN

the Durbar, and such seems to be the expression of every spectator who was within our hearing.

The genial A. H. Sawyer was the Master of Ceremonies in introducing the pictures to the audience, and in his remarks previous to the exhibition of the pictures he paid a glowing tribute to the two men whose names will go down in history and become immortalized by their works. He stated that C. Albert Smith was an Englishman and Charles Urban an American by birth, and claimed that the beauty and grandeur of the films to be shown were just as much American as they were English. The list of the pictures goes somewhat in the following order: Their Imperial Majesties George V. and Queen Mary were shown being enthusiastically welcomed by the population of Bombay. Then we were shown many of the wonderful edifices of the Durbar camp which was indeed a scene from the Arabian Nights rather than a modern twentieth century picture; the Delhi fort, the procession and reception of the high officials and the ruling chiefs are wonderful. Then the state entry into Delhi seems to overwhelm the spectator with the beautiful and magnificent effects of detail with wonderful and astounding realism. The next scene made our hearts glow within us, and made us proud that we were English born when we saw that glorious and yet pathetic sight—the parade of the mutiny veterans. We have watched some of the parades of the G. A. R. and have been as enthusiastic in our cheering as any soil born American, and it did our hearts good when we heard these same American citizens applauding the grand march of the Indian veterans, with as great a zest as they cheer their own fellow countrymen who took such an active part in the Civil War here, and when we turned round and saw the tears glistening in the eyes of some of these men on behalf of these mutiny veterans, we had to give vent to our feelings and hurrah in the old English style. We just could not help it, we had to do it, and those around us were just as enthusiastic as we were in their applause. It was just that "touch of nature which makes the whole world kin." Following these came the Black Watch acting as guard of honor, and did not the Scotchmen just yell. Shortly after this came the Enniskillen Guards and then didn't the Irish set up a whoop, and so the films proceeded, alternately applauded, and then a pause to get calm again, until the Royal Procession passed through the lines of some 30,000 troops when the whole audience gave vent to its feelings.

The other scenes showed the chiefs' homage, the proclamation, and then we were taken to the King's camp and principal Indian Chiefs' reception, where distinguished officials and visitors were entertained with Oriental splendor. The review of the troops was in our opinion the most magnificent military spectacle that has ever been witnessed in the history of the British empire, and here again the applause was one long volley, especially at the awesomeness when the plain as far as the eye could reach was one vast moving scene of human heads, elephants, and lines of soldiery.

H. J. BROCK

A. H. SAWYER

The greatest praise is due to Charles Urban, whom we illustrate in this article, and feel very proud indeed to call him our friend, and when we tell our readers that he is on the Mauretania which should dock Thursday, the 22d, but owing to buffeting on the high seas it will be delayed twenty-four hours, so by the time this is in the hands of our readers, Charles Urban will once more be a guest among us, and we feel sure he will have a right royal welcome. A night is to be set apart at the New York Theatre for his reception when the elite of New York will be present to honor a true son of American soil. It will be out of place if we do not mention the two principal figures for the success of the kinemacolor exhibition in New York, namely, Mr. Brock, the general manager, and A. H. Sawyer, whose photos we also reproduce surrounded by scenes of kinemacolor in their office.

In addition to what we have written we reproduce on another page the comments from the columns of two of the foremost papers in New York, the Daily Tribune and the Daily Press, so that our readers may see that we are not at all fulsome in our remarks.

CONVINCING REFUTATION!

During the latter years of Mark Twain's life, a rumor went the rounds that the humorist was dead. When Mark Twain heard the mournful news, his retort, now famous, was "The rumor of my death is greatly exaggerated."

On the anniversary of the Rex Motion Picture Manufacturing Company, we recall an incident that is centered about Edwin S. Porter, the producer of the Rex master-

pieces, that contains as much humor as the foregoing reference. The matter is really good enough to revive, as we believe that everybody ought to laugh once in a while, even though they are as earnest and serious a class as moving picture men. Here it is in all its comic details.

At a meeting of licensed manufacturers at the Imperial Hotel about two years ago, Pop Rock took the license to remark that Mr. E. S. Porter was a has-been, a dead one, a past event in moving picturedom. Pop Rock laughed at his own sally, forgetting all about the grown-up adage that he who laughs last has the superlative chuckle. E. S. Porter replied to Rock's merry quip with dignified silence. Mr. Porter is neither a prophet nor the son of a prophet, but he merely anticipated a few occurrences that were too far in the future to be visible to so shortsighted a humorist as White Rock.

The occurrences occurred. The Rex Motion Picture Company stands to-day as a monument to a malicious lie, a fact as hard as the substance from which our hero derives his name. Moreover, no wind, including Rock's, can shake the rock of achievement that Mr. Porter has so ably erected through his connection with the Rex Motion Picture Company. With no desire to be philosophical, we wish to remark parenthetically that even a thing as hard as rock can melt in time.

As additional proof that not alone is Mr. Porter not dead but very much alive, he has found time, besides making his famed Rex masterpieces, to construct with Mr. F. B. Cannock the Simplex Projector, conceded to be the best projecting machine on the market, and organize the Simplex Company for its exploitation. If Mr. Porter is dead, he's a mighty active spirit.

And it all goes to show the spirit of the thing.

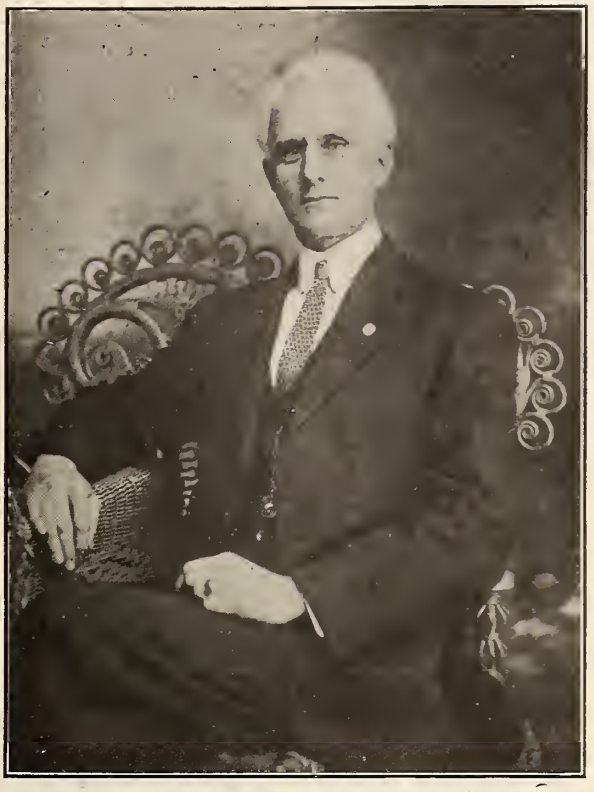
A CALL FROM REPRESENTATIVES OF THE MIRROR SCREEN

Only a few days ago we were favored with a call from Mr. F. P. Bloomfield and Mr. Walter L. Rubert, special representatives of the Motion Picture Screen Co., manu-

MR. F. J. REMBUSCH

facturers of the wonderful Mirror screens and transparent screens, which have made it possible for the moving picture to be exhibited in a lighted theatre, and to project moving pictures from the rear.

The inventor of these useful acquisitions to the paraphernalia of the moving picture theatre is Mr. J. F. Rembusch, president and owner of the Motion Picture Screen Co. Mr. Rembusch was formerly a manufacturer of mirrors, and has been a great lover of stereopticons. One day about three years ago, when perusing the possibilities



MR. F. P. BLOOMFIELD

of the article of his manufacture and the necessity of some possible method for projecting moving pictures in the daylight, he hit upon an idea by which the mirror could be made useful in a very simple manner. By placing a reflector on the back and grinding to a certain degree of opaqueness the surface of the mirror, he obtained the splendid result now known as the mirror screen.

The transparent screen by means of which pictures can be projected from the rear of the screen is also made of ground glass—ground in such a manner as to diffuse the light of the camera lens to all parts of the screen, and thereby making it possible to get a perfect reproduction of the picture on the opposite side of the screen.

Mr. Rembusch, in addition to his large interest in this concern, is also the owner of two theatres in Shelbyville, Ind., where is located the home office of the Motion Picture Screen Co., the Alhambra and the Crystal, and of the Gem and the Manhattan in Indianapolis.

The Mirror screen has been virtually on the market only two years, the bulk of its sales having been made in the past year (1911). No less than fifty of these cameras have been sold in the State of Pennsylvania alone, and a number are to be found in New York, Brooklyn and Coney Island. One has been sold just recently to the Nemo Theatre in Johnstown, Pa., which theatre both Mr. Rubert and Mr. Bloomfield have pronounced one of the finest moving picture theatres in the United States. "This theatre," says Mr. Rubert, "has a seating capacity on one floor alone of 900 people, not to speak of the spacious balcony accommodations, and is one of the most refined theatres in every particular that I have ever seen. The regular music is supplied by a capable pianist, from a Steinway concert grand piano. The pictures are varied with high-class musical selections by high-class artists, and in fact everything about the place betokens refinement. On the day I was there I saw a carriage and coach-

man drive up to the entrance with five or six little children who had been sent to see the pictures."

On Friday, February 15, photographs of the loading of a Mirror screen at the New York harbor, into the hold of the freight ship, "Hyles," bound for Cape Town, South Africa, were taken. This screen was one 12 feet 6 inches by 16 feet 8 inches, and was being shipped to the American Bioscope Co., at Cape Town.

Mr. Walter L. Rubert, to whom we are indebted for a good deal of the above information, tells, as a sample of what can be done in a business way by the motion picture exhibitor, that, in the theatre in Kansas City of which he was the owner, he featured "The Crusaders" for two solid weeks, spending $700 in advertising in the two weeks. He put on, in addition to this, a change of programme each day, and reports a splendid profit on the undertaking.

Mr. Bloomfield will go South by way of New Orleans to push the business in that portion of the continent, while Mr. Robert makes a campaign in the New England States.

MR. BROCKLISS VISITS STATES

We availed ourselves of the opportunity of Mr. Brockliss' visit to the States to ask him a few questions of his various enterprises in London, and gave Mr. Brockliss full free scope to tell our readers what he had up his sleeve, what he had done, and what he expected to do, and the following story is what Mr. Brockliss told us:

"Regarding our English trade my impressions, speaking as an Englishman, are that we are getting very wide awake for good subjects and good material and enterprising

exhibitors are looking after the best subject films, but they must be good. For instance, take from "The Bottom of the Sea" film which I handled. I sold more copies than any record of sales of any single film in my experience, showing the value of a good subject in London, and the great tendency to get the best subjects; and second and third-rate films do not go at all. They must be good, with sensational, thrilling situations telling a clean, live story. The great move now is more especially for good strong star films such as may be billed to draw the crowds in one special week or period in which they may be exhibited. Speaking of my own country, I am very pleased indeed to be able to tell that English manufacturers are making very good progress, and that will be particularly noticable in the Hepworth films, Mr. Hepworth working on the most up-to-date lines known all over the world, engaging star actors and actresses, spending big money among his artists in the way of salary and also on his productions." We asked Mr. Brockliss what his impressions were regarding the American products. "I am very pleased indeed to see the suitable amount of progress that has ever been shown here." (It is a well-known fact that Mr. Brockliss is agent for Melies star releases, as well as representing Laemmle, Rex, Powers and Champion.) I will be able to do full justice to all those films because my business in London is not run on the same lines as any other, but consists of three absolute separate businesses."

Leaving the question of films aside, we now asked Mr. Brockliss handed us one of his catalogues and after per-Brockliss handed us one of his catalogues, which is wonderfully full of good things and thoroughly up-to-date and speaks well of this machine. We were naturally interested to learn what special import Mr. Brockliss had in paying us a visit at this time and braving the terrible storms and wintry seas that usually come along with zero weather that we are having now. In reply to this question he said: "Terrible seas did not bother me a bit because I came over on the largest boat in the world, the Olympic, 45,000 tons, which made the journey seem nothing more than a week's stay in a comfortable hotel."

Mr. Brockliss informed us that his business was not confined to England but to all of Europe, through which he represents all the manufacturers above outlined. "I have branch houses in Paris and Berlin; the former run under my own name and the latter under the name of Brockliss Deutsch Amerikanische Film Co. I have two agencies in Barcelona, one in Vienna, one in Turin, one in Bologna, one in Copenhagen and one in Brussels."

After hearing the above information we suggested to Mr. Brockliss that he is too enterprising for an Englishman; he ought to come over to America; and we asked the question whether he had not the American blood in his veins because he seems to have the blood we have here; to which he replied, "No, I am a full-fledged bulldog." Mr. Brockliss incidentally remarked that his business results were three times larger to-day than when he was here in May of last year. Wondering whether Mr. Brockliss had been touched with the theatre fever, we asked him if he had adopted the American method of opening theatres to which he replied, "I have two, practically no trouble to me, both producing large profits and under very able management. One in Blackheath and the other in Stourbridge (the place where we were born). This got us going on some very interesting reminiscences, but as they were mostly of a personal nature and kept us so long our stenographer had to leave and the interview was closed.

Zanesville, Ohio—It has been announced that the new building to be erected on S. Fifth street by S. A. Welier will be used as a moving picture house by C. W. Quimby.

Chicago, Ill.—A. Pink will erect a one-story theater at 2006-8 Montrose avenue to cost $5,000.

Farmersville, Ill.—Farmersville Opera House Co., capital $6,000, Paul McWilliams, D. F. Sedentop and J. E. Wheaton.

Medford, Ore.—A new opera house is to be erected here at a cost of $75,000.

Detroit, Mich.—The Gayety Theater Co. will erect a three-story theatre at Cadillac Square and Bates street, at a cost of $10,000.

Spokane, Wash.—The Spokane Amusement Co. will expend $20,000 on the enlargement of the Spokane Theater.

Pittsburgh, Pa.—The Irwin Amusement Company; capital $6,000; C. A. Parker, W. C. Menges and F. M. Carson.

MR. ALMOST BUTT

BERNHARDT AND "CAMILLE"

"I have conquered a new world—that of the photo play," writes Sarah Bernhardt to W. F. Connor, her American manager, apropos of her playing "Camille" before the camera of the French-American Film Company. "I never thought, my dear William, that I would be a film, but now that I am two whole reels of pictures I rely for my immortality upon these records."

Under the management of Mr. Connor Bernhardt played to over $3,000,000 in this country in two tours and proved herself the greatest box-office attraction that the stage has ever known. She was repeatedly asked while in this country to pose for moving pictures, but always refused; hence, it was a great surprise to Connor to hear that Sarah had capitulated to the camera. It took a great deal of persuasion and $30,000 in money to induce Bernhardt to play "Camille" before the camera, but when she finally made up her mind she entered into the arrangements with the enthusiasm of a schoolgirl. She visited motion picture shows in all parts of Paris, spent hours in studios and talked with operators and actors. In a short while she was an encyclopedia of information about the new art.

"Camille" was rehearsed a few times with the watch to get it timed right, and then on a set date Bernhardt and her powerful company went right through the performance before the motion picture camera. She played with wonderful fire and expressiveness. Great genius that she is, she suited herself to her medium and the result is a long series of photographs that are staccato in their expressiveness. The story is revealed as plain as print. "Camille" was never more pitifully eloquent than in this dumb record. Bernhardt could hardly wait to see an exhibition of the pictures in the studio. When the operator started and the photo play began to transpire upon the screen she was almost hysterical with excitement. After seeing the two reels she insisted that they be run off over again and this was done. At the finish she turned to Edmond Rostand, who accompanied her, and asked: "What next for me?"

"Camille" is a perfect photo play. The story lends itself to the purposes of the camera and Bernhardt is eloquent in every movement. Some one has said that the pictures fairly crackle with life and project wireless messages to the spectators. All over Europe the photo play "Camille" is a sensation, and Americans are eagerly awaiting the release of these reels, which are now in the control of the French-American Film Company, which is rapidly disposing of State rights. This company also controls the great photo play, "San Gene," posed by Rejane.

THE MERCHANT MAYOR

Noteworthy Champion Film, the Subject of Which Is of Vital Public Interest

In "The Merchant Mayor," a Champion release of current date, the theme chosen is one that is close to the people and of vital import—the increased cost of living. The film depicts conditions as they obtained in Indianapolis several months ago and how the Mayor went about to remedy them is graphically told on the screen. The story has a preachment, and a moral and is educational in tone and intent. Aside from its value as to morale the story interest holds attention and is intensely interesting. The director entered into the spirit with heart and soul and was ably assisted by the members of the Champion Stock Company. The result is one of the most praiseworthy of the year.

The drama opens in the squalid home of a laborer, eking out a scanty sustenance, barely earning wage sufficient to feed and clothe his large family, owing to the cost of the necessaries of life being all out of proportion to the salary he is receiving. The wife and daughter of the Mayor being charitably inclined, are investigating conditions on their own account. Cases of privation have been reported to the chief executive. They visit this home and the result is a revelation. They have pity for the inmates of the poorly furnished cottage, but the father will have no commiseration. He wants a chance to earn a living for his family, but complains bitterly as to the injustice of conditions which make it well-nigh impossible. Being of the educated class of laborers, his statement makes an impression on the visitors and they depart.

The mother and daughter report the result of their visit to the Mayor. Their story is food for reflection, and he acts. Calling the retail merchants of the city before him, he addresses them in behalf of humanity and asks them to be content with a fair profit on their goods to the end that the poor of the city will not be compelled to endure hardships. They laugh him to scorn. The immutable laws of trade are quoted. They tell him the prices of commodities are controlled by the law of supply and demand. The Mayor investigates. He discovers that

the statements are at variance with the facts. The merchants defy him to take action to try and bring about better conditions. They do not regard him seriously. Other Mayors have essayed to inaugurate reforms, only to abandon them after the first effort.

This Mayor could not be turned aside from his purpose. He was in earnest. His heart bled for his constituents. He felt their injustice and he determined to alleviate suffering. He sent out emmissaries and bought potatoes, as potatoes are one of the staple articles that enter into the menus of the poorer classes. He sold these potatoes on the market for what they cost him, a figure which was far below that charged by the retail merchants. It was a revelation to the people. They had never dreamed they were being imposed upon to such a considerable extent. The merchants were forced to meet the prices of the Mayor and, for the first time in months, potatoes were sold for a fair price. The retail merchants were alarmed. The Mayor was a man of his word. He had forced them to sell potatoes at a fair and equitable price. He warned them that any attempt to charge exorbitant prices in the future would result in a repetition of the methods he had employed to cheapen food stuffs.

Thanksgiving Day approached. The poultry dealers fixed a price on poultry that was prohibitive. Again the Mayor became a merchant and bought and sold turkeys, ducks, chickens, geese, etc., and sold them for the cost and the expense of selling. He again demonstrated that the dealers were charging unfair and excessive prices, all out of proportion to existing trade conditions, as applied to the law of supply and demand.

The story as told by the Champion furnishes food for thought. It also points out the way in which the middleman and not the producer is responsible for the advance in the prices of the necessaries of life. It also furnishes the solution in a forceful and emphatic manner.

MAJESTIC RELEASES FOR EARLY MARCH

Majestic certainly have a fine offering in their early March releases. One of the best, most spontaneous comedies seen in some time is the "Unwilling Bigamist." It portrays one of the most amusing mix-ups that could possibly happen in real life. The comedy of this picture lies almost entirely in the peculiarity of the situations that arise in consequence of a similarity in the personal appearance of two husbands, one of whom is injured by being run into by an automobile, and is taken to the hospital. At the time of the accident the other husband is out of town on a short business trip. Both wives see the picture of the injured man in the newspaper. The wrong wife turns up at the hospital first, embraces the injured man, who frantically does all in his power to elude her. However, ignoring his protests, she orders him taken to her home. After the poor man is dragged through several kidnapping scenes, his double suddenly makes his appearance, both men enjoying the chagrin of the wives.

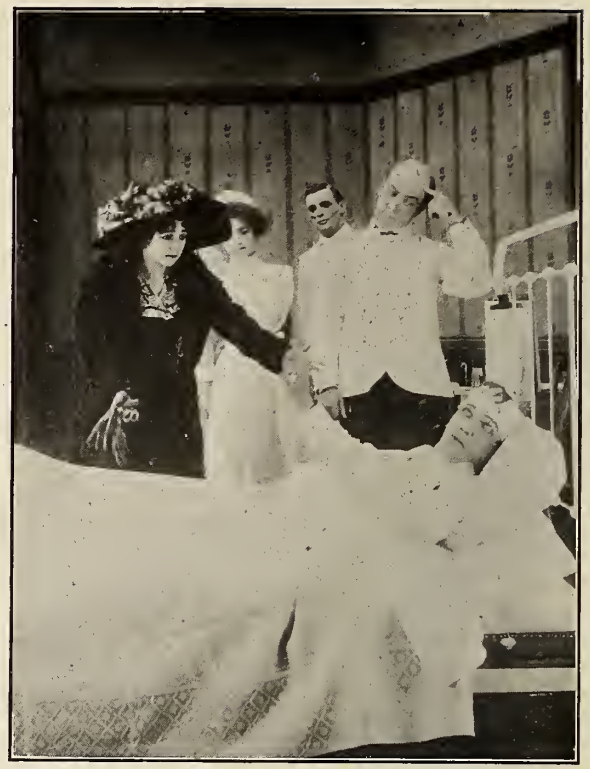
SCENE FROM "THE UNWILLING BIGAMIST"
Majestic Release.

"The Closed Bible" is another good March release. It is a tragedy well worked out—intensely interesting from start to finish. Majestic's subjects are always well chosen. A Majestic release usually has a surprise for the audience. They have at present a camera man touring the Western States in search of good scenic subjects. An excellent film has been secured of logging operations, one, it is said, entirely out of the ordinary, showing the passage of the tree from the cutting in its native forest until it is turned out in the cold world in mere slabs of lumber.

WARNING TO MANAGERS

Theatre managers are hereby warned not to present R. E. Webb and his illustrated lectures entitled, "Behind the Bars of Joliet Prison," "Hands Up in the World of Crime," "Through Death Valley" and "The Destruction of Messina." He has absconded with all my slides and my share of the receipts. Managers are hereby notified that they, as well as he, will be held liable and the full penalty demanded.

J. W. BRICKHOUSE,
Per Warner Kennedy.



SCENE FROM "THE UNWILLING BIGAMIST"

ODD CENSORSHIP OF "AMERICAN" PICTURES

Motion picture companies selling in Chicago, which includes practically every manufacturer in the business, are complaining bitterly over the treatment received at the hands of the city police censorship board.

Of late the police department has tightened the reins almost to the breaking point. Not only are all murders, suicides, burglaries, confidence games, etc., which always have received the official ban, barred, but many little incidents essential to the story are seized upon by police inspectors and ordered out.

For instance, one day recently the American Film Manufacturing Company, having accumulated a number of subjects on which releases were demanded, showed to the visiting inspector a film scheduled for release Thursday, March 7, entitled "The Broken Ties." The central thought in this picture swings about a heartless stepmother, who in one scene gathers her effects together and with her son appropriates the husband's pocketbook and leaves.

The police censor took objection to this scene, claiming that it smacked of robbery, despite legal rulings to the effect that a wife cannot steal from her husband.

"From the Four Hundred to the Herd" is the name of another coming American which also came in for some remarkable criticism on the part of the police. This picture, which it is believed will make a genuine sensation for its cleverness of plot and astonishing backgrounds, was criticised for an actual sale of property, where the deed was shown, a part of the scene action on which the entire story pivoted. There was no suggestion of fraud or attempted fraud, but merely the sale of a big ranch by one man to another.

HALLBERG SUPPLYING ALL MAKES OF MACHINES OVER WIDE TERRITORY

J. H. Hallberg, "The Economizer Man," reports the following recent equipments: One Standard No. 4 M. P. machine, to Arcade Theatre, Miami, Fla.; one Edison Model B. with Special Hallberg Economizer, Gate City Rink, Glendive, Mont.; one Powers No. 6 M. P. machine each to Chas. Graf, Londonville, O., and Williamsport Hardware & Stove Co., Williamsport, Pa.; a 220 D. C. Economizer for the Comedy Theatre, Baltimore, Md.; one through King Plumbing Co. for theatre in Keokuk, I.

SELECTION OF PROGRAM

A difficult process, no doubt, and one over which the manager sometimes has no control. He takes what his exchange says he must take, or what the same arbitrary organization ships to him, if he be at a distance.

Sometimes he receives something which he would rather not have. Such a thing is possible. Indeed, it is more than a possibility. It has occurred with sufficient frequency to insure the practically unanimous opinion that the situation requires modification.

Not all localities are alike. A manager in one town desires one class of play to suit his customers; another manager further down the line is confronted with a serious problem if the same class is sent to him. Towns vary. Indeed, those who have studied the subject with some care have discovered that frequently towns are peopled with men and women who possess, in some degree at least, the same general mental characteristics. It isn't necessary to undertake any elaborate investigation here as to the reason for this state of being. It is sufficient for the present purpose to accept what is said as a fact and base upon it a few observations which may be helpful to managers in considering their shows.

Some towns will not take sensations kindly. During the past few years, for example, murders and similar violent demonstrations have almost entirely disappeared from the screen. The reason for this is that managers received so many complaints against showing these scenes that they dared not continue longer. They refused to accept such plays, and the producer learned his lesson. The effect has been salutary and the entire industry has benefited largely through this condition.

Any play which in any way inculcates criminal action, or even suggests a possibility of such a thing, will scarcely go in some localities. In others the spice thus interlarded is joyfully accepted as furnishing some piquant thrills that add to the zest of the picture.

Dante's Inferno was refused by one manager because he declared that his patrons would object to the more or less nude exhibitions in some of the scenes. He was of the opinion that it would be necessary to dress statues in long trousers to suit his patrons. His view might have been extreme, but in a degree he was right. He does cater to an extremely large number of strongly pronounced prudes. When a film comes to him from this exchange that has any of those features to which prudes object, he is obliged to decline it or run a grave risk of seriously injuring his business.

There are audiences which will blush when a girl allows her skirt to show her shoe top. Perhaps some of you may think they are not numerous. But get you out in the country where villages are small and prudishness is allowed to develop untrammeled and unchecked. You will learn things to your advantage and will know why some managers so persistently and frantically object to anything approaching suggestiveness in their films. One may wonder where all these straight-built prudes of both sexes come from; but they are numerous and they control things in some places.

It isn't diffcult to understand from this what a position a manager is in if something offensive gets by his exchange and by mischance lands upon his screen. It means difficulty, even danger, and there is plenty of reason for his declarations regarding his opinion of the exchange management.

The best thing the exchange can do is to accept what the manager says, and endeavor, as far as possible, to supply him with films that will suit his particular neighborhood. The so-called reformers are exceedingly numerous and even more busy. They want to do something and have hit upon the motion picture as a proper object of their regenerating efforts. The situation has been complicated by their appearance, and they seem in a fair way to cause a great deal of difficulty before they stop. If, however, exchange men will co-operate with managers in supplying the films which are suitable for specified localities, many of these difficulties will disappear, and even the reformers can be converted.

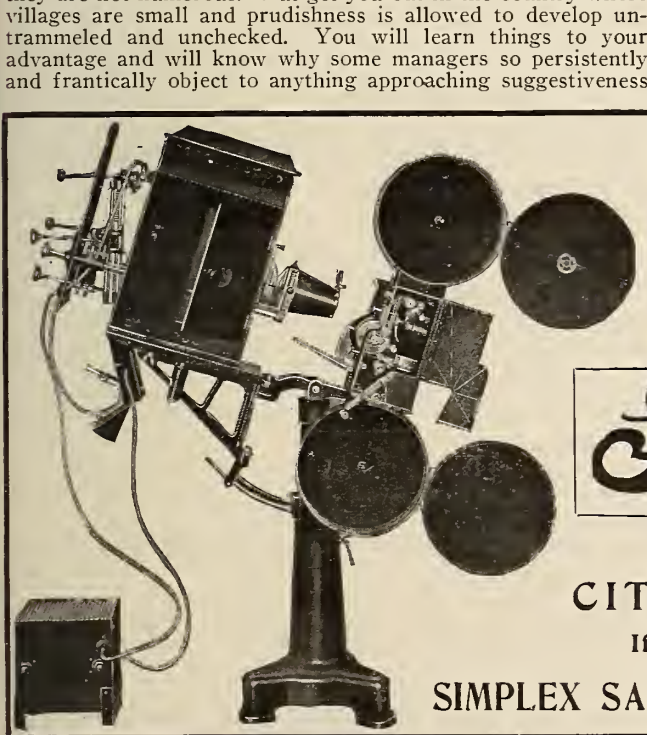
The spice of sensation may be accepted with avidity in some places; it is rejected with a degree of satisfaction elsewhere. The thing is to so combine the forces in the exchange that all managers will be benefited and their theatres supplied with exactly the right sort of pabulum. Then everybody will be happy and the reformers will have no cause to point the finger of scorn at the motion picture. Reformers, you know, are dangerous personages. Long-haired men and short-haired women exist in every community. And they often combine their forces to cause trouble for the most harmless diversions. They have done this in the case of the motion picture. It will be well to heed the danger. They often carry the police powers with them, and when once invoked the manager will be compelled to desist from alleged injurious practices or be relieved of his license and perhaps a profitable business.

All departments of the business should work together for the benefit of the manager. He is the one who must purvey these things. It is to him that all look for a final disposition of the forces which make for success or failure. He should be the one to decide, and when he has decided the exchange man should heed and the echo should ring until it is heard even in the studio of the producer. When this is true all departments of the business will profit accordingly.

Albany, N. Y.—The Fairyland moving picture theatre at 23d street and Fourth avenue was destroyed by fire. Loss $3,500. John McManus, proprietor.

Sallisaw, Okla.—The Wonderland Theatre, owned by E. B. Bugher, was destroyed by fire at a loss of $3,500.

Indianapolis, Ind.—The Orpheum Amusement Co. will erect a new moving picture theatre at 42-44 W. Washington street, to cost $25,000.



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WILLIAM LORD WRIGHT'S PAGE

THE commonwealth of Ohio furnishes the Presidents for our great and glorious nation and also endeavors to keep right up to date in cinematography. To add to the joy of living, Attorney-General Hogan, of Columbus, has ruled that mayors of Buckeye State cities may close moving picture shows on Sunday if they so desire. The legal light says that they come within the meaning of the law which provides that places for the transaction of business shall be closed Sunday.

"Places for the transaction of business"—wouldn't that jolt you!

In several cities of Ohio agitation has been started against the Sunday moving picture show, and certain mayors—not all, by any means—have started a pretence of reform by ordering picture shows closed and thus driving many young men into saloons and pool rooms.

In Dayton, O., for instance, the "Reform Mayor" ordered the picture theatres closed on Sunday and permits grog shops to run full blast. It is said that the saloonkeepers complained that the picture shows were injuring their business. Consistent action on the part of his Honor, the Mayor! An unconscious compliment to the worth of the moving picture show, we think.

In Youngstown, O., which recently voted for the return of the saloon, the "machine" has closed the Sunday picture show in favor of the dramshop!

When liquor leagues, through their hirelings, cause the shutdown on the Sunday picture theatre for the reason that the innocent amusement causes a decrease in barroom receipts, the worth of the picture play as an aid to temperance is clearly proven. It is understood that the Woman's Christion Temperance Union in many cities where the picture play has been closed as a sop to the saloon element will start a crusade for the reopening of the cinematography palace. Thus law and order is becoming enlisted in behalf of the picture in Ohio State.

Mayor Hunt, of Cincinnati, truly a reformer, through Chief of Police Jackson, asserts that the Sunday moving picture show will not be disturbed. Mayor Karb, of Columbus, refused to express an opinion on Attorney-General Hogan's ruling, and the Sunday picture theatre in the Capital City remains open at the time this article was being prepared. Mayor Baker, reformer, of Cleveland, sees great good in the Sunday picture play.

It is a compliment for the moving picture that the brewers and distillers see in the entertainment a menace to their Sunday business. With good educational and clean dramatic and comedy films, the Sunday moving picture play has proven a great power in assisting the working man to save the contents of his pay envelope on the one day of the week when temptation strenuously assails him.

* * * *

Ohio will be the spotlight of the political stage during the coming Presidential campaign and moving pictures are to be enlisted in behalf of our esteemed fellow citizens of Ohio, "Bill" Taft and "Uncle Jud" Harmon. It's a secret, as yet, but the Moving Picture News, by aid of the dictagraph, has gleaned some interesting information, which, with characteristic enterprise, we pass along to our readers.

President Taft proposes to "burn up" the state during the next few months in order to keep the festive delegate in line for the national convention. He is going to depend a whole lot on cinematography to help him do it. Former Senator Charles Dick, champion organizer under the late Senator Hanna, has been corralled to aid President Taft in lining up his home state. Dick is right up to the scratch in this organization work and is inclined to moving pictures. It has been arranged to have moving pictures shown in every theatre in Ohio. The pictures will show progress of work on the Panama Canal, what the Government is doing in Alaska, how the farmers are prospering. Moving Pictures will show the great crowds that greeted the President during his recent visit to Cleveland and Columbus, and will impress upon the voter and prove to him that Taft is popular, that all good things come under the Republican régime, and that the President should be returned to Washington for another four years.

The reels are now in course of preparation by a New York manufacturer, and the first one shown will record Taft's great reception in Columbus.

Not to be outdone, it is whispered that the Democrats are to work a like plan through Ohio and elsewhere, with Governor Harmon as the central figure. Thus is cinematography called upon to make its initial bow to politics, and the voter is to be educated with a vengeance. Selah!

* * * *

There is a village in the "Buckeye State" known to fame as "Spotless Town." Not an arrest has been made in the village of DeGraff, Logan County, O., for two years. The town boasts of 1,200 inhabitants, and is proud that the lock on the jail door is rusty. Why is this thusly, you inquire. Please permit Mayor Robert Cook, of "Spotless Town" to set forth the facts and figures.

"Moving pictures are the greatest boon the small country town was ever granted," stated Mayor Cook to a News representative. "The picture show is doing much to keep the country boy at home—to keep him from going to the city. The moving picture show is one of the reasons why I preside over the destinies of a 'Spotless Town.'

"In rural communities, before the advent of the picture show, the people had nothing to do. We could sit upon the shady side of Main Street on benches and store boxes and gossip, or we could go down to the depot and smell the varnish as the Pullmans rushed past. Sometimes Uncle Tom's Cabin' came along and the trap drummer had to hold the 'Siberian bloodhounds' while Lize made her getaway across a two by four stage. Now that situation is changed. We can all go to the picture show.

"Some of our good old citizens, who had ideas of the vintage of 1776 and were partial to wooden awnings, had their ideas changed after becoming picture fans. They became broadened, so to speak. As a result of the pictures which often show scenes in larger cities, the last two wooden awnings in captivity have been taken down. The pictures have bettered civic spirit, and DeGraff, as well as other country towns of the same class, are withdrawing from the 'Maple Syrup' League.

"The small town likes educational pictures, good comedy and Civil War dramas. There isn't a crossroads hamlet north of Mason and Dixon's line that hasn't a G. A. R. post, and the 'old boys' often march in a body after lodge meeting to the picture show to see one of the war plays. It does 'em good.

"The picture show has proven a boon for the young folks in the rural communities. Before the picture show the farmer boy and village youth only worked to get enough coin to migrate to the city and the country girl had to 'hold the sack.' There was no amusement for the young man at home. Now the country boy and his best girl can go to the picture show every night, and the boy remains home to hold hands in the front parlor on Sunday evenings. The girls are satisfied now.

"The picture show takes the minds of the country people from petty gossip and from that narrowness of mind which often leads to the 'tar and feather' parties, bellings and like mischief. Picture shows have caused DeGraff to become a 'Spotless Town,' and there can be a picture show every other door in this town so far as I am concerned.

"I am now agitating the subject of a municipal moving picture theatre for DeGraff where good, clean plays can be presented afternoon and evening for seven days in the week."

Spokane, Wash.—The Gem Amusement Co. will erect a new moving picture theater for East Sprague avenue and Napa street to cost $3,000.

MR. ALMOST BUTT

"MOVIES" AND THE LAW

John Collier

The committee on moving pictures appointed by Mayor Gaynor has reported after seven months' continuous work on the problem. The committee was charged with the framing of a suggested ordinance to be laid before the New York Board of Aldermen. This proposed ordinance, which has been introduced with some minor amendments by Alderman Folk, contains some features of national interest.

Down to the present the six-hundred-odd motion-picture shows in New York have been licensed and regulated, as in many other cities, through laws framed before motion-picture shows came into existence. The result has been inadequate regulation and waste, duplication, and large neglected areas in law enforcement. The committee's report treats the motion picture as in every respect a special problem. The points of main interest are here indicated briefly:

The proposed ordinance would work toward moral regulation through administrative action rather than through minute statutory requirements enforced through the courts. All matters physical, concrete, or definable which pertain to the picture theatre would be covered minutely by law; the law would be mandatory on the administration, and there might be possible a court review in questions of fact. But the regulation of the performances, morally viewed, would be left to the mayor with complete discretion, and any action by the mayor would be reviewable by the courts only on grounds of reasonableness. The mayor could revoke or suspend a license, and his action would be final; he could specify the kind of performances that were to be allowed; could bring about the submission of film, songs, etc., in advance; could pursue practically any method which experience might show to be desirable in regulating the performances. On the other hand, he might elect in this particular to do nothing at all, and in such case citizens would have to use their accustomed remedies for bad government. The ordinance in iits present form would, however, specifically charge the mayor with moral responsibility for the performances; and, independently of the proposed ordinance, the penal laws of the state are very severe. In a nutshell, the committee proposes to create a censorship radically administrative in character rather than statutory, and would eliminate the courts as far as possible from the problem of morally regulating the performances. The committee seems to have proceeded on the theory that collective control must be exercised over the morals of public performances, but that this control should be exercised by officials directly responsible to the people, vested with complete discretion, and free to reflect public opinion.

The report defines a motion picture theatre:

"[Sub-section A:] Motion pictures shall be deemed a display on a screen or other device whereby pictures are displayed of characters or objects in motion, whether or not accompanied by music, lecture, recitation, or song.

"[Sub-section B:] A motion picture theatre shall be deemed any public hall or room in the city of New York, in which motion pictures are exhibited, in which the seating capacity does not exceed six hundred, and in which there is no stage or scenery."

The above wording would eliminate vaudeville from all motion picture shows seating 600 persons or under. This clause is made retroactive, so that existing picture theatres which give vaudeville must, in case they seat less than 600 people, either discontinue the vaudeville or rebuild in conformity with the very stringent building requirements for regular theatres. The object in eliminating vaudeville is twofold—public safety, in that the stage with scenery and costumes increases the fire hazard; and public taste and morals, in that the committee believes cheap vaudeville to be inherently poor, almost impossible to control, and socially objectionable.

The committee recommends that ultimate responsibility for motion-picture theatres be concentrated in the License Bureau, which would be provided with an adequate force of inspectors; the keeping of records is enjoined on the License Bureau; the License Bureau must demand reports from every appropriate city department before issuing a license, but has ultimate discretionary power to overrule any departmental report, except that the rather minute provisions of the proposed motion picture ordinance will be binding on the License Bureau itself. The motion picture abuses in New York (and in many cities) have been due in the past largely to a lack of definite law, made worse by an indefinite responsibility and power scattered through many departments.

The committee offers provisions, which have been worked out with great care, covering the ventilation and lighting of motion picture shows. The section on lighting is quoted entire:

"Every portion of a motion-picture theatre, including exits, courts, and corridors, devoted to the uses or accommodation of the public, shall be so lighted by electric light during all exhibitions and until the entire audience has left the premises, that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of twenty feet and type 30 at a distance of ten feet; normal eyesight meaning ability to read type 20 at a distance of twenty feet in daylight. Cards showing types 20, 30, and 40 shall be displayed on the side walls, together with a copy of this paragraph of the ordinance."

The section on ventilation embodies the most advanced results of scientific work in this field. The fresh-air requirement per person is cut down from 2,000 cubic feet per hour (the general rule in this country) to 500 cubic feet; temperature must be kept between 62° F. and 70° F.; electric fans must be used to keep all air in motion. The committee believes that the proper humidity will be secured if the fresh air and temperature features of the ordinance are conformed to. The ventilation of the booth in which the picture machine is operated is likewise provided for; a vent flue must go from the booth to the open air, with a diameter of approximately seven inches, and air must pass constantly through this vent at the rate of thirty cubic feet per minute. Not merely the health of the operator but the safety of the audience in case of fire in the booth are taken care of by this provision. For violations in this or any other section of the ordinance the penalty may be either suspension or revocation of license.

The provisions for construction of galleries, width of aisles, exits, etc., are very minute and may well be studied by the lawmakers of any city, as they are applicable wherever motion pictures are shown. Practically, there is created an intermediate type of theatre, less costly to build than the large regular theatre, and yet safe and commodious, substantially fireproof, although not of the most rigid fireproof construction, and capable of being built in the poorer neighborhood-districts of the city. Picture shows are excluded from tenements, and from factories unless surrounded by unpierced fireproof walls. The existing law on projection booths is supplemented, so that under the proposed ordinance a fire could burn indefinitely within the booth without any possibility of spreading and without the knowledge of the audience. All fire hazard is concentrated in this booth; rewinding of films, repair work, etc., must be done in the booth, or in a neighboring fireproof room. The committee believes that if its suggestion is adopted the fire hazard in motion picture shows will be virtually eliminated, and likewise the panic hazard.

Special provision is made for open-air motion-picture theatres and motion-picture exhibits conducted by educational institutions and in private houses.

The mayor's committee makes a supplementary report dealing with the admission of children to motion-picture shows, The New York State law at present forbids the admission of unaccompanied children at any time. The Commissioner of Accounts has reported that this law is radically violated in more than three-fifths of the shows in New York. The testimony of social workers is even stronger. Probably 20,000 children in one day in New York City, it has been estimated attend motion piction theatres in violation of law. In two and a half years there has been one conviction followed by imprisonment for this offense and one revocation of license, with numerous petty fines. Apparently the law does not command support either in local public opinion or in the courts, and the premium in favor of violation seems to be overwhelming from the standpoint both of the child and of the show proprietor. In addition, the determination between real and pretended guardianship is difficult for the courts, as parents are strongly tempted to side with the show proprietors.

The committee merely gives its opinion that the law cannot be "strictly enforced," and suggests as a solution of the problem that the state law be amended to permit children in motion picture shows after school hours, and on days when schools are not in session, and up to seven o'clock in the evening, no children to be admitted, however, after six o'clock in the evening. In addition, the committee proposes that there be segregated seats for the children and a matron in every show house, who will be over forty years of age and licensed by the mayor.

The supplemental report of the committee has aroused vigorous controversy among social workers, with no apparent unanimity of opinion save on the one point that the law is in fact almost universally violated. Probably the more serious and dangerous opposition to the proposed ordinance will not be publicly voiced but will be the opposition of the vaudeville interests, and the opposition on the part of those existing picture theatres which occupy plots of ground incapable of enlargement to meet the condition of the new ordinance. These shows would not be eliminated directly by the proposed ordinance, but might be indirectly eliminated through competition of larger and more attractive houses which would be built under the terms of the new ordinance, and would be immediately subjected to increased burdens of the proposed law which are made retroactive on all existing shows.

THE NATIONAL THEATRE, LOS ANGELES, CAL.

This is one of the best independent houses in the city, having a seating capacity of 350.

Mr. Bert S. Lustig, the enterprising manager, took charge of the National not quite a year ago, and since that time the patronage has doubly increased. The house

formerly used trust pictures, but when Mr. Lustig took charge, he at once changed to independent, and consequently, the "National" is among the best paying theatres in Los Angeles.

Four reels of pictures are shown, the programme changing twice a week. Mr. Lustig has recently opened the "Rex" Theatre on Main street, between Third and Fourth streets, and the house like the National is proving to be a winner.

Champaign, Ill.—Manager Harris of the Walker Opera House has announced that the Heiman syndicate, of which he is the Champaign representative, will build a $40,000 opera house here.

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"MAC"
Our Western friend who is still interested and surrounds himself with the "News"

ABOUT MOVING PICTURE FILMS

Few of the thousands of people who attend moving picture exhibitions know that the films which produce the pictures are but 1 2/8 inches wide by a length approximating 1,000 feet.

It should take about twenty minutes to show a full reel, but with a sidewalk full of people waiting admittance the operator sometimes accelerates the speed, causing those unnaturally quick steps and movements of men and women in the pictures.

In passing through the projecting machine all films gather dust and dirt which the light will not penetrate, and so there is thrown upon the theatre curtain black vertical lines which look as though the pictures had been photographed during a rainstorm. If the dirt was washed out of the scratches these incongruous marks would not appear unless the scratch was deep enough to have gone clear through the gelatine which is seldom the case. Even then the scratch, if clean, would show white instead of black.

Here is the trouble: there is nothing to wash it with. Gelatine is soluble in water, and gasoline and other volatile fluids make the celluloid brittle and useless. So the dealers in films accept less and less rental for them as their condition grows worse and worse.

There has been recently issued patents for a process which makes moving picture films washable with soap and water. Films which are subjected to this process can be easily washed once a week or so, and kept as clean as handkerchiefs or collars which are given periodical washings.

The public does not realize how much more strain is put upon the optic nerve in looking at a dirty film than is the case with clean films. Oculists know it, and many have advised municipal regulation in this direction, as there is now a censorship for good morals of film stories, theatre ventilation, etc., etc.

[The above clipped from one of the daily papers, should cause the exchanges to wake up and get their films cleaned by some of the devices on the market. Ed. M. P. N.]

Chambersburg, Pa.—The plans for the new theatre building, to replace the Lochiel Hotel at Third and Market streets, have been approved.

OUR MUSIC PAGE

By C. W. Long

B. S. Breresofsky writes—"Will you kindly inform me where I can secure a copy of 'The Stomp Dance,' by Stewart."

Same can be obtained of C. I. Stewart, care The Southwestern Music Company, Tulsa, Okla.

* * * *

Thomas Scottron writes—"Please find enclosed dollar for the next six months' copy of Moving Picture News. Later on I am going to send you a large photograph of my trap section of the pit in our theatre. I have made a special collection of traps, and have never seen a more complete set in any theatre. I should like to read suggestions in your paper on effects, etc."

We are pleased to enter your subscription for the "News." We will be more than pleased to receive the photograph of your trap section and a list, as well as any suggestions you may have in regard to any special effects.

Will be pleased to have you write us any time for information or with any suggestions you may have to offer.

* * * *

One of the most important and essential parts of a successful moving picture theatre is the effects that are used in the successful and perfect presentation of the picture.

It is not the drummer or effect man who can hit his crash cymbal harder than some one else, who is the perfect man to work the effects, but it is the man who hunts out the little minor effects and brings them into prominence—little things that would perhaps slip by unnoticed; these are the things that make the picture "sound perfect." In a battle scene, of course, the cannon's roar must be heard (it does not need to be as loud as a thunder storm), the rattle of the musketry must be heard, but when some one of the contending army's officers is pursued and he is home again, and you see him going through the house trying to hide himself without making his presence known, the music in keeping with the situation is being played—he is followed closely—he enters through and shuts a door—the door is heard to shut and the click of the lock is heard—how much more effective it brings out the acute situation, that makes the audience feel the realism that should be created in order to make the picture "letter perfect."

The following is a partial list of "traps" that are an absolute necessity in order to produce the effects in a proper manner:

Police whistle, baby cry, bantam and Shanghai rooster crow, duck quack, hen cackle, cuckoo, bob white (quail and whip-poor-will), self-loading popgun, mocking bird whistle, locust or frog, steamboat whistle, slap sticks, police rattle, clog mallets, tree toad, toad, castanets, sleighbells, tugboat whistle, horse hoofs, locomotive whistles, railroad imitation, thunder sheet, fog horn, dog bark, cyclone whistle, Indian tom-tom, triangle, rooter or squawker (sometimes called frog pond), wood block, crash cymbal, sand blocks, cow bell, wood rattle, bell plate, cow bawl, tambourine, locust, anvil, Chinese musette, Chinese gong, air brake, imitation, door slam, auto horn, street car gong, fire gong, railroad bell, electric bell, telephone bell, hand bell, tap bell, glass crash rumble, wind wheel shot cushion (for rapid shot effects and horses' hoofs on dirt), auto chuo cathedral chimes, water splash, telegraph instrument.

One of the effects that is misused more than any other is the "baby cry." Some drummers seem to think that each and every time a baby puts in its appearance that it is time to use the baby cry, but such is not the case, even if the baby is shown to be crying. If the picture is a dramatic one the use of a baby cry is entirely out of place, as it only has the tendency to make the scene seem burlesqued, and will perhaps cause some of the audience to laugh, which spoils the theme of the story and causes interest in the story to lag.

Many drummers do not use the proper judgment (and it is not always the drummer's fault, as many managers insist on effects no matter where or how they occur, which shows very poor judgment on their part) in the use of effects for some scenes, say, for instance, if a pair of field glasses is used and running horses are brought into view, the effect of the horses should not be produced yet some managers and drummers are not broadminded enough to see the right of such theory.

The horse-hoof imitation is another one that is greatly misused. It is one of the first effects that a drummer secures in making up a collection of traps. Nearly all drummers and effect men will use their "cocoanuts" on a marble slab, or their bell pate, when showing horses running or walking on pavement, but great care should be taken not to use them when it shows the horses running on a dirt road or through the grass. The best idea I have found so far for the effect of horses hoofs on dirt is a leather pad or cushion, which gives the muffled effect desired. This cushion also serves well in a fight scene where there are a number of rapid shots to be made, as they can be made easily with paddles.

The more detail you put into your effects the more pleasing the rendition of the picture. People nowadays are "picture fans"; they are critical, and look for and discover many more flaws in the picture and its presentation, that a few years ago were overlooked. They look to see if the drummer works his wood block overtime every time some one gets hit on the head; they are listening to see if Petrecia Spearmint will play ragtime all through some death scene—flaws such as these are easily made, but not easily remedied.

Every time a man or woman presses the button for the doorbell it should not be used, for it is seldom you can hear the bell when you ring it, and, again, do not use the same bell for a doorbell and the telephone, for there is much difference between them. It is an easy matter to secure an old ringing part of a telephone from a telephone company, and it will be a marked improvement. The telephone bell, doorbell, telegraph instrument, etc., can all be operated from the same set of batteries. While here, let me state that a telegraph instrument is an absolute necessity in a trap outfit, as you cannot produce the proper click for it without an instrument, and one good enough for all the use exacted from it can be secured very reasonable.

There are some of the effects listed that you will not have much use for, but if you are to be a successful drummer it will pay you to have them; then when the opportunity presents itself you will have them and will find that they will be appreciated by the audience.

Secure your "traps" from a firm who is responsible and whose goods you know to be good, for you will find it will pay in the end.

A "snappy trap" I found recently is a new noise maker and funny bone tickler called the "Nose-Blo." It is just what its name implies; a ridiculously true-to-life imitation of a man blowing his nose.

There are many places where you can use it in the picture, and it is a pleasing change from the siren whistle and rattle and it will cause a gale of merriment to flow over the audience when used. It only costs ten cents, and is made by George B. Stone & Son, 47 Hanover street, Boston, Mass.

Unusual effects are the ones you must seek to produce. If Farmer Dolittle goes out into the yard to the old wooden pump and uses it to fill up the water trough, the effect of the squeaky wooden pump may be produced by using a violin and bow, playing below the bridge. This is only one of the many points that many drummers have overlooked.

OPERATORS' PAGE

February 6th, 1912.

Editor Moving Picture News,
30 West Thirteenth street, New York.

Well St. Paul, from your letter in January 27th Moving Picture News, I take it that conditions are very bad in your city in regards to projection. Now I would like to know a little more about this matter before I give an opinion on it. Seems to me the union in your sister city should be able to assist you by getting after the city officials for allowing such careless neglect on such an important matter as this. Would suggest that you get two or three other operators to go with you and lay the matter before the union and ask them to assist you in your efforts to better conditions in St. Paul, and I am sure that you will not ask in vain.

The real managers gave up the idea of cheap operators long ago, St. Paul; only the would-be, mushroom manager, that springs up over night, now thinks he can save a few dollars in that way, but the cheap operator and cheaper manager (?) don't last any longer than the proverbial snowball in——, so don't worry about them. If you cannot start a union in your city why not get a few other boys to help you start a social club and work up from that to something greater. That is just about the way we started here in New York City about five years ago, and now things are beginning to come our way pretty good. We only have about 550 members now but expect to have a few more in the near future. The editor, Mr. Saunders, helped us greatly when we started and has always been our friend, helping us over the rough places that every operator knows only too well, and he will, I am sure, be only to glad to do the same for you. We are going to have a "Chat Column" in the News in a very short time which I am sure will help you greatly, as the majority of those who contribute to it will be union operators. Write me again and send me the names and addresses of the president and corresponding secretary of the Minneapolis Union and as much information as you can get regarding matters you speak of and I will do all I can to help you. Before closing let me tell you that you will be putting a good one over if you get the Exchanges to help you. Find out what they think about it then act as you see fit.

With best wishes for success, I am yours for better conditions for good "Projectors,"

Canuck in the Catskills.
(Member of M. P. & P. M. O. Union.)

P. S.—Questions and correspondence invited from operators for our "Chat Column" which starts this month. Don't be bashful, you can't send in too many we'll find space for.

What is to be the fate of "the one-night stand?" This is an all-absorbing question to certain theatrical managers and to the great army of thespians who have been wont to don sock and buskin in the towns and villages of the great Middle West. If the signs of the times augur correctly the "one-night stand" will soon be a memory—that the moving picture show will reign supreme instead.

In all sections of the "provinces" the "opera houses," pretentious and otherwise have turned to the moving picture in order to keep going and to pay taxes. In the cities of five, ten and fifteen thousand inhabitants where traveling theatrical attractions drew good audiences about three times weekly in days gone by the "shows" are becoming more and more infrequent. One attraction weekly is about the limit.

In the larger cities, although it is admitted that times are unusually hard in the theatrical profession, the condition of theatrical affairs in the smaller cities and towns has not yet been fully realized. It will be. The moving picture show has supplanted the "one-night stand" in the affections of the provincial. He believes, and truly so, that he can get about as good entertainment at the picture show as at the "one-night stand" attraction, and at about one-third cost. In these days of the high cost of living this is a factor taken seriously into consideration by the amusement seeker and his family.

There is no gainsaying that this has been a bad season for theatrical ventures, not only of the "fly-by-night" variety but for the more elaborate productions. The money lost has been considerable. The increased number of theatres is rather a specious argument which might be true if the census reports did not show an increase in population, and if the propaganda of the theatre had not increased the number of theatre-goers. The theatre-goers are increasing but they are turning to the moving picture show. The thousands of palatial theatres in this country must be kept open and plays must be produced. Those that have merit survive; those lacking show a deficit. The public is choosing more carefully and, with the picture plays increasing in excellence and elaborateness. is it too much to believe that within the next ten years the moving picture theatre will supplant the "legitimate" in importance and popularity?

* * * *

New York, N. Y., January 31st, 1912.

"Canuck of the Catskills,"
care of Moving Picture News, New York.

Dear Comrade:

I take my pen in hand to give my view of the Moving Picture News. I think it is the best trade paper in existence. The Moving Picture News not only has the union label but is a friend of union labor and especially the friend of the operator.

I think and I believe you will agree with me when I say that there is one thing missing, and that is the operators' column or can we say a chat column.

If they were to start a column I would be very glad to write something often.

Here is something you may think strange, but I can assure you is a fact. I like immensely Pathe Weekly and Vitagraph Monthly. (Here let me say is the only thing lacking on an Independent program.) And I wonder when the Independents will get one out.

Well here's hoping long success to yourself, Moving Picture News and Independent trade in general. Hoping my letter does not bore, I am,

Happy yours for good projection, Bronx, N. Y.

* * * *

Editor Moving Picture News,

Dear Sir: I have read in the different papers lately so much about the evils in motion pictures that I feel I must say a word in behalf of one of the greatest teachers the world has ever known.

A few days ago a lad of the age of fourteen was taken before a magistrate for attempted burglary and arson; and some wise "Nut" of a reporter got hold of the story, and with his inventive brain (?) worked up the details in such a manner that the story by no means gave credit to the moving picture business.

Shortly after, when the report came out, it showed what an "Ananias" the reporter was, and that the boy had been in the habit of reading the cheap blood-and-thunder novels until his brain worked up with the idea that he could imitate those in the story, and what was the result? The boy was sent to a reformatory until he reaches the age of twenty-one.

It seems too bad that this cheap, trashy, uncalled for literature cannot be done away with.

I would suggest to some of those intelligent (?) enemies of the moving pictures, that they take a stroll some evening in any district they may choose, and observe how the coming generation amuse themselves, such as pitching pennies, playing cards, shooting craps, using foul language, or learning the short cut to the Road to Ruin, by rushing the "growler," and then quietly ask themselves, wouldn't it be much better to have them go to a nice clean theatre, and enjoy a good picture show?

From one who knows that the moving pictures enlighten and educate. A Careful Observer.

Daily Consular and Trade Reports of Moving Pictures Abroad

ENGLAND

Rapid Growth of Moving Picture Business

[From Consul Albert W. Swalm, Southampton.]

Many inquiries which have reached this consulate in regard to moving pictures will be answered by the following extract from the London Daily Mail:

"A few years ago the moving picture did not exist. To-day it is the basis of a vast industry. The last published returns for the administrative county of London showed that some 287 picture playhouses were licensed in that area, and the probability is that the next return will show an increase to 350. It is estimated that there are 3,000 picture playhouses in the country, and this number is rapidly increasing. Scarcely a town of any size is without its picture playhouse, and in the larger centers of population these places exist by the dozen.

"The growth of the cinematograph business began in 1895 or 1896, and was largely developed in America. Even now it is stated that in proportion to population there are five times as many picture shows in America as there are in this country. That money was made in the new industry may be guessed when it is stated that one of the pioneer firms of film makers in this country was for a period making profits of $25,000 per month. Film making does not represent such vast profits to-day, as other manufacturers soon competed. The price of the film came down from 25 cents a foot, obtained readily in the early days, to 8 cents a foot, which is the price to-day. Indeed, film makers now say the only people making money out of the pictures are those who show them.

Profits and Expenses

"The film may cost anything to make. The expense is determined, of course, by the class of the subject and the cost of getting it photographed. For instance, above the cost of photography and manufacturing charges, some films paid as much as $1,000 for special positions along the coronation route. On the other hand, some popular subjects are easily accessible and cost little above the photographic and manufacturing expenses. Successful photographers for film purposes make good incomes, and men with eyes for good subjects who secure fine pictures are paid anywhere from $1,500 to $5,000 a year.

"Curiously enough, England, though not the pioneer of the trade and lagging behind America in the extent of its film-making enterprises, is the clearing house of the world for pictures. All the makers are represented in London, and most foreign and colonial buying is done through English channels."

SCOTLAND

American and French Films Lead

[From Consul Rufus Fleming, Edinburgh.]

The films used in Scotland are chiefly American and French. A great variety of machines are employed in British moving picture houses—probably as many as 30 or 40 different makes and styles. There is no film factory in this district, as neither light nor atmospheric conditions are ever suitable for manufacturing the best films.

Moving picture entertainments are regulated by the provisions of the cinematograph act, a copy of which is herewith inclosed (and will be loaned to American firms on request). Unless "nonflam" films only are used the apparatus must be operated within a fireproof closet. Among the regulations made by the Secretary for Scotland under the cinematograph act are the following:

"Fire appliances adequate for the protection of the building shall be provided and shall include at least the following, namely, a damp blanket, two buckets of water, and a bucket of dry sand; in a building used habitually for the purpose of cinematograph or other similar exhibitions they shall also include a sufficient number of hand grenades or other portable fire extinguishers.

Lanterns, Projectors and Films

"Lanterns shall be placed on firm supports constructed of fire-resisting material, and shall be provided with a metal shutter which can be readily inserted between the source of light and the film gate.

"The film gate shall be of massive construction and shall be provided with ample heat-radiating surface. The passage for the film shall be sufficiently narrow to prevent the flame passing traveling upward or downward from the light opening.

"Cinematograph projectors shall be fitted with two metal film boxes of substantial construction, and not more than 14 inches in diameter, inside measurement, and to and from these the films shall be made to travel. The film boxes shall be made to close in such a manner and shall be fitted with a film slot so constructed as to prevent the passage of flame to the interior of the box.

"Spools shall be chain or gear driven and films shall be wound on spools so that the wound film shall not at any time reach or project beyond the edges or flanges of the spool. During the exhibition all films when not in use shall be kept in closed metal boxes."

RUSSIA

(From Vice Consul General Ripley Wilson, Moscow.)

The theaters here do not combine moving pictures and vaudeville acts, as do many in America, but simply show from three to eight films, depending on the price of admission. The few theaters where one can obtain a seat for 8 cents are patronized only by the poorer classes. The average theater charges 20 and 25 cents for admission, and puts perhaps eight pictures on the screen, of which at least six are imported.

Films of many different services are used, but those of French manufacture seem to be the most popular. Various films made in the United States are also used, and those that depict scenes of Western or Indian life are held in high favor by the Russians.

Moving Pictures in Southern Russia

(From Consul John H. Grout, Odessa.)

Almost every city or town in this consular district is provided with moving picture shows and they are particularly well supported in Odessa. Most of the films are from a Paris house that has a branch office in Odessa, but many American films are shown and arouse considerable interest. The language used on films should of course be Russian.

American comics are popular, but all climaxes should be made as plain as possible. There is no doubt that many films made in the United States would meet with good success if properly introduced, but as it is they are all sent through exchange agents in Europe and as a result France and Germany are better known than the United States.

It seems very probable that if scenes from the city and country life of various parts of the United States could be shown they would be popular. For instance, a series of pictures presenting the views that an immigrant would see on his way to the United States and after landing there would probably be well received. Such views would be of interest not only to those who at some future time intend to emigrate, but also to those who have friends in the United States or are interested in the country for other reasons.

SPAIN

(From Vice Consul General Harry A. McBride, Barcelona.)

Barcelona has about seventy moving picture shows, and the number is increasing. There is also a manufactory of machines, which has about 550 machines in use throughout Spain, and one maker of films, whose output, however, is very small.

(From Consul Robert Frazer, Jr., Valencia.)

Supplies for the moving picture trade here are principally of French origin, and are practically all obtained through agencies at Barcelona, which is the principal distributing center in the country for machines and films. French films predominate at present, but there are also many Spanish scenes of processions, bull fights, military parades, etc. American firms would probably reach this trade best by following the regular channels and obtaining Barcelona agents.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Censor in England—By Leonard Donaldson

Now that dramatic sketches for the variety stage will need to be licensed by the Lord Chamberlain, the question of a censor for motion pictures is once more under discussion. There appears to be a strong feeling in certain circles in England, that however free the English exhibitions are from objectionable features, such a growing field as the picture theatre now ought to be kept under control. Individual members of the film industry, however, hold diverse views, but before I quote any of the opinions, it will interest readers of the "News" to learn something of the laxity and maladministration which have made the office of the censor of plays in England notorious. The same muddle and extraordinary vagaries threaten the censorship of the photo-play should it fall under State direction.

The absolute autocracy of the Department of the Examiner of Staged Plays; its cynical disregard for the business interests involved; its refusal to alter its views according to the requirements of modernity, have rendered it obnoxious even to those who once approved of stage censorship in theory.

War is to be declared, even at the moment of writing, on the entire principle of the censorship of stage plays. There have been petitions before, signed by the foremost dramatists and authors in Great Britain, but in spite of them nothing has been done to improve the situation. I hear that a petition is now to be presented to King George, signed not only by playwrights and authors, but by theatre managers and prominent people representative of all classes of play-goers. The position of the theatrical manager is to-day an unenviable one; the position of the playwright is even worse. His play is his livelihood. For the theatre manager, after all, there are other plays to fall back upon. The playwright is unrecognized by the "Examiner of Stage Plays"; he has no redress at all. Sheltered behind the wall of an ancient Act of Parliament, unassailable and remote, the censor may do as he pleases, and there is nothing in the laws of England to enable those who deem themselves unjustly treated by his judgment to obtain any satisfaction. That there is something rotten in the state of the Lord Chamberlain's department is shown by the latest escapade of the censor with regard to Mr. Cosmo Hamilton's new play, "The Blindness of Virtue," which has just been produced in London. The Lord Chamberlain requests that plays shall be sent to him for license seven days before the date of their production. In accordance with this rule the management of this particular theatre duly sent in the manuscript of Mr. Hamilton's play. Until the very last moment he was kept in suspense regarding the judgment of the "Examiner of Plays." The piece had been rehearsed, the seats sold, and almost at the eleventh hour a letter arrived saying it had been passed and that a "license will be forwarded in due course." In the meantime the play is produced on sufferance.

There is something incomprehensible about the changes that occur in the mind of those responsible for the censoring of plays. I will quote a few typical examples in next week's issue.

Houston, Tex.—R. Phillips has sold the Dixie moving picture show to Sam Parish.

MR. ALMOST BUTT

"BENNIE"

The above is a good likeness of "Bennie," one of the London juvenile artists, who has made good in the moving picture field.

"Bennie" has posed in numbers of Lubin photo plays. One of his best efforts was as the office boy in a recent picture called "The Office Favorite."

"A SAD CASE"

Listen my children and you shall hear
Not the midnight ride of Paul Revere,
But the tale of an operator that didn't know;
He's resting in peace beneath the snow.

In a picture booth, this boy so gay
With some matches did start to play,
A puff of smoke and a flash of light
He passed away the other night.

So Mr. Operator, you will always find
That it pays to be careful when doing your grind,
Just feed the light and watch the screen,
And keep the screwdriver off the machine.

It cost the boss money and he hasn't much
To pay for new stars and cams and such,
When he comes in the booth, show him you're alive,
Then instead of ten per, you'll get twenty-five.

Marshall, Mo.—The Lyric Theatre, owned by Mr. McChesney, was destroyed by fire at a heavy loss.

Cleveland, O.—The Metropolitan Theatre Co.; capital, $10,000; Geo. W. Hausheer and others.

Redding Cal.—R. T. Montgomery, of San Francisco, representing the Coast Theatre Co., has made a proposition to the Chamber of Commerce to build a $25,000 theatre here.

New York, N. Y.—Mrs. N. Roberge will erect a one-story moving picture theatre at Columbus avenue and 100th street, at a cost of $3,000. Resides at 160 W. 98th street.

LUX CALIFORNIA COMPANY AT LOS ANGELES

THE MACKIE-ASCHER ENTERPRISE

"Mackie has it" again, and as for Sydney Ascher, it is a well-known fact that whatever his magic fingers touch simply grows and blossoms in the most astounding fashion.

Well, they have started on a sprint together, and we must say that a combination like Mackie and Ascher is not to be beaten for all around business and executive ability; this stupendous proposition which they have as yet hidden up their sleeves is bound to be a gigantic success.

Hearing that there was "something doing," we made it our business to take a run in at Mr. Ascher's "Nicoland" on Third avenue and 162d street and try to pump out a few of the interesting details of the case.

Those who know Sydney Ascher know him to be a man of remarkable executive ability, an indefatigable worker and organizer, and a man of honorable repute.

Mr. Ascher, though a very young man, has been mixed up in theatrical and advertising business for several years. He has also been at the bottom of most of the reform movements among exhibitors in New York City. He has worked along with the exhibitor every time for the betterment of the latter's cause.

The new enterprise into which Mr. Ascher and Mr. Mackie are launching has behind it a capital of more than half a million dollars. There is no portion of the moving picture business which they will not be able to touch. They will be prepared in their organized condition to buck any opposition, and they will look to it that lack of capital will never balk the success of the concern. The bettering of the condition of the exhibitor will be one of the main objects of the concern. Branches of the business will be opened up in all the large cities of the Union, and in a very short time things will be booming and the public will be let in on the secret.

Mr. H. A. Mackie, of H. A. Mackie, Inc., whose reliable moving picture supply service is known most favorably throughout the country, is such a familiar figure to our readers as to require but little explanation as to his identity. Mr. Mackie, who in his film exchange at Buffalo bucked the trusts up to the point where he decided it was best to change his course, branched out into his present business. The fact that Mr. Mackie came to New York City in his present business capacity not more than a year ago, and that according to reliable reports in December last that up to that time the H. A. Mackie, Inc., had turned in a business representation of something like $100,000, warrants the acceptance of this gentleman's capabilities at 100 per cent. good by all sensible and intelligent individuals.

It is expected that this firm will be one of the most successful moving picture enterprises that has yet sprung up. That it will be here to stay, with Mackie and Ascher at the helm, and that it will practically revolutionize conditions in the domain of the exhibitor, goes without saying.

St. Patrick's Day is to be celebrated by the Powers Motion Picture Company by the release of an adaptation of the strong Irish drama, "Sogarth Aroon," which is now in course of production. This feature film is to be released four days after the two-reel picture play presenting Mildred Holland in "The Power Behind the Throne." All lovers of the true Irish drama will, no doubt, look forward with the most pleasurable anticipations to the presentation of this picture play, which is being produced with that careful attention to detail which always marks the work of the Powers Company. This company has also other good things in store, the announcement of which will be made later on.

Every exhibitor has a competitor, so has every exchange. consequently the exhibitor showing the best Independent pictures will make the most money and every Exchange renting the best Independent picture produced will secure the most customers and KEEP THEM.

The Majestic

RELEASES TWO GOOD PICTURES EACH WEEK

SUNDAY and TUESDAY

SUNDAY, MARCH 3rd, "DOES YOUR WIFE LOVE YOU?" Comedy. Rapid-fire farce where two husbands try a dangerous test upon their wives and find themselves facing death.

TUESDAY, MARCH 5th, "THE BEST MAN WINS," a light comedy, where the girl keeps her father's and mother's favorites for her hand, standing each other off while she marries the best man.

Do Not Miss "STRIP POKER"

RELEASED TUESDAY, FEBRUARY 27th.

One of the funniest pictures ever produced!

COMING RELEASES!

We venture the assertion that the moving picture public will pronounce the four following pictures the equal of any they have ever seen.

Sunday, March 10th, "The Closed Bible."
Tuesday, March 12th, "The Unwilling Bigamist."
Sunday, March 17th, "The Better Influence."
Tuesday, March 19th, "Leap Year."

DO NOT BE SATISFIED WITH ONE MAJESTIC

SECURE THEM BOTH!

THE MAJESTIC MOTION PICTURE COMPANY

145 WEST 45th STREET

NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

DURBAR IN KINEMACOLOR

New York has seen George and Mary of England crowned King and Queen at Westminster Abbey, and has seen them hailed by their loyal subjects in their triumphant procession through the streets of London. The people of this city can now go to the New York Theatre any time for the next three weeks and see the same monarchs crownd Emperor and Empress of India with the prodigious ceremonies and the elaborate homage to which the people of the Orient are devoted.

Beginning with the arrival of the imperial party at Bombay, the eye of the camera has followed not only the two chief figures of the historic drama, but shows the various preparations that were made by the native authorities—the erection of triumphal buildings, the decorating of the wooden monsters that lined the various routes of passage, even the painting of the elephants and the draping of them with silks and fabrics were shown.

The state entry into Delhi through the Gate of the Elephants, in which princes and soldiery of India figured most prominently, was an interesting feature, showing as it did the various peoples who had gathered to greet their new ruler.

The coronation durbar, which took place on December 12, 1911, in the enormous natural arena of the Delhi plains, formed the central interest in the film representations. This event was followed by the camera managers with considerable judgment, as it gave a comprehensive yet detailed idea of a vast spectacle. In the midst of a city of 30,000 men, who were drawn up in blocks, with curving, sweeping avenues winding through them for the royal procession to follow, was a high, open pavilion, with two thrones in plain view at their summit. Up there, above the far-reaching throngs, their majesties were crowned, received the homage of the princes of India, and then looked down upon the throngs, who, at the signal of the coronation, raised their hats and burst into prolonged cheering.

Other events shown were the receptions given at the King's camp to the Indian chiefs, the Delhi polo tournament, the state garden party, bathing the elephants in the river, scenes in Calcutta and—one of the most impressive of all—the review of troops on the plains outside Delhi, in which such masses as were never before assembled in military array swept in magnificent line past the Emperor, the cavalry at full gallop, with pennants streaming in the wind.

The durbar pictures were taken throughout with far better judgment than those of the coronation in London. All parades in these pictures approach the spectator, as they did not in the others, and, besides this, a more comprehensive idea of the general effect has been caught in these films.

An element of interest would certainly be added if some one were to stand beside the screen and point out details with their significance, and call attention to personages. In the hurry of the film and the crowding of interest much is necessarily lost when not deliberately pointed out.

These pictures are from every point of view worth seeing. The perfection of motion color photography in a form practicable for the reproduction of important historical events, such as the durbar in Delhi, is one of the greatest achievements that science has offered modern times.—New York Tribune.

DURBAR IN KINEMACOLOR AFFORDS VAST DELIGHT.

Most of our valuable superlatives would occur in this notice of the Durbar Kinemacolor pictures if I were to let myself revel in them. Suppose, instead of calling them all to service, it is understood that they all go for the exhibition given at the New York Theatre last night. If the Coronation pictures in natural color at the Kinemacolor Theatre were a revelation to New Yorkers, the only words that can be summoned in characterizing what was reproduced of the scenes attending the crowning of George V as Emperor of India are words that have all been made commonplace through misuse.

There is no need trying to praise these films. They are the last word in the art of showing what happened by simply reproducing the happenings in color no less than

in action, in likeness no less than in perspective. If I had seen the original durbar at Delhi, and watched royalty in its glittering escort enter Bombay, I am quite sure I should never have taken in with my eye half so much as was reeled off on the Kinemacolor films in the New York Theatre last night.

Possibly one could have described what he might have seen at Delhi with more assurance than he could try to describe what he saw on the screen in the playhouse, because the scenes would have remained in his perspective long enough to make notes of the gorgeous colors, and to give a pen picture of the semi-barbaric and ultra-civilized mixture of statecraft, militarism, society and various phases of life seen in India's ancient capital when the chieftains of the East came to the feet of the fifth George of England to pay homage. But here the pageants raced so rapidly, in the two hours that they were thrown on the canvas with every color and every detail, that one retains little more than a sense.

Thousands upon thousands of feet of films were filled with the visual record of the brave and brilliant doings on the occasion of the imperial visit to India, only a small part of which could be displayed in the limited time during which the packed audence at the New York went into ecstacies over what they beheld. The selections were wisely made.

Most engrossing of these sights were the preparations in camp for the Coronation Durbar, including the quaint ceremony of painting the elephants' trunks; the procession of the troops and of the Indian chiefs with their retinues through the Elephants' Gate to Delhi; the homage of the chiefs to the sovereigns, the review of 50,000 troops by King George showing the whole army spread out on a great plain and wheeling before his Majesty, and the elephants at play with their stockade and in their pool.

All I had heard and read of the glories of the durbar was more than realized in this reproduction by the marvel of Kinemacolor. Now and again came the conviction that Belasco at his best could not touch some of the settings planned by the Orientals and the English in their determination to gratify the Eastern passion for show. No such riot of color as was indulged in ever had been pictured to the human eye except in its original staging, and the general testimony is that the Durbar of 1911 was the Durbar of Durbars.

It was worth all the trouble King George took to go to Delhi to be crowned Emperor—if not to inspire the loyalty of his East Indian subjects—then to give the world in the universal and eloquent language of Kinemacolor a knowledge of their manners and customs and appearance. They ought to be grateful to their English overlord for that, because they show up under these conditions as a fine lot of fellows, worthy of no worse fate than that which befell them when Clive and Hastings paved the way for the proclamation by Beaconsfield of Victoria as Empress of India.

Anybody who fails to see the Durbar in natural colors will miss a part of his education that should not be wanting. The while that he learns volumes by seeing these pictures he will have one of the keenest delights ever conferred on humanity by the invention of electricity and photography. J. C. G., in New York Press.

THE WILD WEST

Unfortunately the average play in the motion picture theatre looks about as much like the actual West as it was thirty or forty years ago as it looks like a lady's drawing room. The poetic conception of the West has been made to do duty for, lo, these many moons. The real West has been ignored, or has been overlooked as lacking in sensation or even interest.

There is a West which is well worth reproducing. But it hasn't found its author. The West was, and is, picturesque. The picturesque features are more due to the sterling character of the inhabitants than to any sensational actions which may be ascribed to them. The West is now, and always has been, the home of substantial citizens. Formerly they were somewhat addicted to maintaining order, or doing a few other things in a somewhat picturesque and rather vigorous fashion. They make progress the same way now, though they do not practice gun play and ride horses as furiously as shown in the average motion picture film.

The Indian, too, has been represented in a way which would put the most abject of them to shame. There are Indians and Indians, it is true, but the average Indian does not embrace, he does not slap his fellow on the back, he does not impulsively extend his hand when he is about to depart upon a mission of more or less importance, and there are a host of other things he doesn't do, even though the average scenario writer would like to have their audiences think he does. The motion picture Indian is, in general, a figment poetic conception which has embodied so many impossibilities Indian as he was, or, maybe, as he is, in remote sections where the civilizing influence of the white man has not yet penetrated.

The queer things they do and the strange acts they perform are quite in keeping with the equally foreign movements of the so-called cowboy. Both alike are on the toboggan and will disappear along with the bison and coyote within a few years. They are doomed. That much is certain. It would be well, then, if some enterprising producer would get together some real Indians and some real cowboys and reproduce actual life among them as faithfully as the film will permit. These wouldn't be sensational enough for motion pictures. They would, however, be invaluable as historic documents, something which will be of interest and of considerable information to later generations.

Those boundless (?) prairies over which these essentially American personages once roamed have been annihilated. Where once they stretched away in apparently endless loneliness, there are cities and towns sending the smoke from innumerable factories aloft. Railroads gridiron the once trackless waste. Common roads and trolley cars follows the paths marked by the bison and the horseback rider. The old West is gone. The new West is in absolute and permanent possession.

It would be well for some scenario writer to become acquainted with the life which now pulses through all these arteries. He would learn much to his advantage. Moreover, he would become familiar with a phase of life which is quite as attractive, and infinitely more satisfying, than the half-mythical conglomeration which is served up now under the name of Western.

Poetic conception is an excellent assistant in the concoction of plots and the construction of romances. But the poetic conception which has embodied so many impossibilities in good film under the name of West deserves some pruning or some other operation which will at least curb, or in some degree control, its altogether exuberant fancy. Closer attention to historic fact would add to the interest, even though it might reduce the sensation. Fierce rides do not make a cowboy, nor do fine feathers make an Indian.

Costumes and action are essential in any sort of character delineation, but the costuming and action which characterize a great many so-called Western pictures are so at variance with the facts that the pictures suffer and the public is misled into beliefs which are at most misunderstood by the authors of the curious combinations of misplaced portrayals which are common to a considerable number of authors.

There was a West worth knowing. There is a West better worth knowing. Those who were there thirty years ago understand what this means. Those who have been there recently understand full well that the present is quite as seriously misunderstood as the time long since passed. The West is a state of mind which requires adjustment, no matter whether the author is indulging in reminiscence or is reproducing facts which belong to the present. The real result, misleading and untrue to life, is almost invariably the same.

The opportunity is great. The persons capable of seizing this opportunity seem few. By and by some one will find it, and the success which follows his effort will be more remarkable than anything which has gone before. The West will eventually come into its own. When it does the moving pictures will benefit and the millions who enjoy them will see something really characteristic and worth while.

MR. ALMOST BUTT

WESTERN CORRESPONDENCE

Hot Springs, Ark., Feb. 14.—A walk up Central Avenue, which is the Broadway of this resort, the past week, and one would have imagined that the big circus had switched its dates, and that, so far as the motion picture houses were concerned, the principal thoroughfare of Hot Springs had been turned into a "Midway," with its screaming banners, flaring lithos and all other "appurtenances thereunto appertaining," as the young lady from Boston said.

Just give me your hand for a moment, stranger, and let me pilot you about. You may not be used to the sights, and I wouldn't have you wear "blinders" for the world, for, with a little care and attention, your eyes will get accustomed to the "flash" before each house.

Take the Lyceum and come right down the line. See the gentleman with the convict's suit. Note his measured tread; also the ball and chain. No, he hasn't escaped in reality—just a little advertising stunt that Eddie Gavrel pulled off to let the "faithful" know that the moton pictures, "Twenty Years in Sing Sing," had arrived and would be shown exclusively in the Lyceum. In fact, Eddie corralled a whole bunch of this brand of "convicts," loaded them on a cart, put uniforms on two men, armed them with Winchesters and paraded them up and down "the main stem," with the result that the method proved to be a good one and the house was jammed. And now we come to the new Central, where, as you can see, Vitagraph's reel of the Equitable fire headlines the programme. The noise that you hear, the breaking of glass, crashing of heavy material and the ringing of fire-engine bells, together with the toot of horns and the hiss of steam, is merely some of the effects that Carl Hanson brought into play to let the audience know that when a New York building burns and the picture of it comes to the new Central, he is there with the details, and what Tex. Griffin and his bunch of harmony dispensers in the pit at this house don't do for a picture to make it more realistic in the way of appropriate music—well, stranger, it isn't worth mentioning.

And now I'm going to take you to the Photo Play Theatre, where you first see some real classy paper of a lithographic nature depicting that pleasant and ladylike game they are wont to pull off for the Dorcas Society in Mexico, but better known to the uninitiated Americans as a blood-spilling bullfight. Ugh! Gives you the shivers, don't it, to look at it? Yes, you are quite right, the authorities did stop these pictures in other cities, but, bless your heart, this is Hot Springs, and there is greater latitude in this resort than in the average city.

You will note, too, that there are several dressed in the habiliments of the bullfighter; also don't overlook the posters and other illustrative billing. You see, when local managers get anything that is worth while, they believe in letting the whole world know of it.

I saw the picture of the Equitable fire and the effects that the Central Theatre musicians brought forward were as interesting as the picture itself, although it was a typical New York fire. Also I witnessed the bullfight reels, and while I did not approve of this kind of motion photography, for the reason that I believe pictures of this nature do the industry generally more harm than good, will state that they were very good, so far as a picture goes. The women in the audience shuddered when the maddened bulls tossed horses and riders into the air, and it wasn't an altogether inspiring sight. It was impossible for me to witness Eddie Gavrel's convict camp at the Lyceum, but I understand that he did an immense business. He certainly had the novel advertising to get it.

The management of the Photo Play has announced their intention of tearing out the interior of their theatre and redecorating this popular house, making it one of the most attractive in the city. They have recently purchased a new mirror screen, which will be a feature of the improvements. The man selling the mirror screens gave an exhibition of their usefulness here the past week and delighted the local trade, with the result that one was purchased immediately.

And, speaking of improvements and changes, it might be well at this point to mention the deal that was closed by George Walker, who, with Sidney M. Nutt, built the new Central, whereby the former takes charge of the Majestic Theatre, having acquired a five-year lease. The Majestic is situated on Malvern Avenue. Mr. Walker secured that theatre, the plumbing shop next door and a concession adjoining that. He is going to convert the plumbing shop into one of his novelty and art stores, rip the Majestic inside and out, transforming it into an up-to-date and attractive motion picture and vaudeville house and give to the colored population of the resort a place of amusement that they will be proud of. The Majestic is the only theatre in the city that caters to the colored patronage. It has always been looked upon as their house, and any vaudeville acts that play there have always been ladies and gentlemen of the "smoked" variety. Mr. Walker states that he is going to continue the vaudeville policy and give his dusky patrons the finest pictures that they have ever seen. He also informed me that it is his intention to place Frank Ritter, former songster of the Lyceum, in charge of the Majestic, and, on paper and knowing what the house can do if the right kind of a show is given the "cullud" constituency, it would seem that George has struck the right thing. Anyway, he has five years in which to demonstrate his theory.

Who says that motion pictures will not become an important factor in political campaigns? I wonder if you in the effete East realize that out in Iowa the candidates for State offices are depending largely on the class of motion picture shows that they can give for their success in the present political battle that is being waged there? Such is the case. During the week I received a query from an Iowa correspondent, asking if the "New Era" cared to use 300 words of a motion picture political yarn, and I ordered the Iowa scribe to rush 200. He did. It appears that the Iowa office seekers are carrying about the State with them a moving picture machine, operator and pictures, together with a phonograph, illustrated songs and stereopticon pictures. They get the crowd by giving a free show, and before the last reel is run off the orator proceeds to cut loose and tell those present how absolutely essential it is to elect him to office in order that the dear State may be saved from going to the "bow-wows." For novelty of campaigning I doff my "lid" to the gentlemen from Iowa.

Reports that reach me from Memphis are to the effect that the crusade that is going on there on some of the cheap picture houses is bringing the results desired, and that as a result of the same there is a marked improvement all along the line of motion picture industry. The New Scimitar certainly put a bomb under some of the houses, and printers' ink showed the people things that a majority of them did stop to realize existed. Memphis is one of the busiest and best cities in the Southland, and the house-cleaning in the picture industry will do the trade and town a great deal of good.

William Faversham, presenting "The Faun," made his debut in this city Monday. It was "Willie's" first visit to Hot Springs, and, as "Teddy" would announce it, he was "de-light-ed!" He had expected to find a much smaller city, and he was startled at its great hotels and magnificent bath houses; also at the representative class of visitors that he saw.

I want to tell the Thanhouser Kid that I have seen her in many pictures, but of them all liked her best in the one that came to the Photo Play the past week, "Just a Bad Kid." She was great in that reel, and some of the women in the audience were so taken with her work that they wanted to go up and pick her off the curtain.

"The Relentless Law," the finest and most interesting American that has visited the "Valley of Vapors" in many moons, also came to the Photo Play the past week, and it was the hit of that day's programme. This theatre has undertaken a campaign of advertising that is bringing the results, for readers of the local papers are moving picture "fans" of the deepest dye.

Whatever made Biograph sore on Coco Cola? Holy smoke! but didn't their "dope" reel slam that industry? It created a howl of laughter here, and I think that every doctor—and I think this is a town of physicians and druggists—went there to look it over. It was a weird sort of an offering, but as a solar plexus why did they slip that one over?

"The Prosecuting Attorney," a Selig reel, was excellent and a great delegation visited the new Central to see "Chumps," featuring John Bunny and Marshall P. Wilder. This was the week's best comedy.

The Man in the Baths.

NESTOR RELEASES

There is no firm among the Independent manufactories that is going ahead any more rapidly than the Nestor. We look with interest at each new release presented by this go-ahead firm, remarking on the constant progress made by them and the high tone of the various interesting subjects filmed by them.

During the past week that fine split reel for Saturday, March 2, "His Good Intentions," 700 feet, and 300 feet, "The Battle of Roses," happen to be the ones that we had the good fortune to view. The first mentioned is a rattling good comedy. The college boy who has the true spirit of an athlete, and who has sworn to abide by the precepts set down by his trainer, goes to visit his cousins. He disappoints and annoys the girls, who have expected to put in a jolly time with their cousin, by retiring at nine o'clock each night, and by going for a ten-mile run each morning instead of taking a jaunt in the family auto according to the girls' desire.

On the ten-mile jaunt he comes to grief, being arrested for an escaped lunatic. The situation is duly alleviated, however, by the arrest of the real lunatic, and so for the remainder of the visit the trainer and his precepts are forgotten, and the young people have a good time generally.

"The Battle of Roses" is a beautiful bit of fragrance from the South. Nothing can be imagined more luxuriantly beautiful and suggestive of the warm Southern sunshine than the artistically devised rose-covered floats that appear in the rose parade at Pasadena, Cal., and which the Nestors photographed.

Two large Western dramas—"The Smugglers," for release Monday, February 26, and "At Rolling Forks," for release Wednesday, February 28—are of deep interest, with beautiful scenic effects. Other early March releases promise to be equally fine.

Mr. David Horsley left Bayonne, N. J., the beginning of the week en route for the Nestor studio at Hollywood, Cal. Mr. Horsley will make several stops during the trip westward to take pictures of many interesting scenes and conditions to be met with in passing through that part of the counry.

THE RELIANCE COMPANY

The Reliance Company, which has been the only company in the Independent field to offer exhibitors a series of educational subjects, have listed for early release further natural history subjects of an intensely interesting character. On March 16, in connection with Bedelia's "At Home," they will release a half-reel subject dealing with the alligator. Scenes showing how the alligator is raised, from the age of six months to two hundred and twenty-five years, will give the spectator an exceptional idea of what this animal is like when in captivity. On March 23, on the same reel with "Jealousy," will be found a few hundred feet of most peculiar reptiles showing traces of the primitive and prehistoric. These unique little creatures are not usually found in the museums or aquariums. Together with "The Birthday Present," on April 3, will be found a subject dealing with lizards, and shows in the minutest detail the difference between the poisonous and non-poisonous lizard. Subjects to follow these will deal with snakes and their economic value, bird studies and other phases of animal life that should prove not only of great value to the exhibitor, but to the factors in educational lines.

A TYPOGRAPHICAL ERROR

In an article which appeared in last week's issue, page 10, entitled "The Waterproof Film and the Great Necessity for Its Proper Use," a typographical error appeared by the insertion of the word "afraid" in place of "ahead" in the sentence which reads thus: "We have been told that the only trouble with our proposition is that we are afraid of the game." Corrected it reads: "We have been told that the only trouble with our proposition is that we are ahead of the game." This makes a vast difference in the meaning of the sentence.

THE CALL OF THE DRUM

In "The Call of the Drum," the Imp drama release of March 7, we have an unfamiliar theme skillfully treated. An old soldier is tempted to give up the society of his former comrades in arms by his newly-married daughter, who thinks she can make comfortable his remaining days. But the influence of his dreams of past days are so strong upon him that he cannot resist the temptation to rejoin his old friends.

His daughter and her husband make a last effort to lure him away from what they conceive to be an unhappy life, but sentiment triumphs; the call of the drum has proved too strong.

G. A. R. Veterans should appreciate this picture.

IMP'S ST. PATRICK'S DAY PICTURE

"Shamus O'Brien," the Imp picture for St. Patrick's Day, will be released on Thursday, March 14; that is, in time for the above celebration, and will be a 2,000-foot reel.

Every Irishman all over the world is familiar with Samuel Lover's poem on this subject. The character and adventures of Shamus will appeal to every son of Erin.

The poem is one which has always been a great favorite with reciters and dramatic readers. The subject of it never fails to stir the heart and interest of an Irishman.

The character of Shamus O'Brien should be very dear to all American Irishmen. He had many thrilling adventures in fighting against the English in the early part of the last century. He was caught, jailed, tried and sentenced. Nevertheless, Shamus O'Brien escaped and made his way to the United States.

Thus, in the character of Shamus, many millions of Irishmen in this country will recognize a character akin to their own.

St. Louis, Mo.—Edward Koeln, Wm. Sievers and Theo. Rassieur have formed the Rex Amusement & Realty Co., and will erect a new $150,000 theatre at Grand and Lucas avenues.

Raymond, Wash.—An opera house ,to have a seating capacity of 1,200 and cost 50,000, is contemplated for this city.

NOTES OF THE WEEK

WE love moving pictures first and foremost because they are animated pictures or reflections of circumstance and events attendant on human life in its several conditions, when they do not pertain to science or other educational subjects, which latter, by the way, probe our natural curiosity and reported love of knowledge to the extent of causing us to flock in droves to see an animated exhibition of an X-ray experiment, or something equally interesting and significant of the wonderful advancement in modern science.

We love them because they speak in a language common to all, and because they afford the easiest mode of obtaining knowledge of material things to be put into use.

Dr. Dresslar, of the National Bureau of Education, "deplores the accumulating evidence that moving pictures seem to suit the desires of the public better than poetry, music and art."

Art and the moving picture are one. The moving picture is rapidly becoming a matter of art only. Even today we have in the moving picture scenes which rival in beauty, conception and preparation the masterpieces of the great artists.

Music and poetry in their more elevated order are together a mysterious language of the higher intelligence, unknown to the masses save as they live and study and work toward that higher intelligence. The moving picture is destined in the theatres of the future not to eliminate the desire and inclination toward the love of poetry and music, but on the other hand to aid in unlocking the door of the chamber of mysteries, by elucidating the language of the sister arts in the indulgence of that most useful organ of sight, the eye.

The opinion of John Collier, of New York, staff member of the People's Institute and Secretary of the National Board of Censorship, in his address at the "Ladies' Day" luncheon of the Board of Trade, Springfield, Mass., on "Leisure Time and Lost Opportunity a Public Responsibility," is worthy of comment.

Mr. Collier opens his address by saying that 1,000,000 people in New York found an hour each day to spend in motion picture shows and 2,000 attend dance halls every night. In conclusion Mr. Collier said: "There are 14,000 motion picture shows in the country, with 5,000,000 attendants daily. No better system than the one in existence could be invented to discourage art and education. A trust controls the business and competition is eliminated. The managers have little choice in their pictures and all that is necessary is some element of excitement to gather the crowds. The motion pictures mark an epoch. Here is a book with illustrations and the activities and dramatic possibilities visualized. They might become a great educational feature. New York regulates the fire and building constructions of the theatres, but the character of the shows is regulated under a law framed for traveling side shows and snake charmers. New York could go into the picture business, use vacant city buildings, cut down the price one-half, educate citizens and make money.

"Regulation of amusements is coming, and it will come through the extension of school systems. The schools of the future will be built deliberately with the purpose of supplying the demand of the people for dances, amusements, sociability and education. Cooper Union stands as an example that they will not degenerate into political clubs.

"The solution of the problem of the social forces lies in the expansion of the schools and the playgrounds. Social life should be controlled in the young and by the city, which should extend its influence to meet the demands for social activities."

"No more smoking in theatres in Brooklyn and Queens," so says the edict issued by the fire authorities. Fire Commissioner Johnson has sent out a warning that if this order is violated prosecutions will follow. Captain Quinn, of the Division of Violations of Fire Prevention Bureau, has placed as penalty for the offence a fine not exceeding $500.

A few days ago one of the three polar bears, along with three sea lions, which had been loaned by the Hagenbeck wild animal firm to the Lubin Co. for the production of a story which called for a North Pole setting, finding his surroundings not exactly to his liking, and being unwilling to submit to such indignities as being pulled through tables, benches, sewing machines, typewriters, beer barrels and other props, cut short the operations by shying into a ground row of electric bulbs, each of which broke with a visible snort at Mr. Bear. Raising a decided objection to the fireworks, he ran through the studio, during which time vases, lamps, Beatrice Oldfield, Ormi Hawley and a few other important props were scattered to the four winds. Having vented his fury on the studio, he proceeded upward to the next floor. The door of May Buckley's dressing room was pushed gently open. Looking in the direction of the door, the young lady was startled by the apperance there of the shaggy white head of the polar Bruno. With a little frightened shriek she subsided to the corner of the room, pulling her chair after her. For a few moments Bruno frolicked on the floor, kicking his heels in the air. Gathering courage from the bear's playful actions, Miss Buckley edged cautiously up to the bear and commenced talking to him and stroking his fur, but Bruno, not used to ladies' society, and not to be instructed in present-day etiquette, responded with two or three wallops of his powerful fist. Miss Buckley, not being up in pugilistic tricks, retired in favor of the keepers, who proceeded to lasso Bruno.

President Taft gave something worth while to posterity when he posed the other day for the moving picture men. On February 14 Taft signed with the gold pen presented to him by Postmaster-General Hitchcock the proclamation admitting Arizona to the Union. To perpetuate the scene for future generations moving picture men invaded the White House for the first time.

Prof. Mackenzie, of the State University of Kentucky, in a recent lecture at the University of Cincinnati on "The Dramatic Impulse," said: "One of the newest manifestations of the impulse is seen in the moving picture theatre,

of which 10,000 have been erected in the United States in the last ten years."

A new moving picture theatre named the Knickerbocker was opened most successfully at Euclid avenue and East 83d street, Cleveland, O., on Monday, February 19. This theatre has a seating capacity of 1,200 people. First release films will be shown here and good music will be provided henceforth by the H. L. Spitalny concert orchestra. The Atlas Amusement Co. will control the house.

A recent development has been the production of X-ray moving pictures of the internal organs and parts of the body. For rapid motions, like those of the flying insects, a new apparatus takes 2,000 successive views a second on 125 feet of film, and, as the usual stopping of the film for each exposure is impossible at such speed, the exposures are given by electric sparks, each lasting not more than one 1,400,000th of a second. The pictures may be shown on the screen at one 100th as great speed, or the ordinary moving picture rate of fifteen or twenty successive views per second, thus giving a better perception of motions that originally are difficult for the eye to follow.

On Saturday, March 16, the Imp Films Company will release a picture illustrative of interpretive dancing by the Countess Thamara de Swirsky. The services of this lady were secured at great expense by the Imp Films Company, and she will not again dance for moving picture purposes.

The lady made her American début as a dancer at the Metropolitan Opera House at New York City in the season of 1909-10, in Gluck's opera, "Orfeo." She then appeared before New York society at Newport; subsequently at the Boston Opera House and elsewhere.

The Countess de Swirsky was educated in Paris. She is of a noble Russian family and a very skillful pianist. It was her study and knowledge of music that led her to take up the new art of interpretive dancing. One of her critics says: "Mlle. de Swirsky shows perfect understanding of her composers; her whole body seems alive with music as vibrant as a sounded string."

The lady gives first of all a humorous dance and then one entitled "The Spirit of Music." After another dance called "Anitra Dance," the Countess is shown in a series of plastic poses.

Suitable music for the dances is suggested by the Imp Films Company.

More money is invested in public school property in the United States than was required to maintain all the machinery of Federal government in 1910, according to Dr. Fletcher B. Dresslar, of the National Bureau of Education, in a report on the progress of education.

Naples has discovered a striking use for the moving picture machine. A short time ago relatives and friends of officers and men fighting their country's battles in Tripoli were photographed marching in procession past a cinematograph camera and bowing to it. The resulting films were sent to Tripoli, there to be exhibited on screens at night to the troops on active service.

A new Edison promise is that of a home kinetoscope that will make moving pictures available for everybody for varied purposes. It is announced that what now requires 1,000 feet of film will be compressed upon 80 feet, and the apparatus will compare with a sewing machine in cost. An illustration of commercial possibilities is the salesman's idea of moving pictures to show a machine at work.

Rev. Zed H. Copp, of Washington, D. C., has adopted the moving picture camera as the most efficient means of teaching religion to the masses, holding services regularly in several of the city's film theatres. The services include Biblical pictures and stories, supplemented by remarks from the minister, songs, prayer and music.

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WEDNESDAY	AMBROSIO, CHAMPION, NESTOR, RELIANCE, SOLAX.
THURSDAY	AMERICAN, ECLAIR, IMP, REX.
FRIDAY	BISON (2 Reel Subjects), LUX, SOLAX, THANHOUSER.
SATURDAY	GT. NORTHERN, IMP, NESTOR, POWERS, RELIANCE, REPUBLIC.
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INDEPENDENT MOVING PICTURE CO., 102 West 101st St., N. Y. C.
LUX FILM COMPANY, 10 East 15th St., N. Y. C.
MAJESTIC MOTION PICTURE COMPANY, 145 West 45th St., N. Y. C.
NESTOR FILM COMPANY, 688 Avenue E, Bayonne, New Jersey.
NEW YORK MOTION PICTURE COMPANY, 251 West 19th St., N. Y. C.
GREAT NORTHERN FILM COMPANY, 7 East 14th St., N. Y. C.
POWERS MOTION PICTURE CMPANY, 511 West 42nd St., N. Y. C.
REPUBLIC FILM COMPANY, 145 West 45th St., N. Y. C.
REX MOTION PICTURE COMPANY, 573 Eleventh Ave., N. Y. C.
SOLAX COMPANY, Congress Ave., Flushing, Long Island.
THANHOUSER COMPANY, New Rochelle, N. Y.

FOUR THANHOUSER FEATURES IN MARCH, TOO

Has the "four-features-a-month" stunt become a regular performance with the Thanhouser Company? Evidently, if we read the signs aright, for January and February carried that number of features, and now it's ditto in March. Edwin Thanhouser is surely bestirring himself these days when he can deliver four features in three consecutive months and then leave the impression that there are more to come. And to think it was only yesterday that the Independent film world was startled by this producer's announcement that he would positively release a feature every month! From one to four has been a speedy shift, and, we are certain, a very successful one.

Mr. Thanhouser picked the March four just before he left for Florida last week. They are: "The Arab's Pride," released Friday the 1st; "Flying to Fortune," Tuesday the 12th; "Nicholas Nickleby, by Dickens," Tuesday the 19th; and "My Baby's Voice," Friday the 29th. The first of these is the first picture by the Thanhouser Stock Company now operating in Florida. The second feature is stated to be an airship story, in which a real airship is used. "Nicholas Nickleby" is a two-reel subject by the home (New Rochelle) company. The fourth feature, "My Baby's Voice," a sort of telephone story, is announced as the best heart-interest plot Thanhouser has produced thus far in 1912—and Thanhouser announcements never mislead. Edwin Thanhouser's definition of "feature" is a film that always plays a return date.

SCENE FROM "HIS GREAT UNCLE'S SPIRIT"
Thanhouser Release March 5th

SCENE FROM "EXTRAVAGANCE"
Thanhouser Release March 9th

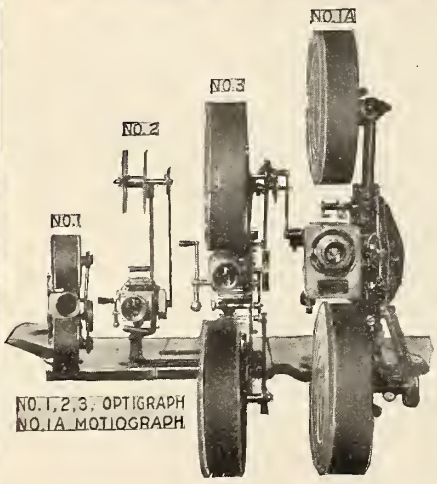
Flora, Ind.—S. R. Long, proprietor of the Cozy restaurant, has purchased the Star Theatre from J. W. McNellie.

New York, N. Y.—Plans have been prepared for the new Palace Theater, to be erected at 156-170 W. 47th street, at a cost of $600,000.

An organization of a number of the motion picture show men in Kansas City has been formed for the purpose of promoting the proposed city ordinance for the censorship and regulation of motion picture theatres. It is known as the Exhibitors' Association of Kansas City, and is a branch of the national organization. Their object is to elevate the quality of films, promote a city censorship of all shows, put a stop to different film companies, abolish all vulgar and coarse shows, and to have more sanitary, better ventilated and more fireproof buildings.

* * * *

On and after January 1, 1912, the Novelty Film Exchange, C. B. Purdy, manager, of 20 East 14th street, will occupy more spacious offices in the Reliance building, 32 Union Square East, Suite 1107 and 1107½.



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Two to follow

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FEATURES

THE TALK OF THE TRADE

VICTIM OF THE MORMONS

In 3 Reels

ONLY A FEW STATES LEFT

A Gripping Story With Strong Human Interest. Mormonism by Film.

Showing the practice of the Mormon missionaries in securing converts in foreign lands to their faith.

This Picture is now Playing to Crowded Houses.

THE NIHILIST CONSPIRACY

In 2 Reels

AWE INSPIRING AND SENSATIONAL

This absorbing drama is extremely well acted. See the exciting auto chase through city and country at breakneck speed, smashing through gates and going headlong over a tremendous precipice to their doom. A real auto, no toys, and real people.

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NEXT EXCLUSIVE FEATURE TO BE DISTRIBUTED WEEK OF MARCH 4

The CALL OF A WOMAN

In 3 Reels

A Story of Human Interest Enacted by the Best Artists Procurable.

A Laugh—A Sigh—A Thrill—A Throb

This picture once seen will never be forgotten.

A Story From Life

CELL No. THIRTEEN

In 2 Reels

This picture has caused all Europe to talk. Wonderful acting by clever actors. Finest photographs. A story of this kind has never before been attempted to be put into photo play. Every scene a wonder.

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GREAT NORTHERN SPECIAL

FEATURE FILM CO.

1 UNION SQUARE, NEW YORK

LONDON OFFICE OF THE NEWS

8 Sherwood Street, W.

Flying A's "Santa Catalina" picture has achieved the honor of inclusion in the programme at the London Coliseum. When you hear of a film being featured at one of the West End halls—the Palace, Coliseum, Alhambra or Empire—you are pretty safe in assuming that its merits are above the average. The Coliseum is the leading hall directed by Mr. Oswald Stoll, who recently severed a lengthy connection with Sir Edward Moss, of Moss Empire fame. It is the "family" hall "par excellence" in London, and the inclusion of a picture of an educational character like Santa Catalina is a compliment to the intelligence and powers of appreciation of the audience as well as to the makers of the film.

A word of congratulation to Miss Bush and Mr. Kerrigan while I am speaking of "Flying A's" on their fine work in "The Relentless Law." This is the kind of film which reduces the ladies to tears and sets their male escorts to vigorous, emotion-dissembling nose blowing. Its effect is all the greater in that nothing is forced—the pathos is natural, and it is just the inevitableness of each incident that gives the film its "grip."

I wrote you some time ago that the absorption by the Patents Co. of a leading Independent film maker was imminent. Only this week official corroboration is to hand in the statement that the Cines Co. have been granted the right to release their subjects under the Trust banner. Cines have undoubtedly been gaining in reputation with every month's release in this market, and their subjects should be missed by the Independents.

Had an interesting talk with Mr. R. E. Aitken, of the Western Import Co., Ltd., who is just back from the States and was full of news regarding "Majestic" and "Reliance" films. It appears, anyway, that neither of these two concerns are stinting the money in their efforts to obtain a good product. "Little Mary" was a loss for Majestic, but from what Mr. Aitken tells me of the circumstances it was an inevitable loss, and, possibly, not a permanent one. Majestic has still some remarkably good performers, and Reliance seems to be getting that long-expected move on. It is good to see them "keeping off the drink" a little; subjects showing the effects of intemperance rub some of our audiences the wrong way, and are not first-class sellers. One of the little peculiarities of the English buyer (and presumably the English public) is his sensitiveness to any sign of intoxication in pictures; another is his dislike to seeing any of the symbols of the Catholic religion introduced in a film. If you have a character absolutely, undeniably "blind" in a film, your only chance is to describe him in the synopsis as "excited," and as for the crucifix, etc., a good many hundred feet showing them have been cut out one time and another.

On the same boat as Mr. Aitken there came from the States Mr. Bauman, of the Bison Co., who, however, proceeded straight to Italy, where it is understood the question of the future of the Bison negatives in the hands of Itala was to be discussed. Rumor has it that Bison will be handled in this market by a new company and an "exclusive" line—in other words, each picture will be sold outright to one or other of the renting houses who will hire it to the showmen at "feature" prices. We are anxious to see these new Bisons, with their tremendous Western casts, and if they are as good as we have been led to expect, there should be no difficulty in getting a good price for them, for, as already explained in these notes, all the demand is for exclusive feature pictures, and showmen are willing to pay for the real goods.

John Bull's little crusade against the living picture, alluded to in a previous letter, has petered out rather ignominiously. John Bull was asked by gentlemen connected with the trade to allow them to accompany his representatives to the indecent shows they are alleged to have discovered in London. John Bull's nose for everything that is unsavory is of the keenest, but for once it appears to have led him astray, for the best reply he could manage to the request mentioned was that since the publication of his "exposure" the shows in question had closed down. On which the general comment will be, in the vernacular, "I don't think."

B. A.

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The two reel picture play masterpiece presenting

MILDRED HOLLAND in "The Power Behind the Throne"

Remember the paper; 1, 3 and 8 sheet lithos, booklets, cuts, heralds, etc., etc.

On MARCH 16TH
My ST. PATRICK'S DAY offering, the strong drama,

"SOGARTH AROON"

FOR TUESDAY, MARCH 5TH
"The Honor of a Pugilist."

FOR SATURDAY, MARCH 9TH
"His Daughter's Loyalty."

SEE SYNOPSIS

POWERS MOTION PICTURE CO., 511 W. 42d St., New York City

Sold through Motion Picture Dist. & Sales Co.

WHAT IS THE MATTER WITH REX

Rex is all right! Silent, but diligent, it keeps up its steady march of progress, and as the "still waters that run deep," the current is running swiftly beneath a calm, unruffled countenance.

The films shown to us during the past week at the Rex studio are unsurpassed in excellence. Of the Marion Leonard films 'tis said there are no less than twenty-three ahead. This is going some. A good reserve force leaves time and room for quality.

"Under Her Wing" is a strong drama and story of womanly wit and sacrifice as presented in this film.

"So Speaketh the Heart," for release Sunday, February 25, is an excellent lesson in motherly allegiance and forethought, the stability of a good woman's love, and the sorrowful result of a breach of affectionate trust.

Last, but not least—on the contrary the foremost in quality of all of the excellent Rex films shown us—is that one entitled "The Bargain," the setting for which cost several thousand dollars. This is indeed a wonderful film, and Miss Lois Webber carries off the laurels for dignity, repose and the maintenance of the sentiment to the very last moment of the story. The story is of a young girl who, regardless of her love for another, decides to marry her employer, actually selling herself for his money and jewels. The result is the inevitable one of all loveless marriages. Many wonderful scenes are shown in this film, one of which pictures the young wife a year after the marriage alone among the luxuries of her beautiful home, eating her dinner in solitude, while in alternation the scene at the club where the husband is drinking with his pals is shown. To attempt to describe this picture in the mere telling of the story would be to belittle it, for the splendid work of Miss Webber and Mr. William H. Tooker, and also the magnificent richness of the setting, cannot be properly appreciated without actually being seen. It is a marvel!

This latter is a production of Mr. Edwin S. Porter's, while all of the splendid Marion Leonard films are being taken care of by Mr. Stanner E. V. Taylor.

AN ASSISTED ELOPEMENT

Bessie Smith loves Jack Collins, a young machinist, but because Bert Bruce, the rising young attorney, showed her attentions her mother frowned on Jack and urged Bessie to welcome Bruce's attentions.

When Jack called to see Bessie the mother let him understand plainly that his suit was objectionable, but to the attorney she was graciousness itself. When young people love, opposition usually has the effect of hurrying matters, and Jack secured a marriage license and managed to see Bessie to perfect plans for elopement.

Trivial events sometimes have a great bearing on people's lives. While wrapped in his dream of coming happiness, Jack receives a call to repair an automobile that has turned turtle in the outskirts of a neighboring town. It so happened that in this village an epidemic of burglaries had taken place and the jail constable was on the lookout for suspicious characters. When Jack pedaled into La Mesa on his bicycle the constable spied the kit of tools and decided that Jack was the much-sought burglar.

Jack is haled before the local Justice of the Peace and the Justice is inclined to believe with the constable that Jack is a burglar, and that his kit of tools are a burglar's outfit. He is remanded to jail, and while he knows that he will be able to prove his innocence eventually, that will not help him to meet Bessie that evening and marry her according to their plan. He is in despair, but at last it dawns on him that his rival, Bert Bruce, can identify him, and he bribes the constable to ride over to the attorney's office and ask him to come and identify him. When the constable finds the young attorney he tells him that Jack is in jail for burglary and wants him to come and identify him as an honest mechanic.

But when Bert hears that it is Jack, his rival, that is in this predicament, he swears he does not know him and that doubtless the constable has captured a desperate criminal. He knows that Jack will have trouble in proving his innocence without his assistance, and plans to have a good time with Bessie while Jack is in jail.

Meanwhile Bessie is waiting for Jack to come and keep his appointment with her, and the constable, returning to

the jail, is upbraiding Jack for sending him on a fool's errand.

Bruce gets out his automobile and goes to invite Bessie and her mother for a ride. Mrs. Smith is delighted, but Bessie, waiting for Jack, refuses to go along. But her mother is insistent, and poor Bessie is forced, much against her will, to make one of the party. Riding through the streets of La Mesa, Bert does not pay any attention to the constable who pulls his watch out and watches his speed from a given point until he fires his pistol in the air three times as a signal for the old constable who has arrested Jack. He is very much surprised when he is held up, and his chauffeur arrested for speeding. They are haled to the Justice Court, where Jack is having his preliminary hearing, and Bessie enters the court room with them. She instantly recognizes Jack and explains to the court who he is. With his license in his pocket Jack calls on the Justice to marry them, giving his unwilling rival for witness. Jack gave his last bill to the constable to bring Bert to him and is forced to borrow the marriage fee from the disgruntled attorney. Meanwhile Mrs. Smith is wondering at the cause of delay. She is soon enlightened, for Bert, having paid his fine for speeding, is forced to take the newly wedded pair home in his machine.

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Power's and Motiograph Machines

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A Perfect Quality

G Film Stock absolutely fire-proof giving Good results embodying strength

F and wear possessing fine photographic detail.

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are the annual statistics given by Bradstreet, showing the number of incorporated companies which survive one year in Illinois.

Consider what tremendous strides THE AMERICAN has made—to the extreme front of the advance guard of Independent companies—in a trifle over one year! Not only was it one of the successful six, but probably the most successful one of that six!

Excellent, indisputable testimony, we think, of the appreciation shown our efforts—of the steady growth, from month to month, that spells lasting and enduring success.

Attention to details—study of the markets, a capable and efficient organization in both office and factory, are some of the vital elements of the successful business well exemplified in our history.

AMERICAN photography, manufacturing technique, pantomime backed by the most beautiful of natural "settings"—out-of-door California—have all played a large part in the triumph of AMERICAN photoplays.

COMING AMERICANS

"AN ASSISTED ELOPEMENT."—Release Feb 29. Comedy. 1,000 feet. Real farce of the Western kind. How Will, mechanic, made Bruce, attorney, assist him in marrying Bruce's own girl.

"FROM THE FOUR HUNDRED TO THE HERD."—Western society drama. Release Monday March 4. Concerning the Earl of Derbley and his wife and a young Western ranchman. A tale that will interest. This film combines some of the handsomest backgrounds ever seen in a motion picture film.

"THE BROKEN TIES."—Release Thursday March 7. Length 1,000 feet. Western Drama. The old, old tale of the selfish stepmother handled from a new and novel angle. A story that will enlist the sympathy of your audience and appeal to every heart.

"AFTER SCHOOL."—Western Drama. Release Monday March 11. Length 1,000 feet. Distinctly Western, bristling with action. This picture will touch a responsive cord in every one. You should not miss it.

The American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

THE ANIMATED BATHTUB. (SOLAX COMPANY)

NEARLY AN HEIRESS

Solax Release, Wednesday, March 13

Betsey Older ..... Fanny Simpson
"Bud" Doolittle ..... Billy Quirk
Tom Dear ..... Darwin Karr
Flirting Marian ..... Marian Swayne

And Others.

Poor old maids! There are so many of them who would like to be married, and yet cruel man proposeth not. Some there are who propose themselves when good old Leap Year comes around, and some there are who save up enough money with which to buy a man.

Old Betsey Older, in the Solax production of "Nearly an Heiress," the comedy release of Wednesday, March 13, lives in a boarding house in which money-loving "Bud" Doolittle and wise Tom Dear are also unfortunate boarders. Poor Betsey loses her heart to both of these gentlemen.

Well, "Bud" and Tom try to stake her to each other, for they are both victims of Flirting Marian. Tom finally gets "Bud" to propose to Betsey, misleading him with a phantom legacy. "Bud" learns the truth of the heiress' real financial position and then leaves her at the altar. Billy Quirk is a circus in himself as "Bud" Doolittle.

SEALED LIPS (SOLAX)

Jake Smith ..... Mace Greenleaf
Mrs. Smith ..... Blanche Cornwall
Her Child ..... The Solax Kid
Father Hartley Steele ..... Herbert Barrington
Detective Spruce ..... Lee Beggs

Judge, Jury, Witnesses and Spectators.

Occasionally some notoriety seeker in the guise of a preacher of a new faith journeys on a crusade across continents, spreading new doctrines and villifying by innuendo and vituperation established forms of worship. These missionaries do not make many converts. Of course there are a large number of people, blase or urbane, who are ready to listen to these heretics, but people with sense are not easily misguided by a new religious frill. This is the argument, by inference, of "Sealed Lips," the Solax dramatic production of Wednesday, March 6.

The story picturesquely deals with the sacredness, solemnity and inviolability of the confessional. It controverts pointedly but humanely many of the aspersions cast upon this ritual. Father Hartley Steele, who is a Catholic preacher, almost sacrifices his life defending the altar of the confessional.

He is accused of a murder committed by one of his parishioners. The murderer, Jake Smith, a poor laborer, driven by circumstances and necessity to actual extremities, tries to cover up his crime with the priest's cassock. The good Mrs. Smith, who is horrified and appalled by her husband's crime, unable to still her conscience or reconcile herself with her God, goes to the minister to confess. Her confession lightens the weight from her heart and mind. It gives her at last the repose her turbulent spirit needs.

The priest is soon accused of the crime. His own cassock, which the criminal used to hide his own identity, is the strongest evidence against him. He is tried and convicted. Although he knows who the real murderer is, his lips are sealed. With angelic sweetness and fortitude he endures the jeers and insults of the mob that is only too ready to assail the sincerity of the Church. Without rancor he is willing to go to his execution, but Heaven intervenes in his behalf—for righteousness must prevail on earth as well as in heaven.

The court and the confessional scenes are indeed the most finished examples of pantomimic art. The natural smoothness of the entire production, the sympathy of the priest's performance and the naturalness and strength of Mace Greenleaf's acting make the production a notable one.

SCENE FROM "NEARLY AN HEIRESS"

SCENE FROM "SEALED LIPS"

Oldest and Best

NESTOR

Always a Feature

3 A WEEK — 3 A WEEK

"The Worth-While Film"

MONDAY, FEB. 26th, 1912

THE SMUGGLERS

A Foto-Drama of Remarkable Beauty, (1000 Feet)

Scene from

AT ROLLING FORKS

Release of WEDNESDAY, FEB. 28th

A Western Foto-Drama of Deep Interest, (1000 Feet)

SATURDAY, MAR. 2nd

A Delightful Split Reel

HIS GOOD INTENTIONS

A Snappy Foto-Comedy in 700 Feet

The BATTLE of ROSES

(Topical) 300 Feet of Flowery Fragrance

COMING NESTORS

March 4th—THE MILLS OF THE GODS (Drama)
March 6th—THE DOUBLE TRAIL (W. Drama)
March 9th—THE VILLAGE RIVALS (Comedy)

For mammoth PHOTO of entire NESTOR FILM COMPANY, send 50c in stamps to

DAVID HORSLEY, Bayonne, N. J.

CHAMPION SUBJECTS

Always Feature Films.

THE MARCH OF PROGRESS IN THE MONTH OF MARCH IS HEADED BY THE CHAMPION BANNER, UNDER WHICH RIDE THE FOLLOWING

Champion

Sure-fire Winners. Count and List Them All.

1. "The Manicurist"

RELEASED MON., MARCH 4.

Only a manicurist—but every inch a lady, does this girl prove herself, and the story shows how an aristocratic mother is brought to the realization of this fact.

2. "Blind"

RELEASED WED., MARCH 6.

A sightless father is saved from ruin by his loving daughter and her true fiance, who "show up" the frauds perpetrated by a dishonest superintendent.

3. "The Fatal Glass"

RELEASED MON., MARCH 11.

A young man is enticed into a saloon and weakly submits to inducements to drink. He loses his position, is convicted of a crime which he did not commit and goes to prison. Years afterward the mystery is cleared.

4. "The Editor"

RELEASED WED., MARCH 13.

A powerful drama of the whirling vortex of politics from which a rising politician is eventually rescued by his sweetheart, who is an editor.

2 Reels—COMING!—2 Reels

Kid Canfield, Notorious Gambler

FOR RELEASE OF APRIL 1.

Being an expose of the method resorted to by professional gamblers to win the money from the unwary. In two reels, posed for the Champion by Kid Canfield, a former prince of gamblers.

The Champion Film Co.

MARK M. DINTENFASS, Mgr.
145 WEST 45TH ST.,
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Great Northern

THE "KING PIN" of QUALITY FILMS

RELEASE FOR SATURDAY, FEBRUARY 24th

THOSE MARRIED MEN

The ludicrous story of three married men's endeavors to escape the monotony and restrictions of home life and of their subsequent exposure.

RELEASE FOR SATURDAY, MARCH 3rd

REVENCE IS SWEET

A pleasing comedy production—519 feet.

OBVERSE AND REVERSE

A novel subject showing that things are not always what they seem—389 feet.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

FREDERICK GUEST
(Champion Film Co.)

Frederick Guest, who poses in leads and character roles for the Champion Film Company, is fast becoming recognized as one of the stars in the moving picture world. As a member of the stock company he has appeared recently in a number of important and exacting character

impersonations in notable films, and his work is marked by the excellence which stamps him as a finished actor of wide experience. Like all successful moving picture actors, Mr. Guest graduated from the legitimate stage, if the phrase is permissible, and his histrionic career is a brilliant one. Entering the theatrical profession at an early age he has been associated with many notable successes and has the proud distinction of having been in the supporting cast of Booth and Barrett two seasons; Julia Marlowe, two seasons; Mattie Wainwright, one season; Bellew and Potter, one season, and with Madame Modjeska one season. Mr. Guest is quite a veteran in moving pictures, having been a member of the Biograph and Reliance companies, always appearing in important and difficult roles.

THE GAUMONT WEEKLY

The Gaumont Weekly, the first issue of which appeared on Thursday, February 22, proved to be all that its projectors had promised. The topics treated covered more than a dozen subjects, the incidents selected for portrayal being well chosen and the photography up to the usual Gaumont high standard. The Boy Scouts of America came in for a goodly piece of film and a fire in Hester street, the most crowded section of the American metropolis, made a fine showing. The operator in this latter case happened to be on the spot when the alarm was turned in and thus got a much more complete picture than is usual in fire scenes. President Taft is shown amid a great crowd of Jersey folks, hanging a wreath on a statue of Lincoln in East Orange, while a fourth interesting event recorded is the Fifth avenue parade of children of the Lawrence, Mass., strikers. The foreign views included Queen Elizabeth of Belgium, the start and the winner of the International Balloon race, events in Tripoli and Tunis and in Vienna and Berlin. These are only a part of the varied and excellent "table of contents" found in the first number. In the second release of The Gaumont Weekly on February 29, three big events in which all America will be interested are to be treated. In addition a dozen other happenings of moment will be covered. The plan of releasing the Gaumont Weekly on the date of publication seems to have made a hit. It is then available for release the minute it reaches the exchange.

Mansfield, O.—The Alvin Motion Picture Theatre was damaged by fire at a loss of $600.

Los Angeles, Cal.—The National Fireproofing Co. has been awarded the general contract at $350,000 for the erection of an 11-story office and theatre building, to be erected at Broadway and Eighth street for Wm. Garland.

Laporte, Ind.—The Princess Amusement Co. has awarded the contract for the erection of their new Princess Theatre at 519 Main street to the Geo. J. Hoffman Co., of South Bend.

Another great IMP triumph. On the Thursday preceding ST. PATRICK'S DAY the IMP will release a 2,000 foot feature as a regular Thursday IMP. Look for the grand and glorious Irish lassic SHAMUS O'BRIEN. REMEMBER. THE RELEASE DATE THE FOURTEENTH OF MARCH. Remember it is a regular Thursday IMP 2,000 feet in length. Wire your Exchange right now for early bookings.

Cincinnati, Ohio, Jan. 20, 1912.

Mr. Alfred H. Saunders, Editor Moving Picture News,
30 West Thirteenth Street, New York.

Dear Sir:—Enclosed please find article written by myself. As a moving picture exhibitor I contribute this article in the interest of brother exhibitors. I hope you will find space for it.

Thanking you in advance,

Respectfully yours,
S. C. DURYEE.

Cincinnati, Ohio, Jan. 20, 1912.

Editor of the Moving Picture News:

Owing to the rapid changes in the moving picture business, especially the manufacture and film exchanges, I wish through your columns to call the attention of the exhibitors to existing conditions. A short time ago the film exchanges organized themselves into what is now termed The Trust or Patents Co., it also occurred that a number of independent manufacturers began producing film during the infancy of this gigantic business enterprise. The trust manufacturers discovered that the exhibitor was making a little money, they decided to charge at the rate of two dollars per week for the privilege of the film exchanges handling their output of films; when the purpose was made known to the exchanges, they (the exchanges) suggested to the Trust or Patents Co., that instead of them paying the two dollars per week that they license the exhibitor two dollars per week for the privilege of showing the trust's picture, and that is exactly what it has been doing ever since, the exhibitor paying two dollars per week to the gigantic trust for the privilege of exhibiting pictures. In addition to charging two dollars per week license the exchanges also charge an exorbitant price for the rent of their films.

The trust made arrangements with a gentleman whereby all of the film exchanges that were handling license films, were all but one, taken over by what is called the General Film Co., and they are now trying to force this company into the General Film Co. All of these film exchanges were secured in this way: if possible they bought the film exchanges out without paying any money consideration and gave a large amount of stock in the General Film Co. This stock is being paid for from the net earnings of the General Film Co., and it will only be a short time until all of the previous film exchanges will have been paid for in full out of the earnings of the General Film Exchanges. Other previous owners of film exchanges received enough to place them in a financial position whereby they need not worry about the future.

Now that the Film Trust Manufacturers have absorbed all of the film exchanges but one, and will soon have them all paid for out of the net profits of the business, the question naturally arises, Who has paid these thousands and thousands of dollars to the trust? Will they be satisfied by owning the film exchanges or will they proceed to force the best theaters throughout the country to sell to them the same as they did the film exchanges? Will the exhibitor continue to be imposed upon by this trust or will they ask the Attorney General of the United States to look into the matter?

The Independent film exchanges have got together. The Cincinnati Buckeye Film Exchange, the Buckeye Film Exchange of Columbus and the Central Film Service Exchange of Indianapolis, the Lake Shore Film Exchange of Cleveland, and several other Film exchanges have combined for the purpose of dictating and arranging the price whereby the Motion Picture exhibitors have to take what they can get. For instance, if you are paying thirty-five dollars for a film service of the Buckeye Film Exchange, of Columbus, and are not satisfied with the service they are furnishing you and you desire to make a change and go to the Central Film Service Exchange, of Indianapolis, we are charged exactly what we were paying and they will not give you a twenty-five or thirty dollar service if you find your business will not suffice your paying thirty-five dollars, which you have been paying. You cannot go to another film company and secure a film service at a lower price, consequently the independent film companies have formed a little trust of their own.

I do not know whether the Independent Sales Co., Mr. Brulator, is aware of this or not; it seems that there is only one way whereby the exhibitor can get relief and that is through organization, and every one of them join the Exhibitors' League, to evoke the aid of the anti-trust law, or see that anti-trust laws are passed for the protection of the public. The exhibitors are carrying the burden of everything and everybody and very few to-day are making money where the manufacturer and film exchanges are paying big dividends and basking in the sunshine of a glorious prosperity.

S. DURYEE.

Youngstown, Ohio.—Ground will be broken for the erection of a new theater for a company headed by T. K. Albaugh and others.

Lynbrook, L. I.—Thomas F. O'Connor of this village is arranging to erect a new theater here. Will cost $125,000. Will accommodate 1,000 people.

Greenville, Mich.—Bert Silver will erect a new theater at Crystal, Mich.

Brooklyn, N. Y.—Arch. R. Thomas Short is preparing plans for a new show house to be erected by the Clarke Co. at Saratoga avenue, Halsey and Macon streets.

C. W. Morganstern, John Preach and Samuel Levy have leased the Gordon & Koppel field and will establish a summer circus and vaudeville hippodrome. Seating capacity 12,000.

Brooklyn, N. Y.—Thomas A. Clark will erect his new theater in the Bushwick section at Halsey and Macon streets, Saratoga avenue and Broadway and will cost $450,000.

Waverly, Ia.—A new opera house is to be erected here during the coming summer.

New York, N. Y.—Edward B. Corey has had plans prepared for a new playhouse to be erected at 138-46 W. 48th street.

Fairbury, Ill.—F. L. Kerns has sold the Majestic Theater or moving picture show to A. R. Moss and Harry Evans, who will take possession.

Colorado City, Col.—G. W. McClelland has sold the Photoplay Theater to John E. Carpenter, of Lawrence, Kan.

Carlinsville, Ill.—The Messrs. Daley will erect a new hippodrome theater here to have a seating capacity of 1,800.

COMING! COMING!
"THE LOAN SHARK"
A TREMENDOUSLY SENSATIONAL IMP.

CLEVELAND OPERATORS DINE

The Moving Picture Operators of Local No. 160, I. A. T. S. E., of Cleveland, Ohio, were tendered a banquet on Monday evening, February 12, by the Victor Film Service Co., of Cleveland, through the courtesy of Mr. C. G. Thompson, manager of the Cleveland branch. The time was midnight, place Webber's Cafe, and at the stroke of twelve about one hundred members of the Union, with several invited guests, appeared upon the scene to do justice to the good things Manager Thompson had prepared. They were greeted by President Arthur A. Smith, Manager Thompson, Harry Soden, C. A. McGowan and L. D. Wolfe, all of the Victor Company. After a picture had been taken, all hands sat down to do justice to the good things before them.

Among the invited guests were Sam Bullock, editor of The Spotlight; Louis Becht, of the Mall Theater; H. G. Simeral, sales manager of the Champion Film Co., and F. W. Swett, of the Nicholas Power Co., of New York.

Mr. H. W. Cooding acted as toastmaster, and as he arrived at Webber's somewhat in advance of the others, was primed for the occasion.

President S. M. Hurlbert, of Local No. 160, was the first speaker and his remarks were of interest to all. He was followed by President Smith, Manager Thompson, Harry Soden and C. A. McGowan, all of the Victor Co.

Sam Bullock was there with some good advice to both sides and no doubt the next edition of The Spotlight will have eight pages.

Louis Becht recited a (dog-gone) funny poem which was greeted with applause. It is reported that Louie was ence a Sunday School teacher, but no one present believed this.

Mr. Simeral spoke for the Champion Films, and convinced all present that they are the best ever. He was followed by Mr. Swett, who responded for the Nicholas Power Co.

Next Wm. J. W. Kinjocity, a full-blooded Seneca Indian, who is a respected member of Local No. 160, told of his experiences in learning to become an operator.

This gathering will long be remembered by all present, not only for the hospitality of the Victor Exchange, but also from the fact that it marks a new era for the operators, in giving them recognition, as an important adjunct to the moving picture industry, and Mr. Thompson is to be congratulated upon his progressiveness, in being the first to recognize the value of co-operation between the operators and the Film Exchange. Such co-operation means better care of the films by operators, and this insures better film service to the theaters.

The Bio Carbon Co. furnished singers for the banquet.

The Simplex Machine Co. sent camp house reflectors and the Nicholas Power Co. provided watch fobs.

The banquet closed with three cheers and a tiger for the Victor Film Service Co., and they were all voted jolly good fellows. It might be added that all the picture shows in Cleveland started on time Tuesday, even if Cooding did sleep in the booth.

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BLIND

Champion Drama, for Release March 6

Stories in which love and business figure prominently are always interesting and the Champion Company certainly has an excellent story in "Blind," in which love, rivalry, loyalty and suffering play important parts, emotions that are always component factors in heart stories.

A young and successful business man loves the daughter of his elderly rival in business, but the father frowns on his suit on account of the rivalry and chooses his confidential clerk as a fitting mate for the girl, to which arrangements the daughter objects. She is sent away to an expensive school, the father placing a mortgage on his property to pay the expenses. While she is absent the father is stricken blind and his infirmity is kept a secret from the daughter.

At vacation time she returns from college to find her father sightless, almost ruined and despondent. To make matters worse, the employees of the factory are on strike and the confidential man—whom the father has chosen for her husband—is powerless to stave off impending disgrace financially. In her despair the girl appeals to her lover—the business rival. He is a man, and he lends all the aid in his power. His influence and money retrieves the fallen fortunes of the father and the rascally confidential man is proven to be an unprincipled scoundrel whose peculations have well nigh wrecked the business. The young man is blessed by the father and rewarded by the hand of the daughter—a logical and satisfactory finale to a strong and convincing story in which the stars of the Champion Company appear.

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Notice to Manufacturers of Moving Pictures

At the Annual Convention of the "International Alliance of Theatrical Stage Employees" held in Niagara Falls, N. Y., during July, 1911, a resolution was adopted instructing their executive board to communicate with the manufacturers of moving pictures and respectfully request that members of the I. A. T. S. E. be employed to construct all scenery, scenic effects, properties, etc., and the setting thereof used in the production of moving pictures.

By the employment of members of the I. A. T. S. E. you are assured of the very highest class of skilled workmanship in all lines of construction. This in conjunction with the fact that your film is being projected by operators "memhers of the I. A. T. S. E." should double assure its perfection upon completion and exhibition on the screen. Capahle men in all branches will be furnished upon application or our representative will call at your request. Respectfully, Jos. L. Meeker, 1547 Broadway, New York Ctiy. 'Phone 1479 Bryant.

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The Yeggman

How a yeggman, through the kindness and charity of a young girl, reforms and gives his life to save hers. Not bloodthirsty melodrama, but sensationally strong!

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MANUFACTURERS' SYNOPSES of FILMS

THE TRUST
Gaumont, Release, March 9

D. H. Wilson, the directing head of the Independent Rubber Company, steadfastly refuses to become a member of the Rubber Trust. One of his chemical engineers has discovered the formula for the manufacture of artificial rubber. This important discovery places him in a most commanding situation of the rubber industry providing the members of the Trust learn nothing of his valuable secret. The head of the Trust, baffled at his independent attitude, employs a detective to find out why Wilson refuses to join his monopoly, through which unscrupulous means he learns of the formula worked out by the engineer. He instructs the sleuth to take the engineer captive as soon as the vessel carrying him home touches soil. In the guise of friends sent by Wilson, who in the meantime had grown anxious about the safety of the young genius, the detective and his assistants lure the youth into a taxi, in which they gag and overpower him, bringing him captive to an old deserted castle dungeon. Here the president and directors of the Trust, totally masked so as to prevent recognition, bribingly coerce the secret from its discoverer, who reluctantly pens the chemical symbols of the formula. After receiving the check he is led to a safe spot and granted his liberty.

In the meanwhile, the jubilation of the unscrupulous Trust directors is most abruptly cut short, when they realize that the genius wrote the formula with self-erasing ink, that kind which fades and leaves no trace.

The cunning Trust had been outwitted!

WHAT'S IN A NAME?
Gaumont Release, March 12

Jones, provision dealer, is in search of a fittingly appetizing name for a new delicacy he is about to put on the market. The Italian word for butterfly, "Farfaletta," appeals to him much more than any other and in boundless enthusiasm over such a happy name selection Jones invites the members of his club to attend a banquet on "Farfaletta." The wife happens to come upon one of these invitations and immediately begins to suspect the worst, namely that Farfaletta is the name of some immoral actress with whom her husband has become enamored. After agitating herself and her mother up to the point of frenzy, she learns that Farfaletta is after all only a kind of macaroni.

EXTRAVAGANCE
Thanhouser Release, March 5

When a man has a daughter of whom he is very fond, it is no more than natural that he should try to give her every advantage and all the pretty clothes she needs. The trouble is that sometimes his love leads him into extravagance that he cannot afford.

A prosperous merchant in a village thought his child the most wonderful girl in the world, and could deny her nothing. She tired of the monotony of country life, and wanted to go to a fashionable city finishing school. He sent her. She found that she needed more money for dress and amusement. He gave it to her, and felt repaid when she came back home, a perfect type of a city girl.

The old house would not do for her, so the father built a mansion. He bought her an automobile, furs and everything she desired. In fact he was like a slave of Aladdin's lamp, she simply had to express a wish and it was gratified.

The trouble was, however, that this modern slave of the lamp did not have an inexhaustible fortune. He became involved financially, trying to make his daughter happy, and soon affairs came to a crisis.

In their magnificent new home, the girl gave a party. Some of the guests were her old neighbors, others her new city friends. They decidedly did not mix and the village folk felt put out, especially the spiteful daughter of the local magnate. This girl made her displeasure known to her father, and he willingly decided to help her. The "slave" was heavily indebted to him, and the magnate informed him that he must pay up his loans without delay or he would be sold out, lock, stock and barrel.

After the guests had departed the foolish father reviewed his financial condition. Hopeless bankruptcy confronted him. His only asset was a life insurance policy for a large amount, payable at his death, so he decided to make his last sacrifice for the child he loved so fondly.

The girl had a suitor, a village youth, and her childish sweetheart, whom she had shamefully neglected and snubbed after she began her career of extravagance. This young man reached the house in time to prevent a tragedy. The broken-hearted old man, unnerved, told of his troubles, and the other promptly offered to pay the debts, although it would practically leave him penniless.

This act of unselfish generosity is witnessed by the girl. She is not really bad, only thoughtless, and the discovery of the trouble she has caused her loving father causes her to determine to forsake her foolish extravagant ways. She doffs her fine gowns, arrays herself in the simple garments she had once despised, and decides to be "the real head of the firm." Incidentally she wins the love of a true man, and her life is peaceful, happy and free from extravagance.

HIS GREAT UNCLE'S SPIRIT
Thanhouser Release, March 8

A young sleight-of-hand performer found that he was also "sleight" of audience. Business was very bad, although the show was good and his troubles came to a climax in a country town when the village magnate seized his props and scenery for debt.

The performer begged for a chance to make good, telling of the big advance sales in other towns, but the magnate was obdurate. He wanted his pound of flesh and it was a matter of indifference to him whether any blood came with it or not.

With plenty of time on his hands, the young magician's thoughts naturally turned to revenge. He knew the reputation of his enemy, miserly

and grasping, a man who could never keep a clerk because he paid very little, so the magician decided to take an office position with him.

He made a hit with the magnate because he only wanted a dollar a week and his board, and was engaged. Thus he was able to prepare for his tricks without fear of detection. He found that his employer was as bad as he had been painted, and his heart was steeled against him.

Soon the magnate found that new and novel interests had entered into his life. Mysterious messages came to him through the air that the spirit of his great-uncle was displeased with him. Then the spirit began to get really busy. He took away the magnate's gold, his stocks, bonds, and securities, even food and drink was denied to him.

It took the miser some time to realize that the spirit meant business, and that he insisted upon fair business dealings and generosity. To please his great-uncle the magnate completely reformed, and was afraid ever to go wrong again, because he believed it would mean another visitation.

Through the liberality of his unsuspecting employer, the magician was enabled to get back to Broadway and as he told many friends he met there, "This was one season where I didn't mind being closed up by the sheriff."

THE HONOR OF A PUGILIST

Powers Release, March 5

Tim Carver, a rising young ring aspirant, who has been trying to get a fight with Sting Dunlap, the middleweight champion, receives a letter from Dunlap's manager informing him that if he will post a forfeit of one thousand dollars by noon of that day Dunlap will meet him.

Tim has not the money and neither his trainer nor himself know where to raise it, until Tim recollects a prominent clubman, a Mr. Wall, who once offered to help him. Going to Mr. Wall's hotel, he explains matters to him and the clubman agrees to put up the money. The articles are signed for the fight and Tim resumes his training. One day, while in Mr. Wall's hotel, Tim renders a great service to a young society girl and he afterwards escorts her to her home. The acquaintance thus formed soon ripens into love and Tim proposes to her and is accepted.

The day of the fight, the girl and her mother are looking over a newspaper and there see Tim's picture, with a notice of the fight. This is the first intimation they have received regarding Tim's occupation, and both of them are horrified. Tim, calling shortly afterwards, is told that the engagement between them is over and is handed his ring. He pleads with the girl to reconsider her decision, but she tells him that if he fights again she will never marry him. Tim is thus placed between two fires; if he goes on with the fight he loses his fiancee; if he gives up the fight, he causes his backer, Mr. Wall, to lose his thousand dollars. He feels in honor bound to keep faith with his backer, so after a brief mental struggle he resigns all hope of ever marrying the girl. The fight comes off and Tim is declared the new middleweight champion. The girl, however she might object to Tim's profession, is at least intensely interested in his personal welfare and follows the fight by means of a ticker and duly faints at its conclusion.

A few days later Tim calls on her and convincing her that he has given up the prize ring forever, finally persuades her to forgive him and allow him to again place his ring upon her finger.

HIS DAUGHTER'S LOYALTY

Powers Release, March 9

After years of ceaseless toil upon his electrical contrivance, the old inventor, Thomas Marvin, is unable to make it run properly and is forced to give up in weariness and despair. It is then that his daughter Jane, who has kept closely in touch with her father's work, discovers the cause of the difficulty and starts the machine to running. Joyfully bringing her father to witness the triumph of his work, both are horrified to discover that he has gone blind. In consequence of his affliction Jane is now forced to take up the battle of life for them both.

Jane goes first to the office of J. F. Ray, an electrical engineer and promoter, whom she interests in her father's invention. Besides the interest which he takes in the machine, Ray is filled with the greatest admiration of Jane; personally and through his assistance medical aid is provided for her father. The specialist, after examining Marvin's eyes, states that there is hope of recovering his eyesight, but that any sudden shock will be likely to kill him.

Ray also places the invention before a large electrical company, who agree to give their answer regarding its manufacture in three weeks.

The three weeks elapse, and Jane, not hearing from Ray and believing he has forgotten her, consults another promoter named Gray. This man inspects the machine and at once realizes its wonderful merit. He, however, has no intention of paying for it and tells Jane and her father that it is absolutely useless and leaves them heartbroken. He then plans to steal the idea for his own benefit and returns later on and slips into the house unobserved. Jane finally hears him and, although realizing the purpose of his visit and being overcome with fear, bravely represses her desire to call for assistance, knowing that a shock of this nature may cause her father to drop dead. Marvin, however, hears the noise also, and entering the room impulsively tears the bandage from his eyes and discovers that he has regained his eyesight. Old as he is, he fearlessly grapples with the villain and a desperate struggle ensues.

At this juncture Ray, who has closed the deal with the electrical company, arrives with the necessary papers for Marvin's signature. He, of course, joins in the struggle, and Gray is overpowered and ejected. Then all ends happily.

FROM THE FOUR HUNDRED TO THE HERD

American Release, March 4

Jack Stevens loves Clarice Weybrook and hopes some day to make her his wife. At a week-end party they meet the Count Derbley, who is possessed of fifty million dollars and a title.

Clarice is fond of teasing her lover and torments him by telling him that perhaps she will become the Countess Derbley. In conversation with her mother, however, the Count expresses a desire to marry her daughter, and the ambitious mother is delighted.

She seeks her daughter and finding

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her with Jack deliberately snubs him and carries her daughter away. Poor Jack believes that Clarice was in earnest while tormenting him about marrying the Count, and writing a note to her wishing her happiness, he leaves, and seeks the West to forget his disappointment. His letter, together with her mother's diplomatic urging, grates on the girl to accept the Count's offer and she becomes his wife. Jack obtains a position as foreman on a ranch belonging to Count Derbley.

Clarice is very unhappy as the Count's wife, but her mother revels in the lap of luxury. Then comes the intelligence that through mistaken investments the Count is financially ruined and all he possesses is his ranch in the West. He hurries West to sell and try to recoup his fallen fortune. He meets and recognizes his foreman, to whom he sells the ranch and then starts on his return. En route home he dies from heart failure and it devolves on his secretary to break the news not only of his death but also of the wreck of his fortune to his wife and her mother. Not knowing that the ranch has been sold, he tells them that alone is free from debt and the wife determines to go there and live.

They arrive at the ranch and Clarice seeks the foreman to tell him of their arrival. She is surprised and delighted to find Jack Stevens. She brings him to her mother, but the old lady, harboring the grudge she always felt toward him, orders him off the ranch. Jack gently explains to her that inasmuch as it is his property he does not feel inclined to leave but that she is welcome to stay as long as she wishes. Filled with chagrin for her mother's actions, Clarice seeks a secluded spot and gives up in despair. It is here Jack finds her and when he asks her the old old question the difficulty is settled.

THE BROKEN TIES

American Release, March 7

Jack Nelson and his father are good chums and companions, and life is a pleasant holiday to them until the father finds it necessary to go on a business trip.

While away he meets a widow and she inveigles him to marry her. She is no sooner installed in the new home than she starts to make things unpleasant for Jack. Jack talks it over with his sweetheart and she consoles him. Then one day the widow's son comes home from college to spend his vacation with his mother.

The stepmother takes Jack's clothes from his room and turns it over to her son, telling Jack to make himself a bed in the barn. Jack endured it all until the son begins to make advances to his sweetheart. He quarrels with her and returns to have it out with the stepbrother.

The mother interferes and when the father hears them quarreling he defends the wife, and orders his son from his home. Jack goes back to say good-bye to his sweetheart and then leaves. In the meantime Nelson's new wife makes him uncomfortable and unhappy. And her son continues his attentions to Jack's former sweetheart until a city girl comes to the country, when he forsakes the country girl for the more vivacious girl. When she plans to return to the city the son prevails on his mother to rob her husband of his savings and return with him to the city. Left alone, the poor old father repents his harsh treatment of his son and the little girl Jack loves finds herself longing to throw herself in his arms and plead for his forgiveness. She goes to the desolated home and comforts Jack's father. A freight train pulls into town and out from a box car drops Jack, with murder in his heart. He has come to wreak vengeance on his destroyers. He approaches the old home and pulling out his gun examines it carefully to see that it is working properly. And then, looking up, he sees his sweetheart framed in the doorway. She comes to him and tells him the miserable story of robbery and faithlessness and begs his forgiveness. She calls the father and the three are reunited to start all over again.

THE SMUGGLERS

Nestor Release, February 26

Along the rocky beaches of the Pacific Coast the inhabitants of the little fishing villages frequently eke out the scanty livelihood which they may earn with their nets by turning the Chinese Exclusion act to good account for themselves. Chinese societies and labor agencies will pay well for the smuggling of a Chinaman, and many a reckless young fisherman makes a frequent and easy bit of money by bringing the yellow men to our shores, either from Mexico or from steamers lying far out from the beach. Common as the practice is, the revenue men make few captures, although

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scant secrecy is observed, for the smugglers' secret is safe in the bosoms of the fisher people.

Joe Hardy and Jack Barry are partners in many of these illicit enterprises. Joe is the ne'er-do-well of the village, refusing to share in the hard labor of the fishing work. Jack, however, affects to be an honest fisherman, working hard in the boats every day, and engaging with his partner in the smuggling expeditions at night. Joe, with his easy manner and good looks, has already captured the heart of Marie, daughter of old Skipper Jameson, who frequently rebukes Joe for his seemingly shiftless ways. Jack is also in love with Marie, and learns from the girl herself that his love is hopeless.

Marie, however, is rudely disillusioned when her cousin, Annette, a younger girl, comes for a visit, and the fickle Joe promptly transfers his affections to the newcomer. Marie refuses to believe this until Jack conducts her to a lonely spot on the beach, where he shows her Annette in Joe's arms. Still refusing the advances of Jack, the jealous girl goes away to hide her grief and to ultimately plan a revenge on Joe.

That night, while waiting for Joe to join him in a smuggling trip, Jack receives a note from Marie, telling him that she has informed the revenue officers, and bidding him let Joe go alone that night and be captured. Jack himself has never even contemplated such a trick, but seeing in it an indication that Marie has come to care for him he sends Joe alone on the perilous errand. Jack and Marie watch from rocks and see the revenue officers land and lie in wait for the smuggler. Joe returns with the Chinaman, but the officers fail to capture him. Rifle in hand he scales the rocks, firing back and disabling one of the officers, and conceals himself in a cave, while the baffled revenue men search in vain.

Annette hears the story next day, and, knowing that if Joe is to remain long in hiding he must have food and water, cruises along the beach in her small sailboat. Joe recognizes her and signals her to land, which she does, and gives him the supplies she has brought. After spending a short time with him at his cave, she leaves in her boat, beating out to sea.

Joe, watching through his glasses, sees the boat disabled by a sudden squall, and watches as, with broken spar and flapping sail, the helpless craft drifts into the dangerous breakers. Joe makes a brave attempt to swim to her rescue, but is driven back. Desperate, he realizes that to save the girl he must have help, and he returns up the beach, straight into the arms of the revenue men, who are searching for him. Jack and Marie accompany the officers, and when Joe tells his story, Marie tells the officers that the tale is a fabrication of his, a lie to lure them into some trap. Jack seconds her suggestion, and Joe, seeing that the officers will not accompany him in an attempt to rescue the girl, breaks loose, hoping to lead them to the scene of the accident. Backing away with drawn revolver, he has led them almost around the point of rocks, to where they will have a view of the over-

COMING

FRIDAY, MARCH 15TH.

"FALLING LEAVES."

WHEN CRITICS SAY:

Cleverly worked out—better than Lubin's.—*Mirror*
Fine photographic effects.—*Morning Telegraph.*
Beautifully staged and acted.—*World.*
Original comedy situations.—*News.*

What do you think they all mean? See our February and March releases for the answer.

RELEASED WEDNESDAY, MARCH 6TH.

Sealed Lips

Chords, surcharged with human sympathy and human suffering, permeate this dramatic moving symphony. The fortitude with which the Catholic Priest endures poignant suffering, in order to keep the secret of the confessional, reveals a characterization that will take root in the hearts of the most hardened.

RELEASED FRIDAY, MARCH 8TH.

The Animated Bathtub

This bathtub is an invention which disturbs the quiet of Billy's uncle who comes to spend a quiet day with his nephew. The comedy was produced by Madame Blache, and an all-star comedy cast which includes Billy Quirk, Darwin Karr, Lee Beggs and the others.

ADVANCE ANNOUNCEMENTS

WEDNESDAY, MARCH 13TH.—NEARLY AN HEIRESS.
FRIDAY, MARCH 15TH.—FALLING LEAVES.

Solax Company

CONGRESS AVENUE FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

MOTION PICTURE INVENTIONS LICENSING COMPANY

Solax

turned boat, when one of the officers attempts to raise his gun. Joe wounds him, and turns to run, and the pursuing officers see the helpless boat and the girl clinging to it. But they have already fired at Joe as he mounts the rock, and he is struck by the officer's bullet and falls into the sea.

Jack is forced by the remaining officers to assist them at the rescue of Annette, and their boat picks her up and brings her safe to the beach, where she learns that the ne'er-do-well has paid for her life with his own, and that his last act has been one of restitution for a misspent life.

FAR FROM THE BEATEN TRACK

Imp Release, March 4

This is a problem picture built on a problem story. Away up in the lonely northern land lives a trapper and his young wife. He follows his occupation from day to day without noticing that his helpmate finds life somewhat monotonous. There is practically no society in these snowy wastes and, as it frequently happens when two people are bound together by the marriage tie and there is no strong fundamental community of interest between them, ennui sets in; they inevitably get tired of each other.

Into this remote household there comes, by accident, a handsome stranger who is hunting in the country. He gets separated from his party and, meeting with an accident, is found helpless by the husband, who brings him to his home to be cared for by his wife.

As the days pass they fall in love with each other. The husband returns at a moment when a love avowal has been exchanged. What does he do? Confront them and kill either or both? No! He conceals his knowledge.

Shortly afterwards the woman agrees to elope with her admirer. They have barely started away when the man is seriously injured by falling into a bear trap. The woman ministers to him. The husband appears. His mind is made up. She cannot return to his home. Her lover is wounded. So the husband leaves them and returns to his lonely hut.

What becomes of the pair? How is the problem solved? How does the story end? It does not end. It concludes with a note of interrogation.

THE CALL OF THE DRUM

Imp Release, March 7

Old Corporal Ellison was happy in the society of his war-time cronies, veterans who like himself took delight in talking of the days when the Blue and the Gray covered the Eastern and Southern land with contending fratricides; a nation engaged in the most terrible of all wars—a civil war.

The old man had a daughter who married, and shortly after the honeymoon the young couple invited the old soldier to come and live with them. Loverlike, they thought it would be more comfortable for him in his old age in their house rather than in a Soldiers' Home.

So the old father accepted his daughter's invitation, and for a time is happy in his new surroundings. But he dreams dreams. He lives his military life over again. His comrades are on the march! He hears the sound of the drum. The past appeals to him and the past is living. It is the real thing. For are not his brother veterans still alive to talk with him about the deeds they used to do in the days of old? So, yielding to an irresistible temptation to connect himself with the strong and heroic past, he quits his daughter's home and rejoins his old comrades, who, of course, are glad to welcome him back.

After the old man has disappeared the daughter and her husband go after him and try to induce him to return to their home, but, no, the call of the drum has conquered, and the story ends with the old father refusing to leave his comrades.

RHODA ROYAL'S TRAINED HORSES

Imp Release, March 9

This picture depicts various scenes which form part of the well-known Rhoda Royal Circus, in which the animals are put through a series of remarkably clever evolutions and performances. The picture shows the clever manner in which horses, ponies, dogs and other animals can be trained to do amusing acts.

The film is remarkable for being a very fine motion photograph of animal life studies, and will unquestionably please the juvenile members of moving picture audiences.

On the same reel:

THE HOME STRIKEBREAKERS

The scenario of this story won the third prize of $60 in the recent Imp contest. It is written by Chas. Ade, of Joplin, Mo.

Mr. Michael McCarthy and his associates struck work. They were bricklayers and building men by trade. They struck and gathered themselves together, formed a local, elected "Mikey" McCarthy president and asserted their freedom.

Mr. "Builder," whose work was stopped, offered a reward of $500 to anybody who would break the strike. So Mrs. McCarthy got wind of the offer. She gathered the wives of the strikebreakers together. They went in a body to the builder and offered to do the work; leaving their husbands at home to do the domestic work—a job of which they soon tired. The result was, of course, inevitable—the men went back to work.

Mr. "Builder" kept his promise and paid the reward to the chief strikebreaker. This was Mrs. McCarthy, who triumphantly pocketed the $500 check.

The acting in this comedy is extremely humorous. The picture was produced by a very humorous director, Mr. W. R. Daly.

AT ROLLING FORKS

Nestor Release, February 28

Tom Howard and Lee Williams are in love with Hetty. Her father has selected Lee as her future husband, telling Tom that if she accepts him she is no longer a daughter of his. Tom, Hetty and her mother plead with the father in vain.

Hetty and Tom go away and are married. The father remains bitter, so much so, that he will not permit his wife to take to Hetty a basket that she has prepared for her. Lee comes to the ranch and offers to take it to her. He goes to the Howard shack and gives the basket to Hetty. Tom finds him there, and, believing the basket only an excuse to see his wife, he throws it outside. Lee is ordered out. He goes indignantly. Later Hetty's father starts off on a prospecting trip with a number of others. Tom and his partner also start on another trip. The father and Tom meet at a general store, but the older man refuses to speak to Tom. Both go on their way.

The father is hurt by a blast from a mine and the men bring him home. Lee, who was one of the party, is begged by the mother to run for Hetty, as she fears her husband may die. He goes for Hetty, but while he is imploring her to come home to see her father Tom returns. One of his pack-mules having died on the way, he had returned for another. He watches Lee and Hetty from outside, but unable to overhear what they are saying. Hetty agrees to go. Tom gets his gun ready, but Hetty steps between Tom and Lee, quite unconscious that she is preventing a murder. Lee and Hetty hurry out and Tom follows. Reaching her old home and rushing inside, they find the family assembled around the deathbed of the father.

HIS GOOD INTENTIONS

Nestor Release, March 2

Jack is a college boy, an athlete, and has a penchant for keeping in training. Incidentally Jack is uncommonly handsome and is blessed with two fascinating cousins of the gentler sex.

Jack arrives in town to spend his vacation with "those dear cousins." They meet him at the depot with their limousine, but the college boy prefers walking; he must keep in training. The girls also take the foot railroad.

In the evening Jack regales his cousins with football, baseball and other various games, not to mention boxing, wrestling, running, jumping and miscellaneous athletic stunts. In the midst of his self-glorification the clock strikes nine, and Jack abruptly retires, as his trainer had commanded him to "turn in" at nine.

Next morning he refuses to go motoring with his fair cousins, who, somewhat vexed, take their spin without Jack. He has to run ten miles every morning, and Jack is the boy to do it. He changes his clothes behind a friendly bush, and, rigged up in his running togs, he begins chasing himself. An escaped lunatic chances upon Jack's clothes and quickly ef-

fects an exchange. Things happen in real moving picture style. Jack's abbreviated costume causes his arrest. At the police court he is mistaken for the escaped looney with the college boy delusion and placed behind the bars. The girls and the lunatic meet; at first they think he's Jack, but subsequent events make them rush to police headquarters for aid. The tangle is finally straightened out and Jack regains his civilized apparel. Turning back on his good intentions, he takes his seat in the limousine and enjoys himself to the limit.

On the same reel:

THE BATTLE OF ROSES

The spectator is transported to beautiful Pasadena, Cal., and there views the New Year parade with its various floats, splendidly and lavishly decorated with roses and other flowers. Musical bands, societies, scouts, cowboys, etc., are shown in holiday attire. The people lining the streets form a most interesting background. The picture is both entertaining and delightful.

THE FINAL PARDON

Rex Release, February 22

We sin, and judge others. We transgress, and appoint authorities to punish transgressors. We obey a distorted impulse, commit that which it recommends and contemplate the act with remorse. We ask Him to forgive our sins, and do not heed the prayers of other sinners. We make laws forbidding men to murder, and we murder those who disobey that law. The whole thing is just a little silly, isn't it? But over the frail structure of man's justice is the invisible and invincible Guiding Hand.

He loved her—loved her with a love that was lust. When the child came, crying in the night for a name, and the mother instinct dominated all else in her, she forgot the tender tie that bound her to the man and thought only of the little innocent atom and the forgotten duty she owed it. Timidly she asked him to right the wrong. He listened to the whispered pleading, but his masculinity could not understand—so he refused. Then it was that the woman forgot she was a human mother, and remembered only that she was a mother; her soul wandered back to primeval ages, her heart was conquered and controlled by primeval forces, and her nature became animal. The animal mother kills to protect her young—and so the mother killed the man who denied his child parentage.

The judge appointed a lawyer to defend her, and the battle for a human soul was fought. In ringing terms the prosecutor demanded her life as forfeit for the life she had taken—and the jury listened to the logic of the law. The attorney for the defense spoke of the little life that had created the sin—and the jury listened to a plea of humanity and maternity, and heard the silent voice of right.

In summing up, the woman's lawyer consulted his watch. There, in the watch, was a portrait of the father of her child and the creator of her misery, the man whom she had loved and for whom she had suffered and sorrowed—the man who was but a man. The woman glanced at it—and with the hopeless cry of an anguished soul she fainted.

When she regained consciousness and learned that the jury had decided not to murder two lives to vindicate one, she went to the advocate of her sorrowful justice, and confessed she had learned it was his son she had killed. The attorney was now the judge—the thirteenth juror. But in her second defense she had another and a more eloquent attorney, the new-born grain of innocence. The babe offered its mute evidence, made silent plea, and obtained a second acquittal.

The father of his son took the mother of his son's child into his arms, and the final pardon was granted. And such, the Rex Company thinks, is the Great Father's justice!

THROUGH FLAMING GATES

Rex Release, March 3

A tale of that telepathy which binds a mother's mind to her child's.

Peeved and piqued, she sat in fretful mood before the fireplace, staring into the glow of the embers. Perhaps in the flitting, fleeting phantasies of the flames she saw the lights and sights of the ballroom, for her face lit up with girlish glee, to darken again the next moment when the unpleasant truth recurred to her. Morosely she ruminated on the conditions which compelled her to stay at home on this gay night, and chided herself for having married a man who was wedded to his professional duties. Of course, she admitted to herself, the hospital required her husband's duties, but—that could not detract from the pleasure she was missing.

But the lure of the lights is too strong for the moth. The brilliance of the ballroom beckoned its boisterous invitation to her yielding thoughts. She put the baby girl to sleep, and went to the ball alone.

The lights were bright, the people were merry, gaiety clamored its boisterous message in the ears of the happy throng, the music cast its mystic spell over her termagant thoughts—and she was happy. But home a grim record was writing itself on the walls, writing a mother's negligence in writhing flames.

The fire in the hearth, left to its own mischievous irresponsibility, had set the house ablaze. The smoke had penetrated the room in which the baby slept, and the tot had waked and walked into the blazing room.

It was then that some psychic influence transmitted a message to the mother, and amid the gaiety of the ballroom her mind recognized its portent. But her fears were fought with laughter and banter, and finally conquered.

The child was rescued by firemen and brought to the hospital where its father was surgeon. . . . And again, in the ballroom, the persistent, pertinent message, communicated its dire import to the woman's mind. . . . She decided to return home.

She entered the destructions, called vainly for her child, and surmised it had perished in the flames of her selfishness. And amid the ruins of regret her mind found oblivion.

The child stretched forth its arms to its unknowing mother, the child-voice called, and the cry pierced the wreck of the slumbering brain and the light came to her mind. The father entered to see the child in the penitent mother's arms, and he took both little women to his heart, while the flame of love consumed the memory of the woman's dereliction.

SEALED LIPS

Solax Release, March 6

The story picturesquely deals with the sacredness, solemnity, and inviolability of the confessional. It controverts pointedly but humanely many of the aspersions cast upon this ritual. Father Hartley Steele, who is a Catholic preacher, almost sacrifices his life defending the altar of the confessional.

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He is accused of a murder committed by one of his parishioners. The murderer, Jake Smith, a poor laborer, driven by circumstances and necessity to actual extremities, tries to cover up his crime with the priest's assock. The good Mrs. Smith, who is horrified and appalled by her husband's crime, unable to still her conscience or reconcile herself with her God, goes to the priest to confess. Her confession lightens the weight from her heart and mind. It gives her at last the repose her turbulent mind needs.

The priest is soon accused of the crime. His own cassock, which the criminal used to hide his own identity, is the strongest evidence against him. He is tried and convicted. Although he knows who the real murderer is, his lips are sealed. With angelic sweetness and fortitude he endures the jeers and insults of the mob that is only too ready to assail the sincerity of the church. Without rancor he is willing to go to his execution, but Heaven intervenes in his behalf—for righteousness must prevail on earth as well as in Heaven.

The court and the confessional scenes are indeed the most finished examples of pantomimic art. The natural smoothness of the entire production, the sympathy of the priest's performance and the naturalness and strength of Mace Greenleaf's acting make the production a notable one.

THE ANIMATED BATHTUB

Solax Release, March 8

Sometimes, while a producer is putting on a picture, many ludicrous incidents happen that are not called for in the scenario. When Madame Blache produced "The Animated Bathtub" the Billy Quirk comedy release of March 8th, Billy Quirk got an unexpected bath. He is an eccentric inventor who muddles up his existence with thoughts of an automatic arrangement which could send a bathtub to any part of a house. Billy writes to his corpulent uncle and skeptical friends to come and view the marvel of his creation.

The uncle comes and is invited by his inventive nephew to take a bath in the marvelous tub. The uncle consents, after considerable coaxing. When the switch is turned on the bathtub assumes life and becomes fractiously active. The uncle loses his control, and before he knows it he is carried to every part of the house, breaking furniture and scaring visitors out of their wits. Billy makes a frantic effort to help his unwary uncle, and in his attempt he lands headlong with clothes on and all, into the bathtub full of water.

This was not a part of the scenario, but it looked so funny and raised such a scream in the studio that it was decided not to cut it from the picture. Billy cut quite a figure when he came out of the tub. His usual smile was gone, however, and he looked "down in the mouth." Asked what the trouble was, he said, "Well, I haven't another suit here, and I haven't any underclothes to replace the wet ones. I'll get even with Beggs for pulling me into the tub. You just wait." Madame Blache took pity on Billy and sent her chauffeur home to make a raid on her husband's wardrobe. Mr. Blache is still wondering what happened to his fine pale-blue silk union suit.

As for Beggs! Lee Beggs got his, too. All that day he remained in a bathing suit. He estimated he took forty dips into the animated tub. He says he took enough baths to last him for forty weeks. Beggs used a gallon of alcohol for rub-downs to keep warm on the outside and two flasks of fine Old Crow to warm up his insides. All in all, he had a fine time.

Nearly every one in the company got an unexpected drenching that day. "The Animated Bathtub" is the liveliest of farce comedies released in months. Its trick photography is startling and amusing. It will create a good deal of comment.

THE MANICURIST

Champion Release, March 4

Jack Falmouth is a debonair young fellow, living with his mother, who is a wealthy widow. Jack is a fastidious fellow—the mother, an aristocrat to the tips of her fingers, and has her own ideas as to Jack's future. Well, it comes about that Jack calls upon a manicurist. Now there are manicurists galore, but this particular one was away and above the average—refinement oozed out of her like the divine afflatus from a poet. It was a case of love at first sight, with the fullest reciprocal feeling between them. But you may imagine how Jack's aristocratic mother would receive such a proposition.

The manicurist receives a 'phone call from a lady, and it happens that the lady is Jack's mother. Jack is very much surprised to come into his mother's room and there find the girl of his heart working over her fingers. His surprise is so manifest that the mother perceives the trend of things and immediately takes him to task. Jack has been smoking and in the excitement of the occasion has flung his lighted cigarette from his lips; it proves his salvation, for, just as the mother reaches a high state of indignation after he has gone out in a fit of deep dejection, a burst of flame shoots forth from the lace curtains where Jack's cigarette had fallen.

At this juncture the mother faints with the excitement of the occasion, but the manicurist, who had not yet departed, comes upon the scene, and her timely coming is instrumental in saving the old lady's life. There is no need to add that the gratitude of the mother found expression in giving over her opposition, and thus came happiness to Jack. The situations in this story are unique to a marked degree.

BLIND

Champion Release, March 6

Henry Marshall and Bob Stanley are business rivals. Stanley and Marshall's daughter, Helen, are in love, but Mr. Marshall won't tolerate the match, because Stanley has practically ruined him by his business competition. However, Mr. Marshall has great faith in Hardy, his superintendent, who is unsuccessful in his suit for Helen's hand.

Helen is sent away to an expensive girls' school, but her father (unknown to her) is forced to mortgage his factory to meet the expense. After her departure, her father becomes totally blind, but keeps the ill news from his daughter.

Things go from bad to worse with Mr. Marshall until he is practically on the verge of bankruptcy. Finally it comes to the stage where he can't pay his workmen. Helen meanwhile has written Stanley that she is coming home on a vacation, but is keeping it secret from her father to surprise him.

Upon her arrival, she finds her father blind and the workmen on strike. To avoid serious trouble she (unknown to her father) hunts up Stanley and tells him conditions. For love of her, Stanley draws enough money to tide over Marshall's embarrassment. Helen suspects that Hardy, the superintendent, is not as honest as her father thinks him, so that night she and Stanley gain access to the office. They go over the books and find that Hardy has falsified accounts to the extent of $30,000. They confront Hardy and Mr. Marshall with the evidence. Hardy is arrested and a partnership is formed between the two business rivals, much to the delight of the lovers.

The story from start to finish is one of the most sensational. The big scenes are filled with thrills. It is a drama of the intensest description, and the heart interest is so strong that we can scarcely realize how splendidly balanced the whole picture is until the climax; then we must look back and wonder at the many and stirring situations it has been our lot to witness.

STRIP POKER

Majestic Release, February 27

Dear old Uncle François—as he is fondly regarded by his pet niece and her husband, whose material prosperity depends greatly upon the largesse that is expected upon Uncle's return from abroad—finds himself in his club with a party of old college mates upon the evening of his arrival from abroad. He had wired his expectant niece that he would appear before them in the course of the evening after an hour's reunion with the old boys, who had gathered at the club to celebrate his return from abroad.

The hour's reunion lengthened sadly, for after much banqueting and liquid refreshment, necessary thereto—for they were not camels—the old boys gather in the card room for a

game of college days—"Strip Poker."

It is not necessary to go further into the details of that mirth provoking session than to promulgate the rules of the game as follows:

1. No money or chips to be used; the articles of clothing worn by the participants at the time of sitting in to be the basis of all bets made.

2. No winner may return at the end of the session any article of apparel lost by any participant.

3. All articles are to be considered of equal value, viz., a collar may be saved by a necktie and a vest by an undershirt, etc.

4. Losers will leave the club in the exact condition and number of garments left to them at the close of the session.

While the mirth is making furious over the discovery that one of the old boys with a good memory has come prepared for the game by wearing half a dozen undershirts, nephew and niece are in despair of the non-coming of Uncle Francois. Nephew is in a terrible financial hole and needs $10,000 to margin his accounts the next morning, and while his wife is positive that Uncle will come to the rescue they unhappily wait up the entire night for Uncle's coming. Come he does, in a barrel, shoved through the library window by the rest of the crowd, who flee before the advance of a policeman.

Uncle gets mixed up with a near-burglary, as he has changed so during his trip abroad that his niece hardly recognizes her distinctly respectable old Uncle in the chaotic and barrelled old sinner who would greet her so intimately.

Matters are finally straightened out to the satisfaction of all except the condition of Uncle's head, "in the cool, grey dawn of the morning after."

THE BEST MAN WINS

Majestic Release, March 5

Fred Girton and Robert Hall, pals and room-mates for years, sharing alike joys, sorrows, luxuries and privations find themselves facing an open rupture of their friendship. The inevitable girl has appeared and to make matters worse their similarity of tastes as in other things extends to the little lady in question.

Sharing her is not to be thought of, however, and follows days, weeks and months of scheming and tricks to distance each other on the road to the girl's heart.

Fred has enlisted mother as a partisan supporter, but Robert has checked him in turn by enrolling father as his advocate in the family, and honors remain even up to their invitation for papa to Robert, and mamma to Fred to inspect the new gymnasium that has been installed in the little lady's home.

Mary Morton, the girl in the case, is of decided athletic tastes, inherited from her fond papa and mamma, both, who are enthusiasts on the subject of physical culture.

An instructor has been installed and daily morning and evening sessions at the apparatus have been going on for weeks before the invitations to Fred and Robert decide each of these gentlemen that it is high time that Mary be forced to choose between them, each relying mainly on the parental backing he has received, for neither has had any great encouragement from Mary, who indeed has become smitten with the new physical instructor her parents have engaged.

Manning, the aforesaid instructor, is a college man who is earning a few dollars by his knowledge of and prowess in gymnastics, etc., while studiously applying himself to Blackstone in his free time.

Becoming a victim to Mary's charms and incensed at the attentions of the two boys, who never give him a thought as a rival, he falls in readily with a little joke Mary plans for the boys on the occasion of their next visit.

Manning is to privately convince each of the boys that he is a remarkable boxer and then when the boys propose, as Mary knows they will soon do, she will silence the arguments for each from her father and mother by proposing that the boys don the gloves and do battle for her, and let the best man win.

Her appreciation of the sporting blood in her parents' veins proves correct, for after a little hesitation as to the propriety of the affair, they consent to a trial of arms and fists and the boys, each confident of his ability from the golden praise of the supposedly disinterested instructor, repair to the "Gym" to fight it out under the cheers of papa and mamma.

Manning and Mary make a getaway and while the boys are endeavoring to obliterate each other they are quietly married and return to find the young game cocks so exhausted they are sitting on the floor, wearily trying to land a finishing blow.

Mother and father have no alternative but to make it "no decision."

Mary then breaks the news gently that as she felt sure the outcome would be a draw she had taken into her own hands the matter of deciding upon the best man, and as papa and mamma are not insensible to the merits of Manning, they each agree that he is a good second choice that both can agree upon, and after the first shock of the news of their daughter's hasty marriage, while Fred and Robert going limping to bed entreat each other to kick a little sense into themselves.

DOES YOUR WIFE LOVE YOU?

Majestic Release, March 3

The sunshine apartments harbor two very happily married pals, Paul Turner and George Larkin.

At the opening of the story George finds his little wife deeply interested in doing some fancy needlework and to his discomfiture finds her unwilling to drop her work and spoon a little with her loving hubby. Across the hall separating the two apartments Paul is deeply concerned over his wife's absorption in solitaire to the neglect of his loving advances. George's wife comes merrily in to show Paul's wife her needlework and to Paul's amazement the cards are promptly dropped and the two women chatter happily away, oblivious of his presence.

Paul seeks George for comfort and putting two and two together, they come to the appalling question, "Is it possible our wives no longer love us?" Wrapped up in their respective wifies, they have magnified seeming coolness to the point where it has assumed the dignity of real proof of lack of wifely devotion.

The husbands feel that they must be satisfied, and decide upon the ever dangerous expedient of putting their wives to a test. Paul is at a loss, but as ever "George does it" and proposes that each hubby shall try to make love to the other's wife and report how the advances are received. Their test might have quieted their fears, for indeed the ladies were devoted to their young husbands, but unfortunately for the men's peace of mind, the ladies overhear their plot, and thoroughly indignant that their affections should be thus questioned and put to a test, they decide to make it very warm for hubbies by each pretending to welcome the advances of the other's meal-ticket.

They act their part admirably and in a series of clever scenes the husbands are brought face to face with the assured fact, as they think, that each one's wife is madly in love with her friend's husband. What is left for Paul and George? Is life so sweet a thing that it is to be lived under such conditions. No and Never! Once more—always on the job—"George does it," and they repair to their mutual friend, the doctor, in the apartment above them, and by a subterfuge persuade him to give them a quantity of poison.

The wives are elated at the discomfiture of their hubbies and are enjoying the joke to the limit, but the visit to the doctor escaped their observation, and laughing over the success of their counterplot, they suddenly discover their husbands gripping hands in a farewell forever parting and forcing a most nauseous mixture upon their indignant interiors. The girls rush on and examine the bottles, which have been dropped from the men's hands—Poison! They shriek and in explanation Paul feebly shows them the last words of George and himself—"As our wives no longer love us, we have decided to die." The joke is turned upon the wives, and they sobbingly explain overhearing the plot to test their affections and their determination to make things hot for the plotters—a determination that bids fair to make them a remorseful pair of widows. A concerted rush is made upon the doctor upstairs—and it's a good thing he was a clever doctor. Wives and hubbies escape a double tragedy and a lesson well taught is effectively driven home.

THE RULING PASSION
Reliance Release, March 13

RELIANCE.

Van Schaick is an elderly musician of the old school. He is discharged from the orchestra where he had played for years and his little hoard of savings soon disappears. He tries hard to get a position, but always he meets with the same response, "Too old." Finally, to keep himself and daughter from starvation, he is compelled to take a position as 'cellist in a low dance hall. He smothers his heartbreaks for a while, but at last he can stand playing such trash no longer. In a big emotional scene when the dance hall merry-making is at its height he tells them what he thinks of them and leaves. The young piano player follows him and at his home tries to get him to change his mind. He is successful in that and also in winning the regard of the daughter. Later, when the old musician forbids the young man's visits, he gets the daughter to run away with him. She does, and the old man is left to fight out his battle with life alone.

The young man dies after a little daughter is born, and the young wife is compelled to work hard to keep body and soul together and support her child. The father is again without work, but manages to finish an opera he has been working on before he is evicted. With his last few dollars he secures a room in the poor tenement in which his daughter is living. The grand-daughter inherits her mother's and grandfather's passion for music, but is not permitted to play her mother's violin because of the memories it would bring forth. Going down the hall one day she hears the strains of the 'cello from a nearby room, and without telling her mother, goes there every day to listen. She is discovered one day by her grandfather and he teaches her music without knowing who she is, and without the knowledge of her mother. Finding the old man in a faint from hunger later on, she is forced to tell her mother, and a happy reconciliation follows, together with receipt of a letter telling Van Schaick that his opera has been accepted.

BEDELIA'S "AT HOME"
Reliance Release, March 16

In this "Bedelia" comedy we find Bedelia has risen in the world through the agency of her husband's political affiliations. She aspires to society leadership and plans for an elaborate "at home." Her husband, Michael, however, has no leanings toward social teas, so at Grogan's, where he has an appointment to play poker, a telegram is sent Bedelia about the time the "at home" is to begin informing her that Michael has been called to Albany on the limited on political business. Later news reaches them that the limited has been wrecked and everybody killed. Bedelia immediately turns her "at home" into a sort of wake, and her friends sit up with her. Clancy comes home in the early morning hours and the guests flee, thinking him a ghost. Bedelia, however, soon discovers he is in the flesh, and then Michael is compelled to make up a story describing his rescue from the wreck. Hard upon the heels of his story comes additional news that the limited was not wrecked after all, and Michael has to confess his double dealing and receive adequate punishment.

On the same reel with this is a Natural History subject dealing with the raising of alligators. Alligators are shown in every stage of existence from six months to two hundred and fifty years, making an intensely interesting and educational subject.

THE DREAM
Republic Release, March 5

REP

Big Jim Darrell, a workman in a factory, is suddenly overcome by an attack of dizziness, falls on a returning belt, is severely injured and taken to the hospital. After his discharge, he is warned by the doctor that any unusual excitement might cause his mind to give way.

When he regains his strength, he goes to the mill and asks for a position, but is refused one, and does his utmost to break up a love which he thinks cannot be sincere or honest on the part of the son of his employer. This so preys upon his mind that he gets no rest. During one of his melancholy spells, he falls asleep and dreams that his fears have been realized; that his employer's son had deceived his daughter and then cast her off. But dreams go by the contrary, for during the time that he was having this horrible dream, the young people were being quietly married by a minister. He awakens in time to hear the news of the marriage from his daughter's lips, who has just come in with her husband and her father-in-law.

During the dream some marvelous effects are shown in the furnace room of a famous electric plant, and also the interior of a factory showing the machinery in full working order.

A BRAND FROM THE BURNING
Republic Release, March 9

The story concerns the fortunes of two miners who have cleaned up a big stake and are starting for the States. One of them is infatuated with a dance hall girl, whom he wishes to take back with him, but she, thinking she is not good enough for him, refuses.

The love element is particularly strong, the settings in beautiful Alaskan scenery and the characters typical of the time and the country.

The girl is compelled by threats to enter into a scheme in which the man she loves and his partner will be robbed of their possessions. The girl reluctantly helps to entrap the men, but before it is too late she relents, and throwing all fear from her, she dashes through a blinding snowstorm to the quarters of the Northwestern Mounted Police, and assists them in saving the man she loves.

THE NIHILIST'S CONSPIRACY
Great Northern Special Feature Film Co.

Count Leo Zachokin, a Russian nobleman, is in love with Sonja Adamovitch. Unknown to him she is a member of a band of Nihilists. Sonja sends for Leo to come to see her, but is herself summoned to attend a meeting of the band, on the same night, and dares not refuse. Leo finds the secret message to Sonja and suspects her, and so he follows her to the meeting place. While groping about in the building he is startled by approaching steps and hides in a chest in the secret meeting room of the conspirators. They discover him and threaten him with death, but Sonja pleads for his life and saves him on condition that he secure in three days a list of condemned persons, known to have been made by the Secret Police and bring it to the meeting place. Leo consents and is permitted to go in safety.

On the evening of the third day Count Leo has not yet secured the list, and is in despair. Sonja comes to see him and hits upon a plan to get the list. She is to apply to the Chief of the Secret Police for a position and obtain the list by some means. Together they go to the Police Headquarters. Sonja goes into the Chief's office, while Leo remains under the window outside. Sonja persuades the Chief to show her the list, upon which she is startled by the sight of her own name. But she recovers quickly and, when the Chief is called to the door, she tosses it out of the window to Leo, who quickly conceals it in his pocket.

Shortly afterward Sonja joins Leo and they go to the meeting place of the Nihilists and deliver the list. In the meantime the Chief of Police has discovered the loss of the list and sends two detectives to arrest Sonja and recover the list. They succeed in following them to the Nihilists' meeting place.

Learning of the approach of the police, the Nihilists escape through a trap in the roof. Leo and Sonja have managed to get to their automobile, but they have been seen, and the detectives are put on the trail. A most exciting chase follows for miles through the city and country at top speed. Curves in the road are taken without slackening the awful pace, fences and gates are smashed through without hesitation in the mad race for liberty.

Finally the pursuers get so close that revolver shots are exchanged by pursuers and pursued.

At last the fugitives come to a turn they cannot make. They cannot stop and in an instant they plunge over an embankment and the machine crashes in a complete wreck to the bottom with the occupants crushed amid the debris.

This remarkable picture, made in Denmark by the actors of the Royal Theatre, is the result of a careful study of Nihilists' methods. So truly does it depict the manner in which those daring men and women strike

terror to the heart of the Czar that it has been barred from exhibition in Russia.

It is marked by the skill of the actors and the beautiful photographic effects. It is seldom that 2,000 feet of film can be made to contain so many thrills or sustain interest to so high a pitch.

A daring chase—there is no chase in pictures so daring as that shown in the finish of this picture. Two high-powered automobiles race at breakneck speed over country roads, around sharp turns, without so much as slackening their wild pace. The Nihilists' machine smashed through a heavy gate, tearing it into a hundred pieces, while the car dashes on in its mad course.

NO WEDDING BELLS FOR ME

Eclair Release, March 7

A rip-roaring farce having to do with a spinster who must marry before a certain date in order to receive an inheritance from her uncle's fortune. How she connived to meet all the requirements of the law and the many trying moments innocent persons endured on account of her efforts add greatly to the spirit of innocent fun.

Eclair Release, March 5

Two young Kentucky mountaineers are in love with Virginia Dare, who is something of a village flirt and shows no partiality to either of the boys. One Sunday morning she meets them and allows Bob to accompany her home, which arouses Jim's jealousy, and he challenges the other to fight. They meet the next day, and Jim is soundly thrashed. A mutual friend compels them to make up. Some days later they go to the mountains on a hunting trip. That night, while examining a new gun, Bob accidentally kills Leonard. Jim sees an opportunity to rid himself of Bob and win Virginia. He tells Bob "if he does not leave Kentucky never to return he will swear that Bob murdered Leonard in cold blood." Bob flies, making his way to New York, where he later marries. Jim marries Virginia and becomes a famous lawyer and moves to New York where he prospers. Bob has a hard struggle for existence. They meet, quite by accident. Jim denounces Bob to the police as a man wanted for murder and he is sent back to Kentucky for trial. He suffers deeply from remorse for his action later. One day at school Bob's boy meets Jim's child. The boy tells her of his father's being taken away. The little girl sympathizes with him and takes him to her home to seek aid from Jim. When Jim sees the boy he instantly sees Bob's face in that of the boy, and confesses to Virginia. She is horror-stricken, and instantly declares she will go to Kentucky and tell all. Bob is on trial for his life when Virginia, accompanied by her daughter and Bob's wife and boy, rush in. Virginia tells her story. Just when all hope seems gone, Jim rushes in and confesses that he lied. Bob is acquitted. Virginia forgives Jim, and the two families are reunited.

GUARANTEED ACCURATE PARTS for all **MOTION PICTURE MACHINES** at very reasonable prices. **SPECIAL** parts and machines as also experimental parts made to order. All repair work on **MOVING PICTURE MACHINES** promptly attended to at remarkably low figures. **CHAS. E. DRESSLER, 388 Second Ave., Betw. 22nd & 23rd Sts.**

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Will sacrifice rapid addressing machine motor driven, with capacity for addressing about 5,000 per hour, together with 6,500 addresses of live Independent moving picture exhibitors throughout the United States.

MANUFACTURER, M. P. NEWS OFFICE
30 West 13th Street, New York City

SCENARIOS WANTED: Indian, Military, Pioneer, Cowboy, Historic, for our two-reel feature films. Best prices paid. Send scenarios to FRED J. BALSHOFER, Bison Pacific Coast Studio, 1719 Allesandro St., Edendale, Los Angeles, Cal.

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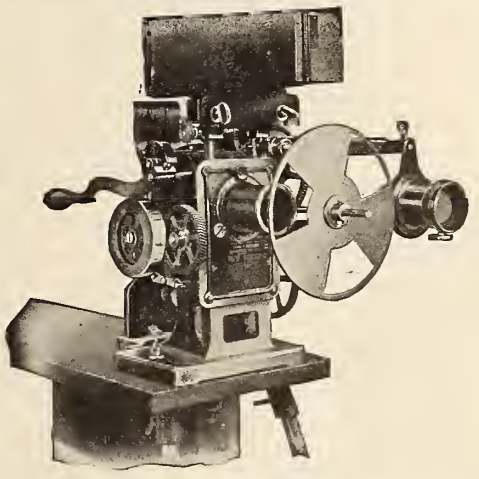
Power's Perfect Projection

THE THREE P'S WHICH MAKE FOR PROSPERITY AND ARE TO BE FOUND IN

POWER'S CAMERAGRAPH, No. 6



The success of our machine rests in this—**Perfect projection.** It matters not how clear your film nor how good your subject; if it is not projected perfectly, the result is a failure and dissatisfied customers who never return.

Our No. 6 projects a picture which is absolutely without flicker. It always gives results which will please your patrons and bring them back to you.

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NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	7—Tweedledum Riding Master	
Feb.	7—Called Back	
Feb.	14—A Father's Fault	
Feb.	21—The Accursed Rock	
Feb.	28—Tweedledum's Evasion	
Feb.	28—Tweedledum's Gift	

AMERICAN

Feb.	8—The Grub Stake Mortgage	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)	1000
Feb.	22—A Leap Year Comedy	1000
Feb.	26—The Land Baron of San Tee (Dr.)	1000
Feb.	29—An Assisted Elopement (Com.)	1000
Mar.	4—From the Four Hundred to the Herd (Dr.)	1000
Mar.	7—The Broken Ties (Dr.)	1000
Mar.	11—A Bad Investment (Dr.)	1000
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000

BISON

Jan.	30—Love and Jealousy	
Feb.	2—The Empty Water Keg	
Feb.	6—Protection of the Cross	
Feb.	9—A Tenderfoot's Revenge	
Feb.	13—Broncho Bill's Love Affair	
Feb.	16—The Wild West Circus	
Feb.	20—The Deputy's Sweetheart	
Feb.	23—War on the Plains	
Mar.	1—The Indian Massacre	
Mar.	8—The Battle of the Redmen	

CHAMPION

Feb.	5—Aviator and Autoist Race for Bride	
Feb.	7—A Divided Family..!	
Feb.	12—Robt. G. Fowler, Trans-Continental Aviator	
Feb.	12—Mr. Piddie Rebels	
Feb.	14—For Her Father's Sake	
Feb.	19—The Merchant Mayor of Indianapolis	950
Feb.	21—A Wife's Discovery	950
Feb.	26—The Robbery at the Railroad Station	950
Feb.	26—A Higher Power	950
Feb.	28—Wrongly Accused	950
Mar.	4—The Manicurist	950
Mar.	6—Blind	950

COMET

Jan.	8—Mr. Whoops, the Detective (Com.)	
Jan.	12—The Widow (Com., Dr.)	
Jan.	15—The Braid (Dr.)	
Jan.	19—Thirty Days (Com.)	

ECLAIR

Feb.	20—The Fateful Diamond (Dr.)	
Feb.	22—Jealous Julia (Com.)	
Feb.	27—The Guardian Angel (Dr.)	
Feb.	29—Getting Dad Married (Com.)	
Mar.	3—The Interrupted Telegram (Dr.)	
Mar.	3—Prague	
Mar.	5—A Child's Plea (Dr.)	
Mar.	7—No Wedding Bells for Me (Com.)	
Mar.	10—Alcohol	

GREAT NORTHERN

		Feet
Feb.	17—Unexpected Duty (Com.)	
Feb.	17—Along the Italian Riviera (Scenic)	
Feb.	24—Those Married Men	
Mar.	3—Revenge is Sweet (Com.)	519
Mar.	3—Obverse and Reverse	389

GREAT NORTHERN SPECIAL FEATURE

Feb.	5—A Victim of the Mormons (3 reels) (Dr.)	3200

IMP

Feb.	24—The Broken Lease	600
Feb.	26—The Immigrant's Violin	1000
Feb.	29—The Rose of California	1000
Mar.	2—Beat at His Own Game	400
Mar.	2—The Right Clue	600
Mar.	4—From the Beaten Track	
Mar.	7—The Call of the Drum	
Mar.	9—Rhoda Royal's Trained Horses	

ITALA

Feb.	3—The Ascent of the Matterhorn	
Feb.	3—An Anarchical Attempt	
Feb.	10—Toto, the Door-Keeper	
Feb.	10—Hunting Ducks	

LUX
By Prieur.

Feb.	2—Fickle Woman (Com. Dr.)	550
Feb.	2—The Skivvy and the Mat (Com.)	373
Feb.	9—The Tramp's Dog (Dr.)	744
Feb.	9—Weaving Carpet (Ind.)	239
Feb.	16—Bill Tunes the Piano (Com.)	541
Feb.	16—Baby's Ghost (Com.)	400
Feb.	23—The Cook's Revenge (Com.)	459
Feb.	23—Bill's Motor (Com.)	(414
Mar.	1—Bill and the Lions (Com.)	377
Mar.	1—The Skivvy's Ghost (Com.)	557

MAJESTIC

Feb.	16—His Stepmother	
Feb.	18—Petticoat Perfidy (Com.)	
Feb.	25—Bought	
Feb.	27—Strip Poker (Com.)	
Mar.	3—Does Your Wife Love You	
Mar.	5—The Best Man Wins	

NESTOR FILM COMPANY

Feb.	21—Rollicking Red's Big Lark (W. Com.)	
Feb.	24—Settled Out of Court (Com.)	
Feb.	24—Tightwad Almost Saves a Dollar (Com.)	
Feb.	24—Grand Canyon, Arizona (Scenic)	
Feb.	26—The Smugglers (Dr.)	
Feb.	28—At Rolling Forks (W. Dr.)	
Mar.	2—His Good Intentions (Com.)	
Mar.	2—The Battle of Roses	

POWERS' PICTURE PLAYS

Feb.	3—The Explorer (Dr.)	
Feb.	6—The Nurse (Dr.)	
Feb.	10—A Waiter of Weight (Com. Dr.)	
Feb.	13—The Turning Point (Dr.)	
Feb.	17—A Woman of No Importance (Dr.)	
Feb.	20—His Brother Willie (Com.)	
Feb.	24—As Fate Would Have It (Dr.)	
Feb.	27—A Tangled Courtship	
Mar.	2—The Path of Genius	
Mar.	5—The Honor of a Pugilist	
Mar.	9—His Daughter's Loyalty	

RELIANCE

		Feet
Feb.	10—Natural History Series	
Feb.	14—Wanted, a Wife	
Feb.	17—The Gambler's Daughter	
Feb.	28—Bedelia and the Suffragette	
Mar.	2—The Duel	
Mar.	6—The Yeggman	
Mar.	9—The Better Man	
Mar.	13—The Ruling Passion	
Mar.	16—Bedelia's "At Home"	

REPUBLIC

Feb.	3—When Men Love (Part I)	
Feb.	4—Northern Hearts	
Feb.	10—Mother's Old Arm Chair	
Feb.	11—The Reckoning	
Feb.	17—Human Nature	
Feb.	18—The Girl Who Waited	
Feb.	27—In the Government Service	
Feb.	24—A Tangled Skein	
Mar.	5—The Dream	
Mar.	9—A Brand from the Burning	

REX

Feb.	11—Through Twisting Lanes (Dr.)	
Feb.	15—Taming Mrs. Shrew	
Feb.	18—So Speaks the Heart	
Feb.	22—The Final Pardon	
Feb.	25—The End of the Circle	
Mar.	3—Through Flaming Gates	

SOLAX COMPANY

Feb.	11—Lend Me Your Wife (Com.)	
Feb.	16—A Hard Lesson (Dr.)	
Feb.	18—The Wise Witch of Fairyland	
Feb.	21—Hubby Does the Washing	
Feb.	23—God Disposes	
Feb.	25—His Lordship's White Feather	
Feb.	28—Algie, The Miner	
Mar.	1—Blighted Lives	
Mar.	6—Sealed Lips	
Mar.	8—Animated Bathtub	

THANHOUSER COMPANY.

Feb.	16—Surelock Jones, Detective	
Feb.	20—Washington in Danger	
Feb.	23—A Message from Niagara	
Feb.	27—The Guilty Baby	
Mar.	1—The Arab's Bride	
Mar.	5—Extravagance	
Mar.	8—His Great Uncle's Spirit	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)	
Nov.	20—Zigomar (Dr.)	

GAUMONT

Feb.	20—Mr. Le Black Learns to Fly	
Feb.	24—The Smuggler	
Mar.	5—Jimmie Saves the Situation	
Mar.	9—The Trust	
Mar.	12—What's in a Name	
Mar.	12—Calino and His Boarders	
Mar.	16—Maternity	
Mar.	23—An Old Romance	
Mar.	19—Jimmie, Temperance Reformer	
Mar.	19—Game Shooting from an Aeroplane	
Mar.	26—Jimmie and His Donkey	

The following films will be released by the Moving Picture Distributing & Sales Co. for week commencing Monday, February 26th:

Monday, February 26:
- American—Land Baron of San Tee.
- Champion—Robbery at Railroad Station—Higher Power.
- Imp—Immigrant's Violin.
- Nestor—The Smugglers.

Tuesday, February 27:
- Eclair—The Guardian Angel.
- Majestic—Strip Poker.
- Powers—Tangled Courtship.
- Republic—In the Government Service.
- Thanhouser—The Guilty Baby.

Wednesday, February 28:
- Ambrosio—Tweedledum's Evasion—Tweedledum's New Year's Gift.
- Champion—Wrongly Accused.
- Nestor—At Rolling Forks.
- Reliance—Bedelia and Suffragette—Florida.
- Solax—Algie.

Thursday, February 29:
- American—An Assisted Elopement.
- Eclair—Getting Dad Married.
- Imp—Rose of California.
- Rex—Final Parting.

Friday, March 1:
- Bison—The Indian Massacre.
- Lux—Bill and Lions—Skivvy's Ghost.
- Solax—The Better Man.
- Thanhouser—The Arab's Bride.

Saturday, March 2:
- Great Northern—
- Imp—Beat at His Own Game—Right Clue.
- Nestor—His Good Intention—Battle of Roses.
- Powers—Catch of Genius.
- Reliance—The Duel.
- Republic—His Partner's Wife.

Sunday, March 3:
- Majestic—Does Your Wife Love You?
- Rex—The End of the Circle.
- Eclair—Interrupted Telegram—Prague, Capital of Bohemia.

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Feb.	5—Lily's Lovers (Com.)	
Feb.	8—A Sister's Love (Dr.)	
Feb.	12—Billy's Stratagem (Dr.)	
Feb.	15—The Mender of Nets (Dr.)	
Feb.	19—The Fatal Chocolate (Com.)	
Feb.	19—Got a Match (Com.)	
Feb.	22—Under Burning Skies (Dr.)	
Feb.	26—The Sunbeam (Dr.)	
Feb.	29—A Message From the Moon (Com.)	
Feb.	29—Priscilla's Capture (Com.)	

CINES

C. Kleine

Feb.	3—Jenkins at the Circus	
Feb.	6—Besieged	
Feb.	6—Jenkins, a Conquering Hero	
Feb.	10—Out of Tune	
Feb.	10—Zoological Gardens in Rome	
Feb.	13—The Puppet Show	
Feb.	13—Jenkins and the Donkey	
Feb.	20—Leah's Trick (Com.)	
Feb.	20—The Valley of the Umbria	
Feb.	24—Daughter of the Regiment (Dr.)	1000
Feb.	27—Happy in Spite of Herself (Com. Dr.)	
Feb.	27—Jenkins, a Perfect Steward (Com.)	
Mar.	2—A Sister's Strategem (Com.)	

EDISON

Feb.	14—Hogan's Alley (Com.)	1000
Feb.	16—At the Point of the Sword (Dr.)	1000
Feb.	17—Curing the Office Boy (Com.)	320
Feb.	17—The Little Delicatessen Store (Com)	680
Feb.	20—The Nurse (Dr.)	1000
Feb.	21—One Thousand Miles Through the Rockies	350
Feb.	21—Everything Comes to Him Who "Waits" (Com.)	650
Feb.	23—Children Who Labor (Dr. and Edu.)	1000
Feb.	24—New York City Street Cleaning	425
Feb.	24—The Lost Kitten (Com.)	575
Feb.	27—How Motion Pictures Are Made and Shown	1000
Feb.	28—My Double and How He Undid Me (Com.)	1000
Mar.	1—Tony's Oath of Vengeance (Dr.)	1000
Mar.	2—A Cowboy's Strategem (Com.)	620
Mar.	2—The Jam Closet (Com.)	380
Mar.	5—Lost—Three Hours (Com.)	1000
Mar.	6—The Yarn of the "Nancy Bell" (Com.)	970
Mar.	8—The Heir Apparent (Dr.)	1050
Mar.	9—New York Poultry, Pigeon and Pet Stock Association (Edu.)	540
Mar.	9—The Patent Housekeeper (Com.)	460
Mar.	12—The Baby (Com.)	1000
Mar.	13—Her Polished Family (Com.)	1000
Mar.	15—For the Commonwealth (Dr.)	1000

ESSANAY FILM CO.

Feb.	1—The Grip Snatcher (Com.)	1000
Feb.	2—The Hospital Baby (Dr.)	1000
Feb.	3—Broncho Billy and the Schoolmistress (Com.)	1000
Feb.	6—Alkali Ike's Love Affair (Com.)	1000
Feb.	8—The Melody of Love (Dr.)	1000
Feb.	9—Her Boys (Dr.)	1000
Feb.	10—The Deputy and the Girl (W. Dr.)	1000
Feb.	13—Tracked down (Dr.)	1000
Feb.	15—There's Many a Slip (Com.)	1000
Feb.	16—The Wife of a Genius (Dr.)	1000
Feb.	17—The Prospector's Legacy (W. Dr.)	1000
Feb.	20—The Biter Bitten (Com.)	
Feb.	20—Curiosity (Com.)	
Feb.	22—The "Lemon" (Com.)	1000
Feb.	23—The Little Black Box (Dr.)	1000
Feb.	24—A Western Kimono (Com.)	1000
Feb.	27—Positive Proof (Dr.)	1000
Feb.	29—Her Masterful Man (Com.)	1000
Mar.	1—Do Dreams Come True (Com.)	1000
Mar.	2—The Ranch Girl's Mistake (Dr.)	1000

GAUMONT

G. Kleine

Jan.	6—Evils of Impure Literature (Dr.)	1035
Jan.	9—The Winged Messenger	800
Jan.	9—Gorges of the Verdon River	200
Jan.	13—The God of Wine Gets Stung (Com.)	806
Jan.	13—The Ardennes Forests, France (Travel)	194
Jan.	16—Uncle Ned's Diplomacy (Com.)	956

KALEM CO.

Feb.	2—A Princess of the Hills (Dr.)	1000
Feb.	5—Battle of Pottsburg Bridge (Dr.)	1000
Feb.	7—The Swimming Party (Com.)	
Feb.	7—Floral Parade at San Diego, Cal.	
Feb	9—The Vagabonds (Dr.)	1000
Feb.	12—An American Invasion (Dr.)	1000
Feb.	14—Far From Erin's Isle (Com.)	1000
Feb.	16—Caught in the Toils (Dr.)	1000
Feb.	19—The Adelaide's Conspiracy (Dr.)	1000
Feb.	21—The Girl Deputy (Dr.)	1000
Feb.	23—Back to the Kitchen (Com.)	1000
Feb.	26—The Bell of Pennance (Dr.)	1000
Feb.	28—A Tenderfoot's Troubles (Com.)	
Feb.	28—A Visit to Madeira (Sc.)	
Mar.	1—Trapped by Wireless (Dr.)	1000

LUBIN

Feb.	10—An Antique Ring (Dr.)	1000
Feb.	12—'Tis An Ill Wind That Blows No Good (Dr.)	1000
Feb.	14—His Mistake (Dr.)	1000
Feb.	15—A Note in the Orange (Com.)	680
Feb.	15—Oversea Celebration (Edu.)	350
Feb.	17—Gingerbread Cupid (Com.)	1000
Feb.	19—Army Aviation Practice—N.	200
Feb.	19—A Midwinter Night's Dream (Dr.)	800
Feb.	21—In Dis a Countree (Dr.)	1000
Feb.	22—Her Heart's Refuge (Dr.)	1000
Feb.	24—Willie, the Hunter (Com.)	700
Feb.	24—Pottery Making in America (Edu.)	300
Feb.	26—A Matter of Business (Dr.)	1000
Feb.	28—Love and Tears (Dr.)	1000
Feb.	29—Betty and the Doctor (Dr.)	1000
Mar.	2—A Mexican Courtship (Dr.)	1000

G. MELIES.

Feb.	15—Smiling Bob (Dr.)	1000
Feb.	22—Melita's Ruse (Dr.)	1000
Feb.	29—Oil (Dr.)	1000
Mar.	7—Seven Bars of Gold (Dr.)	1000

PATHE FRERES

Feb.	13—New Year's Celebration in Japan (Sc.)	
Feb.	14—Two Convict Brothers (Dr.)	
Feb.	15—His Wife's Jealousy (Dr.)	
Feb.	16—LaFavorita (Dr.)	
Feb.	17—Pawnee Love (Dr.)	
Feb.	19—Pathe's Weekly No. 8	
Feb.	20—The Gamekeeper (Dr.)	
Feb.	20—The Motion Picture Man in the Continent	
Feb.	21—Marriage or Death (Dr.)	
Feb.	22—Poor Jimmy (Dr.)	
Feb.	23—The Presentiment (Dr.)	
Feb.	23—Ancient Rome (Scenic)	
Feb.	24—Phantom Lovers (Dr.)	
Feb.	26—Pathe's Weekly No. 9	
Feb.	27—The Tumbler's Kids (Dr.)	
Feb.	27—Ashestos Quarry (Ind.)	
Feb.	28—The Squaw's Debt of Gratitude (Dr.	
Feb.	28—Wrestling in Indo-China (Sc.)	
Feb.	29—The Ordeal (Com.)	
Feb.	29—The Great Market in Tananarive, Madagascar (Scenic)	
Mar.	1—An Adventure of Van Dyck (Dr.)	
Mar.	1—Hunting Bears in Malaya (Sc.)	
Mar.	2—His Mexican Sweetheart (Dr.)	
Mar.	4—Pathe's Weekly No. 10	
Mar.	5—The Six Little Drummers (Dr. Com.)	
Mar.	6—Cholera on the Plains (Dr.)	
Mar.	7—Buster's Nightmare (Com.)	
Mar.	7—Starfish, Sea Urchins and Scallops (Edu.)	
Mar.	8—The Battle of Cracy (Dr.)	
Mar.	8—Small Trades in Havana (Sc.)	
Mar.	9—How the Play was Advertised (Com.)	

SELIG

Jan.	29—The Test (Dr.)	1000
Jan.	30—The Scapegoat (Dr.)	1000
Feb.	1—The Little Stowaway (Dr.)	1000
Feb.	2—Bunkie (Dr.)	1000
Feb.	5—The Girl He Left Behind (Dr.)	1000
Feb.	6—The Widow of Rickie O'Neal (Com.)	1000
Feb.	8—The Horseshoe (Dr.)	1000
Feb.	9—A Mysterious Gallant (Com.)	
Feb.	9—First Aid to the Injured (Edu.)	
Feb.	12—A Broken Spur (Dr.)	1000
Feb.	13—Disillusioned (Dr.)	1000
Feb.	15—The Hypnotic Detective (Dr.)	1000
Feb.	16—The Little Match Seller (Dr.)	
Feb.	16—The Taos Indians at Home, New Mexico	
Feb.	19—The Danites—Part 1 (Dr.)	1000
Feb.	20—The Danites—Part 2 (Dr.)	1000
Feb.	23—A Persistent Suitor (Com.)	
Feb.	23—Seeing Detroit	
Feb.	26—When Women Rule (Dr.)	1000
Feb.	27—In Little Italy (Dr.)	1000
Feb.	29—The "Diamond S" Ranch	1000
Mar.	1—As Told by Princess Bess (Dr.)	1000

URBAN ECLIPSE

G. Kleine

Jan.	10—Lazy Bill and the Strikers (Com.)	702
Jan.	10—Pottery Making in Thoune (Ind.)	273
Jan.	17—Love Will Find a Way (Dr.)	1020
Jan.	24—A Woman's Wrath (Dr.)	980
Jan.	31—Kitty in Dreamland	
Jan.	31—Earl's Court, London	
Feb.	7—Captured by Wireless (Dr.)	925
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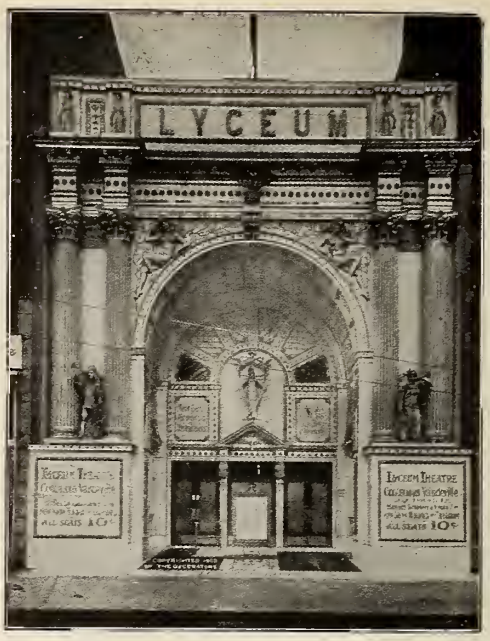

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Volume V
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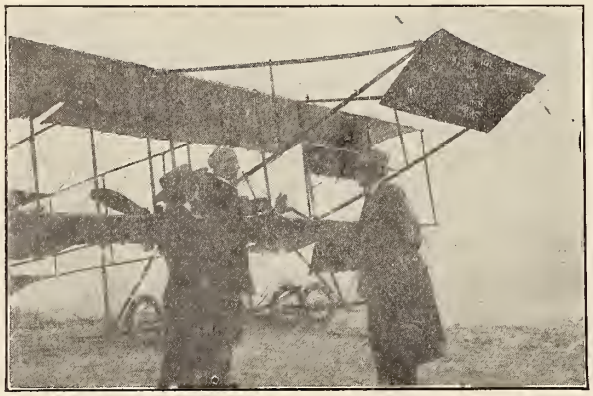

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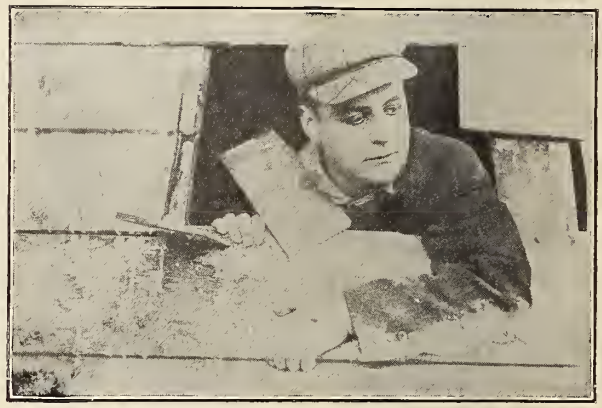

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Volume V **March 2, 1912** **Number 9**

THE SUNDAY SHOW QUESTION AGAIN

EVERY now and again throughout the various centres of the country reformers (?) spring up endeavoring to eliminate the Sunday show. We commend these gentlemen for their energy, but would like to ask the question again, as we have asked it many times before: Are there no greater evils on Sunday than the moving picture show? From humanitarian points we strongly object to Sunday work ourselves, believing that the operator should have one day's rest each week at the very least. He is about the hardest worked man in the whole industry, working as he does from early morning until late at night, getting very little rest, very little recreation, and still less relaxation; therefore for his sake we would like to see some arrangement made whereby he could get one day of rest each week.

We are quite aware that the moving picture show has taken away quite a large number of people from the various churches and chapels of all denominations. One remedy for this, in our opinion, would be that the parsons themselves get a move on and preach more intelligently, **more from knowledge, instead of belief,** and thereby attract the crowds to hear the message they have to give. There is always a great attraction in religion of almost any form for the masses, some from awe, some from upbringing, some from a sense of conviction, and others merely to see and be seen. All these people have to be catered to, by some means or other, and the best way to retain their attendance and allegiance is to entertain them, and we are glad to see that many of the broad-minded clergymen throughout the States are beginning to do what John Wesley advised his followers to do, "to use the means the devil uses to get converts, to make converts themselves." The educational advantage of the cinematograph in the church is just as good as the lantern slides that are used so largely now, and have been more especially in the past few years, giving lantern services which were very largely attended. The cinematograph will do more than this, because it will give an actual representation of life in motion.

This, as we have said, is, in our opinion, the best means to controvert the action of the picture theatre and retain the members for the churches. When men rise up and oppose what the people so largely patronize, it simply creates a feeling of strong opposition. It is an aphorism "that you may lead a man but cannot drive him," and when people are driven to church the gospel loses its power, and the closing of the moving picture shows on a Sunday would be more detrimental than advantageous to the morality of the people who patronize them.

The vast population of various nationalities who do not hold Sunday sacred must in some way be provided for. It is not always possible for them to go to the country lanes—where can they go? To the saloon or the street corner? They will not go to church; charm ye ever so wisely, ye cannot get them in on any other alternative than is proposed. It is a great problem, and one that should be handled in a careful, conscientious manner. Man is a unit, an individual, and as an individual he is a law to himself. No one has a right to say him yea or nay, if he is doing an injury to no one. When he becomes a menace to his fellow men then it is time to check him, but as long as he is not doing an injury but is working on his own responsibility, no one man, or set of men, have a right to question his motive or motives, and let us ask: What harm does the moving picture theatre do to the individual, as a unit, or collectively, to its patrons?

In New York a conference of clergymen have voted to fight the Sunday vaudeville and the moving picture shows, and to back Senator Stillwell in his work at Albany. The voting took place in the clerical conference of the Federation of Churches, held in the hall of the Metropolitan Building on Monday, February 26th, at which were represented all the Protestant bodies of the city, presided over by the Rev. Dr. S. Edward Young of Brooklyn. The principal speaker of the day was H. A Stewart, of the Theatrical Protective Union. He made the statement that employees of the theatres work seven days each week, often from 1.30 to midnight, many of them from 9 a.m. to midnight.

The conference voted for a committee to wait on Mayor Gaynor and ask him why the Sunday law as set forth in the Penal Code, section 277, was not enforced by him. The committee was authorized and fully instructed to point out to Mayor Gaynor the harm of the Sunday shows. This is what we would like to see, **"the harm of the Sunday shows."** The only harm we can see, is the fact, as we have above stated—the operator gets no chance to see his family—and we would make it compulsory for a system of relief operators, or in other words, for each theatre to employ two operators and so give them a chance to live and let live, relieving one another for a period every day and allowing a Sunday, or the Sabbath, off, alternately.

If these gentlemen who are so anxious to suppress the moving picture show on Sunday, which is the only recreation in the neighborhood they are placed in, and is doing practically no harm to any attending thereat, would only bend their energies to the greater uplifting of the masses by trying to ameliorate their condition and trying to alter conditions under which the poor live, where members of their congregations are simply screwing down to the very lowest possible breaking point of their lives, the poor toilers in the slums and in their employ, who are working their fingers to the bone to earn a few paltry dollars, and who, if they lose five minutes' time are fined 50 cents each

five minutes, and people we know supposedly earning $10 a week through these iniquitous stealings from their stipend, receive a paltry $6.50 and $7.00; these men go to church, make the longest prayers, subscribe the greatest amount of money to uphold their minister's stipend, and are considered splendid givers. If, as we say, the ministers of the gospel would tell these creatures the plain truths as they ought to know it, their churches would speedily be filled by the preaching of a living, **and not a dead Christianity.**

America is a free country, therefore let its people be free to choose for themselves that which they wish, and if Congress could arrange for a poll of all citizens on this Sunday question, we think it would be one of the finest things that could be brought about to teach so-called reformers a lesson they ought to learn. Brethren of the Cloth, let the poor live. Let the poor enjoy themselves. Open your churches, your chapels, and make them educational centres, where true morality can be preached and lived, and the people will come willingly to partake of the bread and the wine you have to offer.

THE COPYRIGHT LAWS

What is this we see in the daily press? What is this we hear as we sit in the Press Club among writers and authors and holders of copyright; that the moving picture industry, through the Trust, is fathering a bill to cut down the copyright fines to a hundred dollars each infringement? Shame on ye, if this is so. Because the manufacturers are finding the people demand educational and uplifting subjects which it seems can not be got otherwise than from the books of living authors, the manufacturers will not pay the royalties due the brains of the writers. It seems to us a monstrous scandal that such a bill could ever be conceived or thought of, let alone put in the form and sent up to Washington.

Augustus Thomas, the playwright, was elected chairman of representatives from the National Association of Theatrical Producing Managers, the Society of American Dramatists and Composers, the New York Theatre Managers' Association, and the National Theatre Owners' Association, who met in special warfare directed against the moving picture men. Mr. Thomas said: "You are familiar with the effort of the moving picture men to amend the copyright laws. The law as it stands at present provides for a penalty of one hundred dollars for the first infringement and $50 for each subsequent infringement, until a maximum of $5,000 is reached.

"The Townsend Bill now before a Committee in Congress, makes an exception for moving picture men who steal our plots. This bill provides they should be liable only to a penalty of $100 for the first offense and that is all. There will be a hearing on this bill in Washington on March 13th. That is the chance for authors, managers, and producers to appear and protect their interests. The committee appointed are Hollis E. Gooley, Harry P. Morson for the dramatists, Edward Giroux for the Theatre Owners' Association and one other, assisted by B. Ligon Johnson, general counsel for the National Association, who will act as counsel for the delegation.

We understand this committee will also go to Canada, lay their grievances before the Premier and the Canadian copyright officials. We trust great good will result from the action of these committees, and that the bill will be ignominiously defeated. We wish it were possible to prosecute and get damages from scenario editors who steal the plots of the writers and use them for their own aggrandisement, and then the scenario writers might come into their own. The law of copyright, as the patent law, should protect and not make it easy to have everything stolen from the proper author. We have cases in point where whole plots had been stolen from scenarios submitted, and not a cent of redress can be obtained. All that has been done has been done to change the name of the scenario and steal the whole plot. One scenario writer remarked to us the other day, "Whom can we trust? How can we get redress?" And we perforce had to say that we did not know.

Detroit, Mich.—The Boulevard Theatre Company will erect a new theatre building on Gratiot avenue, between Grand Boulevard, E. and Field avenue. Will cost $15,000.

PANTOMIME, OR THE SILENT DRAMA

Except in the motion picture, very little pantomime is being displayed to-day, and we have asked, and often wondered, why? We can look back upon the beautiful pantomimes of "Puss in Boots," "Dick Whittington," "Little Red Riding Hood," and a host of other Drury Lane productions, pantomimes that had a run of several months' duration, and were immensely enjoyed not only by the Londoners but by their country cousins, who made pilgrimages to witness the beautiful scenic and gorgeous dress effects. The question has oftentimes come into our mind, Why is the American stage so lacking of the pantomime around Christmas time?. And when we have asked this question of old theatricals, they have shrugged their shoulders and said, "Don't know."

The thoughts above engendered were produced by witnessing the wordless play adapted from the Arabian Nights tales, "Sumurun" now playing at the Casino Theatre, on Broadway, and to those exhibitors who are now coming into the city, we recommend them before they return to their respective homes, to see this play, staged in the original German cast, which for beauty of scenery and staging we think is unexcelled and is as perfect a picture, or pictures, as could be produced depicting the scenes from whence the play is taken. There is no need for words. The acting was superb and everyone in the audience could fully understand the drift of the play.

To the electric light and spotlight man, a wonderful lesson of lighting and effects can be learned by a visit to the Casino. We trust the play will have a long run and that all who can will avail themselves of the opportunity to witness a real old-time pantomime.

This article should have appeared last week but it was unfortunately crowded out, and since then we learn "Sumurun" will only have one week longer run; we hope that during this week capacity houses will be the record.

BEN HUR

Several press clippings from various points inform us that a Robert Goss Company is touring the States with this film in contravention to the copyright laws of the States. It may be that Messrs. Kalem Company do not know of this film being exploited; they have paid pretty heavily for their experience of infringing the copyright acts. We want to warn every exhibitor in whose territory this company with the Ben Hur film may come, so that they do not get themselves into the clutches of the Federal authorities. They are liable to be mulcted in heavy damages and liable for all expenses of fines, etc. It is a risky thing to do and whether the Robert Goss Company is ignorant of the law, or is doing this show in direct defiance of it, we cannot tell, but something ought to be done to put a stop to this infringement, and we advise our readers who are aware of this film being exhibited, to write or wire to Klaw & Erlanger, New Amsterdam Theatre, Forty-second street, New York, and thus help to eradicate this film from the picture plays.

T. H. BLAIR COMES FORWARD AGAIN

Old workers in the phonographic and cinematograph industry will be very interested to learn that our old friend (with whom we had so many interesting times in London and who is the original inventor of the Roll film camera and others) is once again in harness. We welcome him back to the work, especially as he brings with him a projecting machine which will do away with all patent litigation. He is now in New York looking after his various interests, and in our next issue we will have some interesting details to place before our readers.

A NEW PROJECTING SCREEN

We have seen in our little day screens upon screens, and screens, and then some, until we have got very callous regarding the claims made for many, but we were shown this week a screen called the Perfection Concave Screen at Ganes Theatre, 31st street and Broadway, which took us completely by surprise. We saw it in a rather

chaotic condition, that is, it was not quite ready for exhibition, but as we happened to be up there and took the people by surprise, they stretched a point and explained the principles to us. When we tell our readers that the picture, at whatever angle we viewed it, whether close or far away, was in perfect focus, whether viewed from a right angle to the screen, or even as we went into the wings of the theatre we still saw the picture perfectly; so much so that from any point we viewed the picture there was no eye strain. This is a great advance upon anything we have witnessed hitherto, and if our readers desire further particulars of the manufacture or the use to which these screens can be put, a letter to Mr. Ganes at the above address will no doubt bring good information; or, better still, go and see it.

THE GAUMONT WEEKLY

The enterprise of the Gaumont Weekly folks in covering the Houston fire for their release of February 29th, is an example of what can be done in rapid photography. The Gaumont operator was on the scene before the fire had been extinguished and results of his work are among the best fire pictures ever produced. The Gaumont Weekly of the same date contained the arrival of Shuster, the former Treasurer-General of Persia, an extensive scene of the Mardi Gras, Australian schoolboys who are touring the world, the corner stone laying of the Maine monument in New York, the parade of the Lawrence, Mass., strikers' children on Fifth avenue, New York; in addition to these over seven or eight highly interesting topics were treated.

The next release of the Gaumont Weekly will contain splendid views of the fatal leap from the Eiffel Tower which resulted in the recent death of a French inventor, the ice and ski-ing carnival in Quebec. The release of Brandt on the day that his bail was accepted in New York and a large number of other entertaining and instructive subjects.

ALL WOUND ROUND WITH A MOVING PICTURE STRING

"Filmy" Apparel of Victor Weiss Causes Detectives to Arrest Him as a Thief

A moving picture film 1,000 feet long was wound about the body of Victor Weiss, twenty, when he was arrested last evening, according to the police. He is accused of having taken fifteen reels, valued at $100 each, from a branch office of the General Film Company, No. 219 Sixth avenue, where he was employed.

Following the arrest of Weiss at the corner of Fourteenth street and Sixth avenue, two men charged with receiving stolen goods from him were taken in custody. They were Abraham Revi, an importer, of No. 206 East Seventeenth street, and Isaac Picker, of No. 76 West One Hundred and Thirteenth street, who are business partners at No. 12 Union square.

Complaint was made to the police several weeks ago by the General Film Company, that reels had been stolen. Detectives Boyle, Scanlon and Dennison were assigned to the case, and for five or six days had Weiss under surveillance. Last evening when he left the office and started in a direction that led away from his home, No. 425 West Forty-fifth street, the detectives decided to arrest him.

After a cursory search they found no stolen property on him, and were about to release him when one of the detectives opened the youth's vest. An end of the film dropped down. After removing Weiss' overcoat and coat the detectives spun him around like a top until the film was unrolled.—New York American.

WHO IS
MR. ALMOST BUTT
?

FALLING LEAVES—SOLAX

Dr. Earl Headley, a specialist....Mace Greenleaf
Mrs. Griswold Thompson.....Blanche Cornwall
Miss Winifred Thompson.....Marian Swayne
Little Trixie.....The Solax Kid
Mr. Griswold Thompson.....Darwin Karr

Infinite pathos permeates the legend surrounding the season of falling leaves and the effect it has on those unfortunates troubled with weak lungs. In an atmosphere of delicacy and charming naturalness is the story of this legend unfolded on the screen.

The picture deals with the discovery of a serum which cures consumption; with a little child who wants to prevent the leaves from falling by fastening them to the

twigs with twine, in order that her sister may not be carried off by the spirit of the falling leaves, and also deals with the love which the girl develops for the young doctor after he cures her with his wonderful serum.

This is the story: Little Trixie Thompson (Magda Foy) concludes that the only way she could save her beautiful sister from dying of the "white plague" is by preventing the autumn leaves from falling. Little Trixie knows all this because she had heard her elders say that those troubled with weak lungs usually begin to suffer, and probably die, when the leaves begin to fall.

Winifred, Trixie's older sister, is on the verge of contracting tuberculosis. The little girl loves her sister too much to let her die, so one night she steals into the garden in her "nightie" and fastens the fallen leaves with twine and hangs them up on the trees. Trixie keeps a rigid vigil for months and all the leaves that fall in the garden are replaced on the trees.

While Trixie busied herself with this metaphysical occupation, Dr. Earl Headley, a lung specialist, discovers a serum which cures consumption. He is called in by the Thompsons and Winifred is soon brought back to health. The doctor restores her lungs, but takes her heart. Little Trixie then permits the leaves to fall.

Glen Ullin, N. D.—Five business men of this town are planning the erection of an opera house.

Lawton, Ill.—J. C. Murray will open a new moving picture theatre here at 323 C avenue.

Bowling Green, Ky.—Dr. John E. Gray, of Gray & Wallace, will, it is reported, erect a moving picture theatre.

H. A. MACKIE

SIDNEY ASCHER

ENTERPRISING YOUNG MEN WHO ARE IN THE BUSINESS TO STAY, AND WHOSE PHOTOGRAPHS SHOULD HAVE APPEARED IN CONNECTION WITH ARTICLE IN LAST WEEK'S ISSUE

WHAT THE "LEADER" SAYS

The motion picture industry of to-day is only in its infancy. The surface has barely been scratched, and were it possible for you to look into the future you would then complacently accept wonderful accomplishments in that particular line, that to-day would be nothing less than startling and a seeming revelation to you.

There has been a certain antipathy shown the motion picture in the past, and at that time, we must confess, we were partially in accord with that sentiment, but time works many changes, and what was once a crude, irresponsible amusement has, with the business-like methods of high-grade and moral men, succeeded in establishing itself upon a solid pinnacle of stability.

They would not permit themselves to depend upon for their support, the production and issuing of immoral and degrading films, depicting robbery and murder, but turned (as their own clean minds directed) to the higher ideals and as a result we are daily having placed before us, in the dramatic line, only the purest of subjects, delving into history for their scenarios and studying the fashion plates of the then times, for types and color effects, as studiously as if they were going to mount a $100,000 spectacle for production in the regular theatre.

Separate and apart from the producing end, should you not be familiar with the procedure accompanying the release of a film, it may be news to you that each production must first be privately shown before a board of censors, regularly appointed by the state officials and held to strict account for the O. K. they place upon each issue.

And all this is apropos of the "life lines" which are being thrown about the moving picture habitue; it is no longer necessary to sit quietly with your mother, sister or sweetheart and quiver lest there be thrown on the screen a subject which would bring the blush of shame to their cheeks, either by direct inference or innuendo.

If it has been issued by one of the regular combinations, it has been duly censored and passed upon, but apart from that, dear readers, the brains that compose those combinations to-day are big and clean—too big for them to resort to any petty and immoral subterfuge to obtain and profit by the nickels of the young and growing class.

—Pittsburgh Leader.

Eagle, S. Dak.—The foundation for a new opera house here has been completed.

SPECIAL! SPECIAL! SPECIAL!

Another **victory** for the **Independents.** We are going to have an **operators' page** in the **News.** Now, fellow operators, we have gotten the services of **Mr. Esau Shindler, of Boston,** and he wants **you all** to write him, letting him know all the facts in your **city or state,** and also tell him your **troubles** and surely send **pictures** of your booth and let us all hear how it is constructed, etc. If **you** want to **make** this **page interesting** then let's hear from all the **boys,** and **girls** if there are any.—**Editor.**

WE WILL ENDURE IT

The price of eggs is going up,
  High climbs the cost of butter—
Provisions generally cost
  Enough to make you stutter.
The landlords ask more rent, and clothes
  Are costlier than blazes—
It seems that almost everything
  Is undergoing raises.
But we'll live on and won't repine
  At these expensive strictures
So long as they won't boost the price
  Of seats at moving pictures!

Crystal Lake, Ill.—Guy E. Prickett will erect a moving picture theatre here.

CAMERA OPERATORS WANTED

I can furnish profitable, occasional, assignment to free lance moving picture camera operators wherever located. Let me have your name and address quickly. Address

DIRECTOR,
c/o MOVING PICTURE NEWS

ROASTING THE MOVING PICTURES

Concurrent with the stupendous multiplication of moving picture theaters, and with the enormous popularity of these new institutions, there has grown up quite a little fashion among the high-brows and public speakers to take a shot at this popular form of entertainment. Only recently a gifted speaker connected with the Men and Religion movement, in Wichita, as a portion of his message that this country is imperiled by the frivolous habits of its people soaked the moving picture business with a very comprehensive club, including them all, good and bad, in one full sweep of his arms and voice.

"In a general way," this orator's message was truly inspired with helpfulness, as was proven by the scores of men who were moved by his words to announce publicly a desire to lead better lives.

It should not be the purpose of a daily newspaper in any way to depreciate such a valued worker's efforts, nor to make any comment which anybody might misunderstand as fault-finding with a gifted man, and an earnest and sincere man trying to help other men.

It is, however, the business of the press to endeavor sincerely to present various sides of public questions, and to lend a hand in protecting and to help boost anything which is of benefit to mankind.

This speaker, who roasted moving picture shows as a whole, taking the trouble to explain that he did not mean merely those shows which are immoral or degrading, we believe, hit this modern invention too hard. We believe that he overreached in this respect. In delivering a great message of his own, he hit, and hit without truth, another means of benefiting mankind.

It is true that the American people are showing a tendency to dawdle away their time and money on frivolities. But this mere dawdling of opportunity is nothing new under the sun. Before the book of Ecclesiastics was written, humanity must have shown this tendency. "Vanity of vanities; all is vanity, saith the preacher."

But before any people can come to the realization of this great fact; before they can as a mass of millions of souls come to the appreciation of what is opportunity, and what is the value of time, and before they can select between the realities of life, and the mere charlotte russe of life, they must from some source and by some method be trained up to these distinctions.

Instead of thundering at the moving picture show, and instead of weeping jeremiads at the ubiquitous films, we take a very opposite attitude, and venture to disagree with those who repudiate the entire institution.

In a way, the moving picture shows are invading the field of the publisher, so that selfishly any publisher might be expected to join in knocking on a competitor. But on the contrary we welcome this new sort of publisher who has even a more graphic medium than the man who deals with paper and ink. The newspapers and the magazines fill a recording purpose in the world, and we believe also that the moving pictures are of an enormous benefit to carry on the work of civilization. Thanks to the moving pictures, the world is getting better acquainted all around.

To repudiate all moving picture shows as such is as inconsistent as to scorn all newspapers and magazines and books. You can't call all books good and tell the truth, nor can you truthfully call them all bad. Quite as inconsistently would a critic discredit the art of public speaking, sweeping away from the rostrum a righteous man with a real message throbbing to the hearts of other men, just because some other men with gifted tongues are liars and fakers and workers of subterfuges.

To lament the fact that hundreds of thousands of American people daily spend their nickels and their hours in moving picture shows is quite as indiscriminating and quite as unjust and as lacking in distinction as the criticism by those short-sighted persons who regret that multitudes pack tabernacles to hear spoken messages.

We decline to accept as truth any criticism of the moving picture show as a modern institution. We admit, however, that just as there are mere word-milliners among writers and mere hot-air merchants peddling oratory, so are there frivolous, dawdling, time-killing, immoral moving pictures and picture shows.

But to get out the hammer and to knock all picture shows is just as unjust to the inventor of the moving pictures, and to the artists and the actors who prepare the films, and to the managers who provide the houses to show them in, as it would be, just because some people read Laura Jean Libby instead of Shakespeare, or the latest smut instead of the Bible, to decry that Gutenberg ever invented movable type, or that printers and editors are giving millions of people bad matter to read.

In the days of Homer the stories of actual history and the stories of the joys and woes of human hearts were distributed around by word of mouth; men later hammered laboriously with ink and quill, a distribution less tedious since the invention of movable type and process engraving. Until the twentieth century history and literature were distributed entirely through the medium of type and pictures which sought by symbols to conjure the appearance of actual occurrence. But the printed art at its best trusted entirely in the convincing delivery of its message to the imagination of the reader or spectator.

But suddenly, as a further step in this series of centuries of improvement on man's method of depiction of the story of mankind, an inventor prepares a means of rebuilding the past, and of bringing to the beholder things that are absent, which do not take for granted an imagination working in the mind of the beholder, but which show the world in actual motion. Already the invention is being supplemented with the attending sounds of the action, and of the synchronous spoken words of the moving pictures.

"The children of the stage, who with fancy's wand rebuild the past," suddenly are more economically presented, and the dollar and the half theatre ticket is marked down to a nickel, with which millions of people are daily responding.

Yet a man stands up in Wichita before 6,000 other men, reads the great oration of Moses as a text of his wonderful sermon, and then proceeds as part of his message to slam without discrimination into the moving picture business, not knowing that the greatest realization the people of Wichita ever got of the life of Moses was at a five-cent theatre in this city.

All the parsons in Wichita can paint vocal word pictures for one year, and fail to bring home to any man as real and as beautiful and as inspiring the story of Moses and the scenes of the Chosen People in bondage in Egypt and their wanderings in the wilderness, as was shown in this city in that little theatre. If the men of religion had been as up-to-date as they claim to be, those films of "The Life of Moses" would not have been sent away from Wichita until they had been shown in every church in this city.

If a man would think also that the whole face of the earth with its natural wonders, its peoples, its buildings, its processes of nature; that not only the living present, but the dead past, with mythology and history; and that the books of Dickens and the Dumas romances, and Dante's Inferno, all take on life to the masses at the five-cent theatres who never before had the time or the price or the tip that these things were worth their while, he would go slow in bucking up against an institution that has come to stay.—Wichita Eagle.

MOVING PICTURE TRUST CALLED UP

The Department of Justice at Washington is now investigating the tactics of the Trust to ascertain if they are violating the Sherman Anti-Trust Law. We understand that Messrs. Dyer and Ball, representing the M. P. P. Co., with the officers thereof, are called before the grand jury to answer pertinent questions put before them. We trust this is the beginning of the end of the Trust.

SCENARIOS WANTED: Indian, Military, Pioneer, Cowboy, Historic, for our two-reel feature films. Best prices paid. Send scenarios to FRED J. BALSHOFER, Bison Pacific Coast Studio, 1719 Allesandro St., Edendale, Los Angeles, Cal.

THE PRESIDENT OF THE EXHIBITORS' LEAGUE

By Wm. Lord Wright

WE all have our hobbies, ain't it th' truth? Jawn Pierpont Morgan's hobby is unmoving pictures; Uncle Andy Carnegie has his Castle over in Thistle Land; Jack Johnson hankers after the vehicle propelled by gasolene, and M. A. Neff's hobby is William Jennings Bryan. We repeat, fearless of successful contradiction, those three magic words, William Jennings Bryan!

W. J. B. is known as some globe trotter. But he doesn't hang the Indian sign on his old friend and political associate, M. A. Neff, in that respect. Not at all. The Peerless Leader of Democratic Progressiveness, when not writing a few pieces in Lincoln, Nebraska, calling attention to the outrageous conduct of O. Underwood, of Alabama, and Uncle Jud Harmon, of Ohio, is visiting various points of interest in our fair land telling the C. P. (meaning Common People) just how to raise political standards.

M. A. NEFF
President of the Exhibitors' League.

M. A. Neff, when not seated in his office in the Mercantile Library Building, Cincinnati, working overtime in the interests of motion picture exhibitors, is calling upon the boys in this or that city, aiding them to organize State leagues, and helping along the uplift of cinematography.

Some worker is M. A. Neff, President of the Exhibitors' League of America. A "live wire," as we say in Ohio.

But to return to hobbies. Neff's hobby, as we said before, is William Jennings Bryan and, of course, politics. The two are necessarily synonymous. Mr. Neff hasn't the leisure any more to pull off his coat and shy his castor into the political arena, as of yore—but he is an interested spectator. Politics is a constitutional ailment. Once let politics get into your system and there is no known cure for the ailment.

"William Jennings Bryan either will be nominated by the Democratic National Convention in Baltimore or he will dictate the man who is named by the Democrats for President. I have been in every section of the United States, and I think I know the sentiment of the people," asserted Brother Neff to the Ohio State Journal, in Columbus, Ohio, recently.

Now what did we tell you; here is Neff coming right out for his friend, the Colonel.

Let us quote some more from Mr. Neff: "Notwithstanding the talk about Governor Harmon, Woodrow Wilson and all the rest, when the delegates get to Baltimore, it's going to be Bryan, either to get the nomination or to name the nominee. I think he is the strongest man in the country to-day. He can beat anyone who is nominated, Colonel Roosevelt as easily as anyone. People have confidence in him. They believe in his honesty, and though they may not agree with his policies they are convinced he should be President. If President Taft is renominated it will be by office holders and office seekers. I do not believe he can get more than half the delegates from Ohio."

Now we are not going to quote any more. Anybody who can step blithsomely forth and lambast T. Roosevelt, is worthy of our sincerest admiration.

"He can beat Roosevelt as easily as anyone." There's a courageous statement! Neff is the only individual we know of who would dare to do it. It proves to us that he is willing to give his life for his country—and the Exhibitors' League.

To cast all jokes (or hobbies) aside, we want it distinctly understood that W. J. B. and T. R., and all the rest of 'em, have no cards and spades on M. A. Neff. He knows a few details about the art of organization, himself, thank you. He has not been busily engaged organizing for personal benefit (no offense intended to certain politicians), but for the past few years has been strenuously engaged in aiding motion picture exhibitors to form societies for mutual benefit and for the advancement of the animated picture industry. He stepped into the breach when most needed, and by energy, brains and natural leadership has accomplished wonders.

Mr. Neff was one of the founders of the National League and of the Ohio State League, and he labors day and night for the advancement of these now powerful organizations. He spends a large part of his time traveling in various States and perfecting organizations of State leagues. His slogan is: "Raising of the Standard of the Motion Picture Business and the Elimination of Immoral Pictures."

A mighty good standard, don't you think?

The creation of a National Board of Censors by the Motion Picture Exhibitors' League of America is now being advocated by President Neff. "The furtherance of the league's efforts to limit its shows to the planes of strictest morality would be greatly enhanced through the operations of the league in conjunction with governmental censors," asserts Mr. Neff.

In emphasizing the necessity of such procedure in the campaign he is waging against immorality, he cited to the "Moving Picture News" representative, numerous examples where the standard of moving picture theatres was endangered by films of low grade.

"Such films," said President Neff, "have a tendency to lower the standard not only of theatres in which they are shown, but of the cinematograph industry in general. If we care to pursue our aim with the determination that was evident at the outset, we will take such measures as have been suggested to curb the promiscuous display of that upon which we frown."

Mr. Neff says the exhibitor needs protection from the "Film Trust," the large theatre which shows pictures on Sunday, and the "milker" in the city councils and legislatures. He says the large theatres should not be permitted to show pictures on Sunday, "because they care little about the industry and do not attempt to uplift its standard."

"The interests of the public and exhibitors are similar," says Mr. Neff, "and it is the duty of the latter to

see that the public is protected from fire in the theatre and from improper pictures."

It is a great work that President Neff, of the Motion Picture Exhibitors' League, is doing. In his speeches and his correspondence he is constantly trying to promote the dignity of cinematography and the interests of the exhibitors. His latest work is to announce the next State meeting of the Ohio Exhibitors' League to be held at Dayton, March 26th and 27th. Senator Foraker and Congressman Cox (there go those political friends again), will speak, and Mr. Neff will respond. There is going to be a banquet and a good, instructive time generally. Mr. Neff says so. He knows.

The Exhibitors' League of America is fortunate in having the leadership of M. A. Neff, of Cincinnati. Honestly, he is one man in a thousand and is peculiarly fit for the diplomatic and difficult duties of president of such an influential body.

More power to President Neff and others of his ilk, is the devout wish of the "News." As for William Jennings Bryan and those little political hobbies—well, let them pass; let them pass—we all have our frills and foibles.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Censor in England

By Leonard Donaldson

In my last article I referred to the present unsatisfactory state of the official dramatic censorship in England. There is something incomprehensible about the changes that occur in the opinions of those responsible for the censoring of plays for the "legitimate" stage. The production of "Oedipus Rex" (which, by the way, has been produced in film form at the Scala Theatre by Mr. Chas. Urban) was banned for years in the ordinary drama—it now receives a license. "Salomé" may be danced on the stage, but Oscar Wilde's play may not be performed. The passion of the "Ring of the Niebelungs" and other operas may be set to music, but Maeterlinck's "Monna Vanna" is not for London audiences. The office has been responsible for some strange anomalies: Some years ago "The Mikado," after playing for many years, was banned temporarily for fear it would give offense to the Japanese Prince then on a visit to England. Biblical characters may not be introduced, but the Virgin Mary and the Infant Saviour may be the center of a great spectacle such as "The Miracle," now appearing at Olympia. Although plays with the devil as a character have been permitted, the Nativity play "Bethlehem" is barred. Quite recently too, "Herodiade," the opera, was licensed, but the character of St. John the Baptist, in order to conform to the regulations, had to be renamed, "A Prophet."

Many of the plays for which the censor refused a license have been performed privately or published in book form, so that the critics have had an opportunity of testing the censor's judgment. Only in a few cases has it been upheld.

Now, however, that dramatic sketches for the "vaudeville" stage will need to be licensed by the Lord Chamberlain, the question of a censor for films is again under discussion, and it is the sincere desire of all who have in any way followed the inconsistent measures of the dramatic censors, that the same impossible state of things will not obtain in the film business.

It is contended by several prominent members of the trade in England that a similar censorship as exists in your country, Cousin America, could be instituted to advantage. I have been making inquiries on my side as to its necessity and desirability and am obtaining some really valuable information on the subject, which I will relate in my next article.

LEONARD DONALDSON.

(To be continued.)

WHO IS

MR. ALMOST-BUTT

?

ECLAIR ENLARGES STOCK COMPANY

Several additions to the Eclair forces include William Dunn, late of the Vitagraph stock, and Muriel Ostrich, a dainty and pretty ingenue.

Mr. Arnaud's company embraces fourteen acting people, while Mr. Francis is supported by twelve members. Two more artists have been engaged to bring the latter company up to the former in size. These additions will be announced later.

Susan Willets is now in charge of the Eclair scenario bureau as editress. Mrs. Willets comes from the Vitagraph Company, where she filled a similar position.

WHY NOT ELIMINATE THE WEAK POINTS?

By Margaret I. MacDonald

Many an otherwise good production loses its proper allotment of "boost" by that lack of attention to detail which makes us so often settle back with a sigh. That grip of interest with which the picture has held us up to this point has loosened very noticeably with the sudden appearance of that "weak spot." In the scene of some hundred years ago the modern steamboat comes steaming up the river; at the door of the fashionable boarding school the newcomer is met in the most gushing manner by the usually dignified principal or head governess, who in real life remain in their solemn sanctums while the maid answers the door; the actor by accident has forgotten to turn his back but on the contrary faces full upon the deception that is supposed to be perpetrated behind his back. The name of the various kinds of peculiar and inconsistent incidents that occur almost daily to mar an otherwise splendid whole, is legion.

True it is that the director of a moving picture performance has very often exceedingly raw material to work with, and it may not always be his fault that such inconsistencies occur, but I feel sure that some of them, at least, he is responsible for.

At the door of the moving picture studio there is a never decreasing throng of would-be stockites and we agree that to make use of some of the applicants is like trying to fit a square peg into a round hole. Nevertheless a little more discrimination, a little more hard cash to come the actor's way, might in a large measure eliminate the distracting "weak spot." Substituting individuals with good common sense and dramatic ability for some of the stupidity that once in a while pops out on the screen would improve in a large measure some of the pretentious productions that aspiring manufacturers are striving to put on the market.

The incompetent director, the incompetent actor, and the insufficient payment to good talent and well written stories, are the greatest enemies of perfection in production that the moving picture has.

And still for all that I have resorted in a measure to the hammer at the present writing, I am nevertheless filled with enthusiasm that the moving picture as handled by our Independent brotherhood has progressed with such strides as seems, as we look backward a year or so, almost incredible. The high mark which they have set as their goal is suggested in the quality and character of pictures which they are placing weekly upon the market.

Randolph, Wis.—The Improvement Society is contemplating the erection of an opera house here.

St. Paul, Minn.—The Grand Opera House building, Fifth and St. Peter streets, was destroyed by fire at a loss of $100,000.

St. Petersburg, Fla.—Plans are being perfected for the erection of a new $100,000 theatre here.

WILLIAM LORD WRIGHT'S PAGE

UNSEASONABLE PICTURES

Picture Fan.—What kind of pictures do you like best? How about a good Wild West plot?

Miss Gush.—Oh, I can't view those thrillers in this weather. They make my blood run cold.

The State Anti-Tuberculosis Societies of the Middle West are utilizing moving pictures in combating the great white plague. Free exhibitions are being given in several States.

THE CHAP WHO SINGS

Let's sing of the lad
Who is only too glad
To tell us love stories o'er;
He can sing on the stage
And can earn a fair wage
By rehearsing the lovers' lore.
Now here is a chap
Who is smart as a trap
And can gab business all day long.
Hats off to the guy
With the silvery cry
Whose selections spell the great throng!

Solax, "His Musical Soul," made a great hit in a Quincy, Illinois, theatre the other evening. One woman laughed so heartily that she had to leave the theatre.

Proprietors of moving picture theatres in West Virginia held a convention at Parkersburg on February 28th and perfected a State organization. President M. A. Neff, of the National Moving Picture Association, was present. He says that over 16,000 theatres are affiliated with the association over which he so ably presides.

The Ohio State Inspector of Workshops and Factories in his annual report to the Governor, advocates the licensing of operators of moving picture machines. He also states the machines should be manually operated. It is believed that many picture theatres in smaller Ohio cities will be compelled to close down because of the activity of building inspectors in enforcing a prescribed standard of architecture.

LITTLE WILLIE'S RESCUE

Master Willie Johnson was a clever little chap,
For Pa and Ma's sage advice he didn't care a rap.
He was long on yellow literature
"Dare Devil Dick" hit it sure!
"Creepy Dan" and "Desperate Milly,"
Were favorites with Little Willie.

Master Willie's parents were against the novel bold,
Some of Willie's stories made their blood run cold.
They were partial to the picture show,
So Willie was induced to go.
Now "Creepy Dan" and "Desperate Milly,"
No longer worry Little Willie.

MOVING PICTURE SHOW'S HISTORY

When moving pictures first came out they were immediately called a "fad." It was predicted that the pictures would quite soon pass away. When someone "knocked" the picture play, reformers were glad. Soon all the narrow-minded ones had very much to say. But strange to state, the public looked on the shows with favor, and instead of playing out we like more and more their flavor. Old and young and rich and poor are constantly on the go, for there is no class division at the moving picture show.

Now comes the baseball romance to relieve the monotony of cowboy love affairs in the flitting film. It's this way. Mabel is a "bug" for fair. She simply cannot exist longer if the Highlanders, captained by Hal Chase, don't win the pennant. Also she won't marry Herbert, else. So on the date of the film making, the final game is being played between the Highlanders and Athletics. The New York park is shown. The Athletics are warming up for the fray. Herbert also is shown, warming up for desperate plaudits and Mabel—well, you ought to see Mabel!

The score gets into the ninth inning with the hated Athletics in the lead 2 to 0—as they frequently are off the film—and then Hal strides to the plate with two down in the ninth and two men on bases. Mabel is almost overcome.

"Stree-rike ONE!" You can see the umpire saw if off with his fateful right hand and you can imagine what the crowd is saying.

"Ba-a-w-wl ONE!"

Dancing and embracing in the stands. Pitcher warming up again. Hold your breath—hit it, Hal; Hal—hit—er—out for——

Bing!

A fierce wallop—see that outfielder sprinting for the fence. Gee—a homer! No, he's got the ball; he's throwing it home. Let go o' that man, Mabel, he's the wrong one. Run, Hal. Oh, you'll have to hurry. Here he comes from third, and there comes the ball. Slide—s-l-i-d-e, you LOBSTER! Will you behave, Mabel? Safe, SAFE A BLOCK! Leggo! LEGGO, I say! Everybody's looking. Hurray for Hal! Good old Hal!

Needless to comment further on the Hal Chase baseball film, which has finally reached the West and is standing 'em up everywhere. This film has quite an edge on gunplay and the pony express.

The pupils of St. James High School, Chicago, were entertained by a moving picture lecture on Yellowstone Park. The lecture was under the auspices of the Great Northern Railroad. The Chicago Athletic Association members were entertained with moving pictures entitled, "Industrial Resources of the South." The pictures included stages in the cotton industry.

Mrs. G. L. Chapman, of the Visiting Nurses' Association of Toledo, Ohio, visited Chicago recently with a view of utilizing moving pictures in the works of the association, both to interest the wealthy in the needs of the poor and to give easily comprehended instruction of hygiene and proper living to the people of the tenements.

WHO IS
MR. ALMOST-BUTT
?

MR. DAVID NEWMAN IN TOWN

That enthusiastic Independent exhibitor, Mr. David Newman, proprietor of the Plaza Theatre, Baltimore, has been in the city during the past week. The Plaza is one of the finest Eastern moving picture houses, and has recently been enlarged and remodelled.

Mr. Newman, who was accompanied by Mrs. Newman, reports that the Independents in Baltimore divide the honors with the Association pictures.

FOLKE E. BRANDT IS RELEASED!

BUT—his release has not created more interest than OUR RELEASES of THURSDAY, MARCH 7th and SUNDAY, MARCH 10th, will cause!

We don't make a great ADO about the great things we DO—we just DO them! Two more due! D'you know?—we've got our pictures for next July ready now! Just shows how FAR AHEAD we are!

FIRE!

The single syllable means volumes; danger, death, the relentless force of the red, dread monster; the crimson holocaust, the flaming tongues that speak doom and devastation and then—**the defenders,** the army of blue-coated, blue-blooded men who adopt heroism as a business!

"MAKING HEROES"

RELEASED THURSDAY, MARCH 7th,

Shows the Firemen's Training School and the arduous art of our professional heroes.

On the same Reel:

"BLOWING UP THE JOHN DAY RAPIDS"

Ever hear of the engineering operation by which water is blasted? The U. S. Government recently **blew up** the John Day Rapids! Rex was there! Several hundred feet of eloquent celluloid show how the scientific feat was performed! An industrial reel with dramatic interest!

LIFE

is a puzzle, but the answer is somewhere. Most times it's way down deep in our hearts. Hope, the Rex Company thinks, is the music in the comic opera of life; so we've built a story of hope and despair around a girl's violin—and the girl is

MARION LEONARD!

"SONGS OF CHILDHOOD DAYS"

RELEASED SUNDAY, MARCH 10th,

The violin and its story will play on your heart-strings!

MARK TWAIN

once made these sounds on paper: "There are two times when a man should not speculate; when he can afford it and when he can't!" Running Rex is not speculation, it's an investment!

Our first two releases in March show the March of progress we are making!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK

"EVERY INCH A FILM."

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!

BATTLE ON THE WESTERN RESERVE

Something Doing in Cleveland

By Sam Bullock

As forecasted in a recent letter, we are having "hot old times" just now in Mosestown, and the end of it all will be a complete organization of the moving picture managers of the Buckeye State. The League banner is flying from various prominent points and official organizers are "hotfooting" it after the "cold-feet" members of the fraternity. Every show owner is being asked very pointedly, "Are you with us or agin us?" We are working for a "round-up" that will make the statesmen open their eyes when the next Legislature convenes at Columbus. Quite a number of things have been "slipped over" on us through lack of organization in the past, but never no more. We shall be there with half a thousand editorial sheets (screens) hammering away for our rights and the statesmen will be compelled to listen. We are enlisting in the cause of the "uplift." Locally things are sizzling. Keith's "Hipp" recently ran Kinemacolor while holding a license from the Patents Company. The League members who use "Trust" films protested to the General Film Company that they were not allowed to book "features" outside of the "Trust" and insisted that the Patents Company play "square" and enforce the rule on big and little alike. The League members voted solidly to stand by thir "licensed" brethren. The demand was answered by the cancellation of the Hipp license. H. A. Daniels, Keith's manager, went "up in the air" at once and dire threats were made at the League members. He rushed over almost distracted to the Independent exchanges. To the first place he went upstairs three at a jump. "Say, gimme some film for Sunday; Willis's thrown the hooks in me and I gotta have a show from somewhere!" Now be it understood that the man thus addressed has a fine line of well-satisfied customers who have held him in great esteem since he arrived in this burg with his money-making "goods." He well knew that right up to that minute the Hipp "couldn't see Independent stuff," so he refused to share Daniel's excitement, and the best he could offer after due deliberation was about "ninety-day-old service"—and he didn't think the Buffalo office could do any better. The advantage of the "prestige" that his firm could gain by supplying the Hipp was pointed out to him, but he is a Missouri-Canadian, so there was "nothing doing."

Next, the new National Film Company was called upon, and Manager Kulp was actually too busy to talk to the Hipp man except to inform him that "our goods are exclusive and we are booked up too close to take even the Hip got more vicious. Then Daniels wrote each manother Richmond in the field.

He succeeded, however, in making temporary arrangements with the Lake Shore Film Company during the absence of President Mandelbaum from the city. This carried him over about a week. The Hipp used whatever was available, meantime going after the Exhibitors League real vicious. The members naturally made enquiries at the various exchanges, "Are you with us or agin us?" They didn't relish the idea of competing with a big fellow "with a program a mile long for a nickel and a newspaper coupon"—and all first runs.

Hence the enquiries. They were reassured. And the Hipp got more vicious. Then Daniels wrote each manager a real threatening letter and he was foxy enough not to mail it, and simultaneously he published a paper, "The Lens." The letter was just the kind of a missive that B. F. Keith would not write in a thousand years. It was dubbed "small potatoes" by a member of the prosecutor's office. "The Lens" was full of narrow-minded "knock-stuff" at the "picture shows" and special attention was called to the "unsafe and unsanitary condition" of the same. (Note what Prosecutor Cline says in commendation of our local shows, in clipping from yesterday's Leader enclosed).

Meantime another agreement was entered into with the Lake Shore in writing, covering a period of one week, and H. A. Daniels applied for an injunction to compel service by the Lake Shore, although all along boasting that he had "200 reels to draw upon from out of town," etc., same being "piffle."

The injunction case is not yet settled, but the showmen are awfully "sore" at some one else besides Daniels and explanations will be necessary—very necessary.

In the midst of this letter-writing, "Lens" publishing, injunction procuring hubbub Brother Daniels got a few punches in the ribs from "The Spotlight," a paper published by the managers especially for Mr. Daniels' benefit. It was well advertised upon the screens of local picture houses and distributed gratis to all patrons in wagon-loads. It made a hit and made Brother Daniels madder than ever, and he next appeared before the Grand Jury and had a bunch of good Cleveland citizens haled before that body for violation of the Valentine Anti-Trust Law, charging conspiracy between the Exhibitors League and the Film Exchanges. Certainly no exhibitor will ever tell an exchange not to supply the Hipp or any one else, and not even a Grand Jury can ever make a free-born American deal with a certain man when he can get better suited by dealing elsewhere.

As I have often said before, O-R-G-A-N-I-Z-E.

The following was written by the best posted reporter in Cleveland on things pertaining to our business, R. R. Stoddard, of the Leader:

Several of the best-known moving picture exhibitors of Cleveland, all members of the local league of exhibitors, were before the Grand Jury the past week, as witnesses in an investigation of a complaint made by H. A. Daniels, manager of Keith's Hippodrome. It was alleged that the anti-trust law has been violated in the action that keeps the Hipp from securing moving picture films through the local renting exchanges.

One result of the investigation is received with greatest satisfaction by the league members summoned as witnesses. Prosecutor Cline states that he has only commendation for the moving picture men and in the brief interview he learned many things to the advantage of the exhibitors. Cline declares that he is certain the moving picture men want to do only the right thing and that he found them anxious to live up to the letter of the law in every respect. He further stated that the exhibitors of Cleveland are doing much to elevate the business and he heartily approved of their methods.

Are Law-Abiding Men

"I find the moving picture men show a willingness and a good spirit in the observance of all the laws affecting their business. They do not want to do anything illegal. They convince me that their organization has a tendency toward eliminating everything objectionable in the pictures and not only showing pictures that are clean and uplifting but to conduct their theaters in a sanitary and safe manner. I commend them for their attitude in this respect.

"I believe the picture men are conducting their houses in a way to prevent immoral tendencies and to protect their audiences against danger of fire or unhealthy conditions."

The moving picture men never had a more thorough endorsement, they say, and they are glad of the opportunity to have the prosecuting attorney look into the methods of the league.

"We invite the closest investigation of our methods," said one prominent exhibitor recently. "Our league was formed for the mutual protection of the members. If we have violated any law in the regulation of the business of members we did so without intent, and certainly are glad to know that we discontinue any course that is not proper. benefit of the public. The inference that we have control of the film exchanges is absurd. We organized that we might present our claims to the exchanges with some weight.

Aim to Uplift Business.

"It is the purpose of the League of Motion Picture Exhibitors to uplift the business. We do not sanction the exhibition of any picture that is objectionable or upon which the authorities have placed the stamp of disapproval. We aim to make the small theaters as safe and wholesome as any places of amusement in the world. Our members make it their first duty to put their theaters in condition that guarantees to every person attending absolue safety at all times. Our machines and films are

SCENES FROM "THE MILLS OF THE GODS"—NESTOR RELEASE

kept in fireproof booths, and we have all the necessary exits. We like fair competition. Those of us who get our films from the General Film Company are prohibited from running the films of any other makers, and we objected to others being permitted to mix their program. Our objection undoubtedly resulted in the General Film Company's refusal to supply the Hippodrome with pictures."

NESTOR RELEASES

"The Mills of the Gods grind slowly,
But they grind exceeding small."

The above is the inspiration for one of the finest Nestor releases which has been shown in some time. The story is well worked out. "The Mill of the Gods," as they have entitled their story, depicts the ravages of that human butterfly that flits constantly among the heart strings of susceptible man, delighting in the sorrows which she sprinkles so plentifully in her trail. But the "Mills of the Gods" though they grind slowly do grind exceeding fine, and so after due distribution of her venom, her flittering pinions at last find their well earned place in the mill that "grinds exceeding small."

This story should be a lesson to many careless ones to whom the only pleasure in life seems to be found by them in heart conquest. In the vast book of crimes too many can be traced back to this very thing.

POACHING DEALT WITH IN THANHOUSER PICTURE

The poacher and poaching are taken up by the Thanhouser producers in a story of the Adirondacks issued Friday, March 15th. It is called "The Poacher" and it is not all tragedy, as some might suspect, but solely a human-interest story that is very pretty and very comforting right through and that is mainly light and sunshine. The particular poacher wasn't a half bad fellow at all, and was largely driven to his deed by hard circumstances; unfortunately he was apprehended on the estate of a man who was the borough magistrate—and a hard one.

He immediately consigned the poacher to jail. This place was flimsily constructed, as county jails are, and the poacher succeeded in getting out.

Fleeing, he finds a hut and in it a little boy who is almost dying from the cold. The fugitive wraps the child in his own tattered coat and thereby saves his life. And, learning that the boy is the stern magistrate's son, our poacher even ventures to carry him to his father's door. The reader may guess the rest—how the magistrate did not decide to send the poacher to a stronger jail but, rather, gave him help and saved him from the commission of further transgression.

Harrisburg, Pa.—Plans and specifications for a new $100,000 theatre, to be erected at Third and Market streets, have been approved.

H. A. MACKIE, Inc.
Motion Picture Machines and Supplies
Wholesale and Retail
21 East Fourteenth Street
New York

NOTICE!

We beg to advise you that the business formerly conducted under the name H. A. Mackie was incorporated on January 23, 1912, under the name H. A. Mackie, Inc.

In all communications or payments to us please include the word "Inc.," to avoid possibility of delay.

We further beg to advise you that Mr. Harry A. Mackie is not now connected with the above named corporation as an officer.

In order to assist us in checking up our records we would be pleased to have you advise us of any remittances which you may have forwarded to us since Monday. February 19, 1912.

Thanking you for past favors and soliciting a continuance of your patronage,

Very truly yours,
H. A. MACKIE, INC.,
By J. P. Chalmers, President.

NOTICE!

A copy of the attached notice was sent to the trade by J. P. Chalmers:

"I beg leave to notify the trade that the notice was sent out without any authority and is false in every respect and detail. Mr. Mackie is still secretary-treasurer of the company, and any attempt to remove him has been illegal. Mr. Mackie owns a majority of stock of the Company, and it is to his interest to preserve the business.

"The notice attached is a malicious attempt to injure the standing of the concern for which purpose the undersigned cannot imagine.

"We are still doing business under the same organization with which we started, and ask the trade to disregard any notice except that to which the signature of H. A. Mackie is atached.

"The attached notice was not sent by the Company, but by J. P. Chalmers personally.

"H. A. MACKIE,
"Secretary-Treasurer,
"H. A. Mackie, Inc."

The above correspondence speaks for itself.—Ed. M. P. N.

New York, N. Y.—Architect T. W. Lamb will prepare plans for a new $100,000 theatre which E. B. Corey will erect at 48th street and Seventh avenue.

Charlotte, Mich.—Horton Davis has purchased the Bijou moving picture theatre.

Houston, Tex.—J. D. Murphy has opened a moving picture theatre in the opera house on Sherman street.

PERCY LEARNS TO WALTZ

Imp Comedy, March 16

Percy's decision to learn to waltz involved him and others in all sorts of difficulties and discomforts, and these adventures when seen on the screen, are highly diverting.

Percy caught the disease so badly that it became a monomania. He danced with everything and everybody he could. Unfortunately, he danced too much with the lady to whom he was not engaged. The lady who had

the honor of being his fiancee, was incensed at this, as ladies are apt to be, and so there was a quarrel and an estrangement, and, of course, finally a reconciliation.

In the character of Percy, W. R. Cumpson, who has made himself such a great favorite with Imp audiences, finds an excellent opportunity of "letting himself go." So does Grace Lewis. So do, too, those fine comedians, W. R. Daly and H. S. Mack.

"Percy Learns to Waltz" is a characteristic, brisk Imp comedy; one of those Saturday offerings which are becoming so popular with Imp fans who like the lighter style of life portrayed on the screen.

Oakland, Cal.—E. Van Loan will erect a one-story theatre on Telegraph, between Twenty-fifth and Twenty-sixth streets, at a cost of $4,900.

Washburn, Ill.—A new moving picture theatre is to be established here.

SCENE FROM "HIDE AND SEEK"
RELIANCE RELEASE

EXHIBITORS LEAGUE OF PENNSYLVANIA

February 23, 1912.

Editor Moving Picture News,
30 W. 13th street, N. Y.

Dear Sir:—I beg to call your attention to the fact that the league has been gradually strengthened by the addition of new members and that the membership is now composed of proprietors who own the better class of places.

We have been successful in obtaining legislation to our interest not only in Philadelphia but through the Legislature at Harrisburg and were successful in having a bill passed concerning the censorship of the pictures and are also about to have an ordinance introduced concerning the admission of children into moving picture places during certain hours.

We are also endeavoring to co-operate with the municipal authorities here for the better conduct of the places and the moral tone of the pictures.

We also were successful in having a decision in the Common Court here under which moving picture places are not compelled to pay the state license of $500.

Yours very truly,

GEORGE H. ROTH,
Secretary.

A SONG OF LIFE

Some pictures don't require accompanying music—there is a note of melody that pervades and runs throughout them, a bar of the music of the soul, a strain of the song of our hearts. Of this character is the Rex release of Sunday, aptly and happily called "Songs of Childhood Days." It's a tale of a heart's forgetfulness and its remembrance, of a buried duty and its resurrection. The story proves that every cloud has a silver lining, and that every silver lining has a cloud. But in the last chapter night and its darkness are past, and dawn and the desire are realized.

The songs of our childhood days that float through our lives until the very day that they become a dirge, are in this instance the Messiah of a hope. They waft the mel-

ody of the past into the soul of a girl—a girl who has come to the city from a quiet country town and conquered it by the magic notes of her violin, but who in the glory and ecstasy of her triumph has forgotten the little mother who is waiting home—waiting, waiting for the victory and the glad things it synonymed. When the years transmit its message to the girl's heart and she remembers, she goes to her mother—and finds her in the poorhouse. Outside the door she plays "the songs of childhood days" and the mother's hungering ears hear the music of the past hope. Into her heart it steals and into her eyes come tears of joy and pain—and then only of joy when they behold her for whom all the months her heart had yearned.

It's a picture of life, with life. Viewing it we must acknowledge again that Rex knows life and the stuff of which it is made.

HEADQUARTERS FOR THEATRE FIXTURES

The Newman Manufacturing Co.

The successful business man knows that a great deal of his success results from proper advertising methods. The advertiser who sends in his ad with an accompanying note, "Please set up ad typographically attractive and neat," realizes that appearances go a long way in this world, and that in order to stand out well against the tricks to attract prominence of his competitors, he must also resort to the most modern and attractive tricks of the trade.

The theatre manager who understands the intricacies of capturing the best patronage possible knows that not only must the interior of his theatre be made attractive, but his posters, photographs, etc., must have their attractiveness enhanced by suitable settings, just as the artist paints his picture with a background of harmonious atmosphere and coloring, or the stage director sets his scene in the setting most suited to the subject of portrayal, so must the advertising matter in the front of a theatre be framed in dignified and attractive frames in order to give the proper tone of respectability and refinement to the theatre to which it belongs.

The entrance of a theatre is to the passerby most significant of the manner of place to expect within; therefore it is up to the theatre man to beautify the entrance as well as the interior of his theatre. For instance, a poster will look much better in an artistic brass frame, topped by scroll work of an attractive design, than in a plain wooden device which has absolutely no claim whatever to the slightest mark of beauty or forethought. In Cincinnati, O., at 717-819 Sycamore street, we find there is a most reliable firm which has given excellent satisfaction to those who have been fortunate enough to have had work done by them. This is the Newman Manufacturing Co. At this manufactory can be had all kinds of theatre fixtures—brass railing, brass easels, brass frames, brass wickets, kick plates, door guard rails, opera chairs, electric signs, electric fans, brass letters, and in fact everything pertaining either to decoration or usefulness in theatre fixtures.

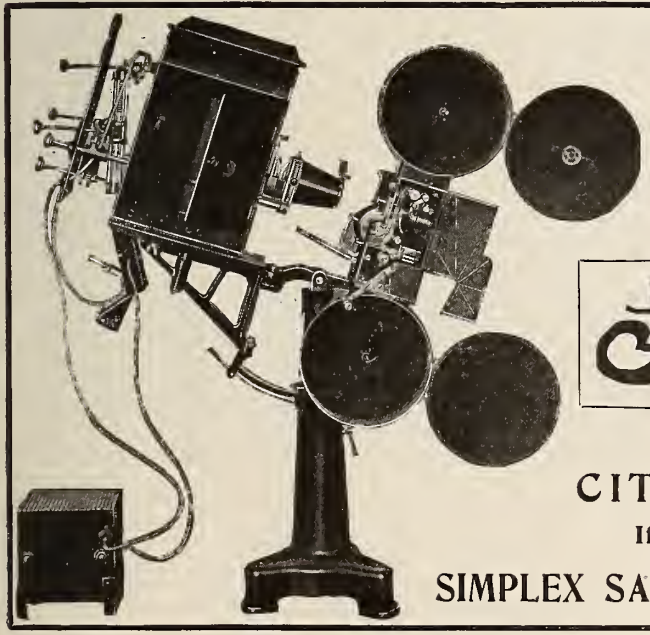
The officers of this company are as follows: Samuel Newman, president; Sidney J. Newman, secretary and treasurer; W. J. Newman, assistant secretary, and E. Newman, assistant treasurer.

Goods from the Newman Manufacturing Co. are shipped to all parts of the world, and we feel confident in recommending them to the public that entire satisfaction will be gained through patronage of this firm.

Bristol, Tenn.—R. H. McCullogh and J. Morse, representing a company which operates a chain of theaters, will expend $10,000 on the establishment of a new theater here.

HOW A PROPERTY FIRE IS MADE

Barry O'Neil, managing director of one of the Lubin stock companies, receives a scenario of a photo play. It is a melodramatic story, which to the experienced director is perfectly easy, except that he must make a fire scene, with all the circumstance and excitement of the real thing. He approaches the principals of the firm and tells them that there is no fire reported in town, and he must have a fire that afternoon, as the production is late. "Well," replies Mr. Lubin, "make one." O'Neil explains that it will cost much money, and the firm replies, "No matter what it costs, make the fire." The stage manager goes out on a hurried quest, and not far from the plant he finds an empty house in a row of pretty cottages. The landlord is sent for and a deal for the rehearsal is quickly made, with a guarantee that the house shall not be burned down and all damages shall be paid for. A 'phone is sent to the nearest fire station. An engine and crew of firemen are secured and quickly on the spot, followed by the usual crowd, which pretty soon numbers four or five hundred. Here is the necessary mob. O'Neil brings his players to the scene, and, standing in the middle of the road, directs the scene. A few preliminary instructions and all hands go to work. Smoke is seen issuing from the top-story window. The engine dashes around the corner and the firemen get down to business. A half-dozen axes smash in the door and lower windows, and the firemen enter. Ladders are placed at the upper windows, which are quickly demolished. A child is brought out of the door, then three or four men and women are dragged through the upper windows by the firemen and brought down to safety. The mob cheers the rescues. A property man of the plant is one of the workers at the scene. A little dog, Trixie, is always at his heels, and as the man dashes into the burning building the dog fearlessly follows. Presently the dog is seen to jump from one of the windows and receives a round of applause. There is still one woman in the burning house. The smoke is now dense and the flames belch from the windows. The rescued ones urge the firemen to save the heroine of the playlet. One daring man rushes up the ladder to the top floor. He climbs into the window. The crowd shriek and cover their eyes at the fearful sight. Presently the fireman appears at the window. One arm clasps May Buckley around the waist. Stepping out upon the ladder, he drags the senseless form out and carries her, head first, to the ground. The mob embrace the rescued woman and the brave fireman. Miss Buckley quickly slips out of the picture and trots off back to the studio. The flames and smoke clear away. The house, except for the broken windows, looks none the worse for the rehearsal. How are the smoke and flames made? You must ask the chemist.



As Exhibitors say "Years Ahead of Other Machines"

EASIEST TO
HANDLE, THREAD and OPERATE
ABSOLUTELY FIREPROOF

Simplex THE PEER OF ALL PROJECTORS

No More Trouble With
CITY OFFICIAL INSPECTORS

If dealers misrepresent, send order to

SIMPLEX SALES AGENCY, 23 E. 14th St., New York

Daily Consular and Trade Reports of Moving Pictures Abroad

FRANCE

(From Consul Charles A. Holder, Rouen.)

The moving picture business in France is very different from that in the United States. The business day, commencing at 6.30 in the morning for laborers and at 8 o'clock for stores, is interrupted at midday for two hours so that employees may have time to go home for dinner. They are very busy the rest of the day and as a consequence cinematograph theaters have no performances during the day except on Sundays and fete days. Profits, therefore, must be made from relatively few performances and higher prices for admission are charged; these prices run from about 9 cents to as much as 77 cents. The performance usually lasts two hours, starting at 9 p.m. and ending at 11 p.m. On Sundays and fete days there are usually two matinees, one from 2 to 4 p.m. and the other from 4 to 6 p.m. The attendance is largely made up of more or less regular patrons so that the program is changed only once a week, as a French working man would seldom think of spending money in this way more than once a week.

The films used in this district are nearly all rented either from the manufacturers direct or from companies in Paris formed for the especial purpose of buying and renting these machines. The best market open to American manufacturers is that offered by these companies.

(From Consul General A. Gaulin, Marseilles.)

Method of Conducting the Business

There are about thirty-five moving picture theaters in Marseilles, the combined receipts of which were $237,619 in 1910. The machines used are almost exclusively of French make, and are usually hired by the theaters from the local dealers or agents of the manufacturers, the rent running from $9.65 to $17.37 a month. There is room for a good American machine, but very little business could be done with the theaters direct.

Films are also rented from Marseilles dealers, who obtain them from the Paris representatives of the manufacturers. Rental prices run from about 4.8 cents per meter (3.28 feet) for new films to 1.9 cents for "fourth week" films.

The leading dealers here would welcome offers from first-class American houses, as they desire to be less dependent upon the domestic manufacturers. A recent attempt at the monopolization of the trade has greatly stimulated the purchase of foreign supplies. Several dealers are seeking connections with firms willing to place their films on deposit, to be returned after exhibition during a sufficient period.

A comprehensive list of cinematograph establishments will be found in the Annuaire de la Cinematographie, published by the Société Fermière des Annuaires, 53 Rue Lafayette, Paris. The price of this publication is 6.75 francs ($1.30).

(From Consul J. E. Haven, Roubaix.)

Number of Exhibitions

In the three principal cities of the district, viz., Lille, Roubaix, and Tourcoing, there are perhaps 100 halls and estaminets (saloons) where moving pictures are shown, the latter being very popular, as an entire evening can be spent there pleasantly at a cost of not more than 10 or 15 cents for beer, this being the only expense incidental to the entertainment.

The films used are in nearly every case rented from four film dealers in Lille. They rent for $0.60 to $1.20 per month. The same dealers also rent the moving picture machines, although in some instances the machine is owned by the exhibitor. All correspondence should be addressed to these dealers and should be in French.

NORWAY

(From Consul General Henry Bordewich, Christiania.)

There are at present some twenty moving picture shows in Christiania, the machines for which were imported from France and Denmark. There are two manufacturers of films in this district, and besides their output about 160,000 meters of foreign films are imported, mostly from France and the United States.

Each foreign manufacturer of films has his representative for Norway in this city, who sells films to the local theaters, and these again let them out to other shows in the country at a reasonable fee. Terms for sale of films differ, three months' credit being sometimes given.

The Norwegian import duty on films is 1.2 crowns (32.2 cents) per kilo (2.2 pounds). The import duty on moving picture machines will vary according to the material from which they are manufactured.

(From Consul B. M. Rasmusen, Bergen.)

There are in this city nine moving picture shows, at which the receipts in 1910 amounted to $52,000. Comic films seem to be most popular, with historical and scenic pictures next. All machines are French, but films are imported from several countries.

(From Consul P. E. Taylor, Stavanger.)

There are six French and two Danish machines in the eight moving picture shows in this city. These establishments have an average daily attendance of about 450, and their total receipts yearly run about $40,00. Films are nearly all rented from Christiania.

Several of the shows here buy new machines every year, and the others every other year. The proprietors of the three largest shows said if they could be shown that American machines are superior to those now in use they would not hesitate to buy them, even though the price should be considerably higher.

TURKEY

(From Vice Consul John L. Binda, Saloniki.)

American cinematograph films are easily the most popular shown in Saloniki. During the summer an outdoor moving picture theater was established quite a distance from the most populated sections of the city. However, it was able to do a good business by promising to show several films from a certain American company each week. When the theater had worked up a good patronage it substituted cheaper European films. Immediately business fell off and only by promising to increase the number of American films could it win back its lost patronage. One manager says that the people prefer American films because of their clearness, their intricate plots, and the vivacity and naturalness of the actors, the American heroine being especially popular. Films showing the exploits of American detectives are well liked.

There is an excellent opportunity for an American company to establish a theater here showing only American films. This could be started with an outdoor show that could run five months during the year and earn enough money so that a place for the winter could be built. There is no other form of amusement in this city and the population of 200,000 must depend on three cinematograph theaters for entertainment.

(From the Near East.)

Levant Kinematograph Co.

The other day we announced the formation in London of the Levant Kinematograph Co. (Ltd.), with a capital of $50,000, to take over the patent rights for Turkey in Asia of the Natural Color Kinematograph Co., of London. We now learn from Smyrna that the company has acquired a suitable site on the quay, and the building is expected to be open next month. We understand that the same company has acquired the rights also for Greece and Egypt, and that it is intended to open exhibitions in these countries later. The electric installation is in local hands, and a considerable part of the fittings have been ordered from British makers. The engines—two horizontal electric lighting type, internal combustion, each developing 25 candle horsepower—are from Gardner & Sons (Ltd.), of Patricroft; the ammeters and voltmeters are from Frankfort, Germany; the wires and cables are of British make. Six arc lamps, Korting & Mathiessen system, of 2,500 candlepower each, and 1,250 metallic filament lamps supply the light.

MILTON H. FAHRNEY
Nestor Film Co.

SHAMUS O'BRIEN

Imp Drama Release of March 14th, 1912

The poem of "Shamus O'Brien," by the gifted author J. S La Fanu, is a favorite with Irishmen all over the world, because it crystalizes a desire that is deep down in the hearts of countless millions of Irishmen for the freeing of Ireland from official association with England, in other words, "Home Rule" for Ireland.

In the year 1798 Ireland was in a state of rebellion against England. The events of this period in Ireland are known as the great Irish Rebellion. Ireland was more or less united to Great Britain. She had long ago lost her king, but she cherished an ambition for her separate parliament, separate government, separate nobility and everything. Members of the Irish aristocracy were concerned in the rebellion. The entire south of Ireland was in revolt against English rule. Irishmen died rather than submit to the dictates of English soldiers. Even to-day there is something of the old antipathy to English rule in the south of Ireland.

This sentiment has been successfully preserved and conserved in the south part of Ireland, so that for the last thirty years there has grown up in that part of Ireland the demand for what is called "Home Rule," that is, government of themselves by themselves as distinct from English rule.

Dublin, the capital of Ireland, has its parliament house, its judicature. The country has its own nobility and at the present time, the British Government in London is seriously considering granting Ireland "Home Rule."

But unfortunately, however, the problem is not such a simple one as it appears. The north of Ireland wants to remain an integral part of Great Britain. There is something of a parallel here between the case of the United States of America over fifty years ago, and the case of Ireland to-day and in the year 1798.

The south of Ireland in 1798 wanted to secede from the United Kingdom. It wants to do so to-day. The north of Ireland then and now wants to hold on to the union. At the time of the American Civil War, the attempt of the South to secede gave opportunity for many displays of personal heroism. The South were fighting their brothers and they fought with all the bitterness of brothers.

Now, then, we get the same sort of an idea of the condition of things in Ireland in the year 1798 which the poem of "Shamus O'Brien" describes and, upon which the Imp drama of that name is built. The English soldiery were in possession of the country, and Shamus, otherwise James, O'Brien, was a rebel against the government typified by the English soldiers, and the hearts of the people were with Shamus. No doubt the hearts of the English soldiers were also with him, but it was their duty to enforce law and order.

Shamus was a rebel—he was "agin" the government, he was a broth of a boy, with a lovable sweetheart. His friends liked him, the priest liked him, but, of course, he had an enemy in the shape of an informer, who gave Shamus away and caused him to be put in jail for the terrible crime of taking arms against the British.

So Shamus was brought before the judge, tried and sentenced. The intercession of his old mother was unavailing. The judge, stern man, had to administer justice. The jury found Shamus guilty of high treason and for such an offense there was only one punishment: death by hanging, and the judge pronounced the sentence.

In fighting for his country, Shamus was fighting against his country's masters, the English, and the English judge condemned him to death. The finest scene of all takes place on the scaffold. Shamus' arms are bound, the executioner is present and so is good Father Malone below, to administer the last consolation of religion to Shamus.

Now Father Malone, the "soggarth aroon," was a human and humane man, and it's shrewdly to be suspected that while he was whispering ghostly counsel

into the ear of Shamus, he unbound his fetters. Anyhow, Shamus makes one daring spring for liberty, leaps to the ground and, notwithstanding the hullabaloo of soldiers, sheriffs, the mob and others manages to make his escape, jump on his horse and "get away with it," as we say in modern America.

The sentiment of this story is plain to the point of simplicity. Shamus was a rebel and, according to his lights, a just rebel. He was a rebel rightly struggling to be free. He beat his oppressors and in fighting his oppressors he had the sympathy of all his friends and neighbors. Shamus was just a bright, breezy, good-natured, lovable Irishman. He had personality and having personality, the whole countryside sympathized with him, felt for him, worked for him and aided him in his escape.

The Imp Films Company, their directors and acting staff have seized upon this fine theme to produce a magnificent two reel subject full of atmosphere—it is an Irish play produced under Irish direction and acted by Irish men and women, who all entered into the very marrow of the theme.

King Baggot is Shamus, and Baggot does the finest piece of work of his career in the part. W. R. Daly is the informer against Shamus, and Daly is great. The English captain is played by W. E. Shay; Shay is Irish, but he is so good an actor he can look English. The part of Shamus' mother is in capable hands. Mr. Balfour, as the priest, acts with dignity. Vivian Prescott, as the colleen who is Shamus' sweetheart, is as pretty as a picture.

The photography, the settings and stage management of this picture are perfect. It is a fine specimen of thorough directing.

The Imp Films Company feel that in this piece of work they have put out the finest effort which has marked their career as manufacturers of moving pictures. It will be a world-wide success.

GREAT NORTHERN SPECIAL FEATURE FILM CO.

An entirely new and novel scheme for the distribution of its special feature productions has been adopted by the Great Northern Special Feature Film Company. It sells its films at a much lower rate than any other feature film company, which enables its customers to have several big features on hand at one time, allowing theatre managers to follow up one feature after another. The first release, "A Victim of the Mormons," had a very successful reception, but smiling Charles Abrams, general manager, is even more optimistic about the second release, which was ready for distribution the week of February 19th, entitled, "The Nihilist's Conspiracy."

Charles says the psychological moment has now arrived and hopes that those having the opportunity will take advantage of same.

Mr. Abrams announces that Mr. R. H. Mason, formerly manager of the Consolidated Film Exchange, has resigned from the above company and has organized the Great Southern Feature Film Company, at Atlanta, Ga., and is handling the State rights of North and South Carolina, Florida, Georgia and Tennessee for the three-reel subject, "A Victim of the Mormons."

AMERICAN TO RELEASE NEW SCENIC

On Thursday, March 18th, the American Film Mfg. Company, emboldened by the success which greeted its scenic on Southern California, released last December, will put out another scenic which promises to exceed its predecessor.

"Winter Sports and Pastimes at Coronado Beach," is the title of the new picture which will contemplate some of those joyous winter sports, such as hockey, swimming, boat racing, etc. The film should prove popular if the success which greeted the other is any criterion for judgment. The American public, tired of the long winter, longs for a touch of summer and turns instinctively toward those things which suggest summer. The picture covers some charming views of sunny California that will interest those who have enjoyed the real experience quite as much as those less fortunate.

THE

Nihilist's Conspiracy

IN TWO REELS

OUR SECOND FEATURE

GOING FAST

Without doubt the most sensational film released this season

A SPECIAL FEATURE OF FEATURES

Fine Line of Elaborate Advertising

"VICTIM OF THE MORMONS"

WAS A RECORD BREAKER

Only A Few More States Left

OUR THIRD FEATURE

THE CALL OF A WOMAN

SOON READY FOR DISTRIBUTION

Call of a Woman

EXHIBITORS EVENTUALLY YOU

Will run our features; why not start in to fill your theatre as well as your pocket? Write to us; we will be pleased to give you name of exchange **handling our feature in your territory.** All our productions are copyrighted.

Great Northern Special Feature Film Co.

No. ONE UNION SQUARE, NEW YORK

For Those Who Worry O'er Plots and Plays

Industrial Scripts

A number of the scenario writers who answered advertisements that appeared in the trade journals about a year ago asking for the names of writers are profiting thereby. The concerns wishing the names and addresses of writers were in the field for industrial scripts. We know of several authors who were given trial assignments by the industrial film companies, made good, and are enjoying a source of revenue outside of the regular stuff. It is believed that advertising stories woven about some well-known commodity will be more and more in demand and the writers who watched the advertising columns closely and are in "on the ground floor" with their wares are the boys who are going to get the "dough."

Discouraging Statement

Extract from a letter from a well-known scenario editor and author: "This is an off season for script sales. Nearly all the concerns have companies in the West or South and the directors and actors write the stuff to fit the locale and the weather. Ordinarily about ten per cent of the stories put on are bought from the outside. You can't make it too strong that about ninety per cent of the scenario writers are wasting their time and postage."

A Remedy Suggested

The above assertion comes from a recognized authority in the editorial end of the business. It is worthy of consideration. It is always an off season for script sales for those who work carelessly and plagiarize. What is essential is painstaking work, originality and thought. When more writers appreciate the fact, the per cent of outside script sales will become larger.

Two-reel Stories

Two writers have asked us to designate markets for two-reel subjects. In reply we should state that they should read the News more closely. The Bison Company is advertising for good Western two-reel subjects. Full particulars will be found in the Bison advertisement in back files of this journal. Adaptations from novels should not be attempted by the average writer. This work is generally done by the office staff of writers and it is a loss of time to attempt such work unless ordered.

For Mutual Benefit

The editor of this department would be delighted to hear from those who are engaged in the profession of scenario writing. Let us get together for mutual benefit. Many of the readers of the News can relate interesting experiences in the scenario writing line which will be beneficial to others. We wish you to feel free to use this department and any queries propounded will be answered, either in this department or by mail, provided a self-addressed envelope is enclosed. Let us work together, help ourselves and the long-suffering scenario editor.

Comic Scripts

South Bend, Indiana, asks if comic scripts are now in demand. Evidently South Bend is new at the profession or he is sarcastic. Taking the inquiry seriously, it can be said that there is always a market for a good comic story—one not too far fetched. The best prices are paid for comedy containing original ideas, and the fresh comedy plot that reaches any editorial office is eagerly read. There is a dearth of comedy, real comedy, we should add. The uncle and nephew comedy and the elopement plots are no longer funny.

Hoadley Joins Champion

C. B. Hoadley, former scenario editor of the Imp Films Co., has joined the Champion Film Company forces as scenario editor and publicity agent. Mr. Hoadley's many friends and admirers will be pleased to hear that he has donned the spangles once more. There is no editor in exchange experiences and information and in so doing the business who has more friends that Mr. Hoadley.

With Comet Company

Horace Vinton, former scenario editor for the American and Shamrock Companies, has been engaged by the Comet Company as editor of scenarios. Many writers who have been complaining that scripts sent the Comet Company about a year ago, remain in that office without acknowledgment, will now find an entirely different state of affairs. Those who have dealings with Mr. Vinton will find him a conscientious and courteous editor, always on the lookout for talent and endeavoring to please. Mr. Vinton will likely do some producing for the Comet Company before long. Comet is to be congratulated upon contracting with such a versatile writer and popular gentleman as Horace Vinton. Writers need have no hesitancy in submitting their work to Editor Vinton.

Mrs. Rubenstein's Venture

Lillian M. Rubenstein, of the Lubin Manufacturing Company, writes that she has decided to conduct a correspondence school for the perfecting of writers in the art of scenario writing. Mrs. Rubenstein writes that her wide experience in the moving picture field, enabled her to bring into this enterprise an intelligent conception of just what is required and how to impart this knowledge to others.

Correspondence Schools

The announcement by Mrs. Rubenstein, anent the conducting of a correspondence school for scenario writers, is interesting because of many inquiries that we have received in the past few weeks regarding the merits of this and that school professing to teach the art of script writing to those ambitious to succeed in the new field of literary endeavor. We have been able to recommend but one bureau to would-be authors because there is but one individual in the field to-day that comes out fairly and above board in his profession. Mr. Epes Winthrop Sargent, of New York City, has been conducting a school of criticism and revision. We have investigated and can state that his methods are satisfactory and, from reports received from writers, they are pleased with his instruction.

A different story is told about the methods of certain schools, so-called. Generally the literary aspirant has been disappointed, being led to believe that a course of lessons would qualify one to successfully market all scripts written. Of course, no school of instruction can furnish brains, but some of these courses can supply so much technique that whatever originality the writer once possessed is lost in a maze of technicalities.

The idea and its proper development is the thing. If you have a fresh and novel plot and work out its possibilities convincingly and plausibly, nine times out of ten, the technique will take care of itself. If you wish a script revised send it along to an acknowledged authority, some one who has made good. We cannot recommend any schools, now advertising to the writers.

"Twenty-five to $100 paid for Moving Picture Plots; Art Easily Learned; No Education Necessary," sounds good in an advertisement. But the art is learned only through unceasing work and there is not a freelance writer in the game to-day that pulls down $100 for a moving picture plot.

Edison Profiting Thereby

Because the Edison Company has decided to give recognition to authors of meritorious playlets, the scenario editor of that concern is profiting thereby. Edison is receiving many scripts from first-class writers who previously submitted their best work to other favored manufacturers. Edison deserves recognition from experienced writers because that company has taken the initial step toward giving the author his due. It is hoped that other companies will emulate the good example set by the Edison Company and give credit on the film to deserving playwrights. Picture play "dope" is one of the most difficult arts in the literary world to-day. The author of "Nick Carter" and "Dead-Eye Dick" has his or her name emblazoned on the covers of the novel but the author of the silent drama remains unhonored and unsung. We hope that within a few months that every film released will bear the author's name thereon. "Ultimately! Why not now?"

WM. LORD WRIGHT.

SCENE FROM "CALINO AND HIS BOARDERS"
Gaumont Tuesday Comedy release March 12 in which full-grown savage lions furnish the comedy. The first part of the March 12 comedy split, the last half being "What's in a Name."

THE MARGRAVE'S DAUGHTER

Gaumont

April 6th will witness the release of another Gaumont hand-colored picture, even better than the two former Independent releases of "The Christian Martyrs" and "Heaven's Messenger." The forthcoming hand-colored masterpiece is entitled "The Margrave's Daughter," consisting of about 1,220 feet and depicting one of the stateliest court pageants and stories that has ever been projected on any screen. Particular interest has already been shown by those few theatre proprietors who got a glimpse of this picture when the Gaumont representative demonstrated it recently in Philadelphia, Baltimore, Washington and the South Atlantic Coast region. The exhibitors realize the unapproachable superiority of Gaumont pictures over those of any other manufacturer's and complain bitterly at their Exchanges whenever they try to excuse their own negligence by trying to make the exhibitor believe that several notoriously poor brands, that they deem it advisable to handle, are equally as satisfactory. The exhibitor, however, knows better and refuses to be hoodwinked by any of the false persuasions of the various Exchanges. The calibre of Gaumont products, particularly the hand-coloreds, together with the topical nature of the Gaumont Weekly, has made the Independent theatre owner realize that the Independent field possesses one manufacturer, at least, whose reliability and quality never vary. It is for that reason that the announcement of the April 6th hand-colored reel, "The Margrave's Daughter," has been so enthusiastically greeted. Every live exhibitor who lays any claim to conducting his theatre on a businesslike basis is arranging bookings for "The Margrave's Daughter." Feature companies are ordering it right and left, convinced of the fact that they will be able to do more with this feature than they could even do with "The Christian Martyrs" and "Heaven's Messenger," both of which registered distinct successes on the American market.

"The Margrave's Daughter" reveals the story of a young girl whose love for a nobleman is strenuously opposed by her father, the Margrave, a title of nobility corresponding to the French marquis. The two lovers, despite the father's disapproval, attempt to elope from the castle, only to be frustrated at the postern portal. The lover, after a combat with the Margrave's knights on the bridge crossing the moat, is finally captured and condemned to decapitation, after being adjudged guilty of treason. On the day of the execution, midst the elaborate ceremonies for which the days of chivalry and knighthood are renowned, the young nobleman and his father confessor are slowly led to the platform where the executioners, their axes and the death-block are awaiting. The Margrave, his courtiers and their retinues are in the box overhead, prepared to witness the young nobleman's death. A surprise is in store when the priest and the proscribed one reveal their identity, the priest as the young lover, the doomed martyr as the Margrave's daughter, she having changed clothes with her lover quite unknown to all. The Margrave is baffled as they embracingly kneel side by side and lay their heads on the block together. The stay of execution is ordered and instead the ardent couple are proclaimed man and wife.

The revelation of the identity of the dark garbed priest and his doomed charge, comes as a complete surprise to all, forming one of the greatest dramatic climaxes ever accomplished. The whole picture throughout is of equal strength and quality, a fact which accounts for the eagerness displayed by the exhibitors in booking it. The unusual quality of its hand-coloring will make an extra charge of $30.00, which barely meets the expenses incurred in the color process.

HALLBERG A. C. TO D. C. MOTOR GENERATOR SET FOR STAR THEATRE

Mr. Carl Michelfelder, who owns a number of motion picture theatres in different cities, two of them being in Fall River, Mass., has just placed an order with Mr. J. H. Hallberg, "The Economizer Man," for one of his 40 to 60 Ampere Motor Generator Sets, for changing A. C. to D. C. at the arc. Mr. Michelfelder has been trying in vain to get a satisfactory means of changing A. C. to D. C. with 40 amperes D. C. at the arc, and when he saw Mr. Hallberg's device demonstrated, immediately placed an order for one of his Fall River houses.

Premier Cuts
ARE SHARP AND CLEAN
We are making a specialty of engraving Film Pictures
PREMIER ENGRAVING CO
FORTY-TWO WEST FIFTEENTH STREET
NEW YORK
TELEPHONE 1475 CHELSEA

NOTES OF THE WEEK

THE moving picture has come to be the amusement of the people. It belongs to the people. It is the recreation and educational paradise of the poor. Yet there are a few unscrupulous individuals who have already agitated a combine of the moving picture theatres in the cities in which they live. It is now recognized as the most profitable entertainment in the business, then why speculate further with what has come to be essentially the amusement of the poor?

In New York City there is a talk of opening a general moving picture theatre at $1.50. This is permissible so long as no combine follows as a consequence.

In Europe, the home of music, the best of art in its highest forms can be seen and heard for a few pennies. There art lives, and flourishes, and grows. Music and art in Italy, Austria, Germany and France is an essential part of the lives of the people. In our America the poisonous shekel has become such a factor even where art is concerned, that unarmed, with a hammer and tongs tenacity, the true artist might as well throw up his arms at once.

In the moving picture theatre proper, we have the power to promote and cultivate the spirit of art; the opportunity to educate as well as amuse. Then let us do all we can to keep intact the circle of cheap moving picture theatres, and to keep them clean, and wholesome in sentiment and environment, for remember they are destined to be the schools of our poor, the people who are to be the future rulers of our cities.

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Says the Daily Consular and Trade Reports for February 20th, "Recently a number of moving picture theatres in Russia have been displaying a few films depicting American life, most of them being Indians and Western pictures." An American consul writes that these films are so entirely different from the usual subjects displayed, and seem to be so much appreciated, that a good business could be worked up in American films. He suggests that descriptive matter with prices and discounts be sent to a number of firms whose names are furnished. Correspondence with these firms should be preferably in Russian, but German would be better than English.

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An Indianapolis company proposes manufacturing a projecting machine which will fit into a man's pocket. This machine will also be equipped with an attachment for showing slides. This "new kink" is suggested as an aid to drummers in the display and demonstration of their goods. In this way, for instance, the operations of different kinds of machinery can be demonstrated without a journey to the factory.

* * * *

"Oedipus Rex," the Greek drama, as presented by Professor Max Reinhardt at La Scala Theatre, London, will be reproduced at the Kinemacolor Theatre, on Fortieth street, on Monday evening, March 4th. There will be a specially arranged musical accompaniment running through all five acts. Charles Urban, inventor of the Kinemacolor process, refers to the coming reproduction here as "the most ambitious of my company." It was acted by actors in the hill country near Nice, and the settings there, to be shown in the natural color motion films, are said to add materially to the effectiveness of the reproduction.

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The moving picture show, frequently charged with teaching the young idea to shoot in the wrong direction, is to be made an ally of the school room in instructing the pupils of Columbus schools in geography. The board of education has contracted with a nickel theatre to present one afternoon each week, moving picture films selected by Superintendent Shenk, which will depict life among the people of whom the children are studying in geography. Superintendent Shenk thinks this will add interest to the geography work and also have a tendency to improve the general tone of the picture shows.

* * * *

The building with a moving picture machine of a great transcontinental highway from the Atlantic to the Pacific, suitable for the use of motorists, is one of the many wonders now to be found in this country. The moving picture machine, showing pictures of the ocean-to-ocean tour of twelve Premier cars, is now doing practically all of the work on this great project, but indications are that as soon as the rigorous weather of the winter months has passed, its efforts will be augmented by hundreds of steam plows, shovels and other road-building implements in a dozen different States.

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Travelers on the underground railways of London will be treated to the joys of a cinematograph entertainment soon. Pictures showing the merits of food specialties or the waltz scene from the latest musical comedy are to be displayed on the walls of the tubes. Rapidly moving trains will give the illusion of animation to the pictures. Gordon B. Daniels, manager-director of a cinematograph company, said the difficulty of achieving the illusion had been overcome by an ingenious system of intermittent electric lighting behind the pictures.

* * * *

What's the best way for a traveling man to "kill" spare time in a "jerk-water" town?

A straw vote was taken to-day on this question by a group of traveling men gathered about their grips at the Union depot waiting for a train. Some one "sprung" the question and an animated discussion ensued. The favorite ways of "killing time" and their relative popularity showed that:

Moving picture shows appealed to seven.
Card games struck the fancy of four.
Writing "the girl" occupied two.
Studying law lured one.
Sleeping fascinated five.

"Every man to his taste," commented Carl Secor, one of the group.

* * * *

'Tis said that the moving picture is developing an appreciation of pantomime in America.

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Mrs. Cornelius Vanderbilt entertained sixty guests at her home, 667 Fifth avenue, on Thursday evening, Feb-

ruary 22d, with a private exhibition of the "Durbar in Kinemacolor." Only one set of these color films was brought to America, and is being shown at the New York Theatre. After each reel was shown at the theatre it was taken to the Vanderbilt home in a taxicab. The private exhibition took place in the ballroom.

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Negotiations are under way for presenting the works of Mark Twain in moving picture plays. The first ones which will be presented, it is understood, are "Tom Sawyer" and "Huckleberry Finn." The picturesque elements in works such as these have appealed to the makers of the films, and there have been several consultations between them recently and Harper & Brothers, Mark Twain's publishers.

* * * *

President Taft was again a target for a battery of moving picture camera men, when on his way to place a wreath on the tomb of Washington. The secret service men and guards were ordering the persistent cameraites back when the President requested that they should not be disturbed.

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The great possibilities of this modern, semi-scientific amusement and educational feature in the uplift of the masses has been long recognized and as an adjunct to religious teachings it has proved most serviceable. Think of the life-like reproductions of the man who fell among thieves, on his way from Jerusalem to Jericho, for example, as a stimulus to the young to attend the mid-week meetings or Sabbath evening popular pulpit talks! The visible drama in Biblical motion pictures would make the Gospel shows as vivid and as well-attended as those of the five and ten-cent variety in the down-town district devoted to the Dick Deadeye and stage hold-up border spasms.

That this is no fanciful notion is evidenced by what has been done by the pastor of the South Congregational Church, of New Britain, Conn., who in groping with the problem, "How to make the church more interesting?" hit upon the film exhibiting experiment as a drawing card and so proved the efficacy of the motion picture machine consecrated to religious ends that South Church is now the most popular edifice in New Britain Sunday nights.

The above is copied from the Pasadena, Calif., News.

* * * *

At the Land Show at Los Angeles, Calif., which takes place this month, there will be displayed thousands of feet of moving pictures showing in detail the best methods of modern farming in the West, the advanced work in irrigation, the reclamation projects and the systems and results of the vast forestry service.

More than 4,000 lantern slides and stereopticon views will be included in the exhibit.

* * * *

Miss Mary Pickford (Little Mary) is reported again with the Biograph Company.

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Report says that moving pictures and phonographs are to be used by the Taft campaign managers, and possibly by their opponents in the coming political battle.

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Father Tonello, a former Chicago priest, on his special mission to this country is bearing with him a gift from the Vatican to a Chicago producer in appreciation of a gift of moving picture films taken at the Jackson Park lagoon, depicting scenes in the life of Christopher Columbus, which were sent by the producer to Pope Pius X.

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It has been suggested by medical men that surgical operations be filmed in order to familiarize the people with modern surgical methods and thus eliminate a great deal of the terror experienced at mention of the subject.

* * * *

Sarah Bernhardt in her filmed condition played to over $3,000,000 in this country in two hours, thus proving herself to be the greatest box office attraction that the stage has ever known.

'Tis said that when she witnessed for the first time the photo-play in which she was the chief performer, upon the screen, she was almost hysterical with excitement, asking at the finish that the reels be run over again. It is also reported that she remarked, to Edmond Rostand, who accompanied her, "What next for me?"

* * * *

Says Lee Shubert, who returned from his eight weeks European trip, aboard the Lusitania last Saturday, "One of the most important results of my trip was the acquisition of the exclusive American rights to the kinoplasticon, beyond all question the most important invention and development yet attained in the motion picture field. The results are positively marvelous."

* * * *

The pupils of the East Technical School, Cleveland, Ohio, raised by entertainments $250 to buy a moving picture machine. This machine is practically a new member of the faculty and teaches classes in English, history, physiology and machine shop work.

So well do the Tech. pupils like the new professor that the school board is not burdened with any salary for it, as they support it by raising money through entertainments for film rental.

* * * *

The marriage of Mr. Leon J. Rubenstein to Miss Gertrude Coleman took place on Sunday eve, February 25th, at Lexington Hall, New York City.

KINEMACOLOR

Coincident with the arrival in this country of Mr. Charles Urban, inventor of the Kinemacolor, and the inauguration of a new era in the management of the affairs of the Kinemacolor Company of America, comes the announcement that the present board of directors of that prosperous corporation (of which Mr. Henry J. Brock is president) have made a most strategic move in selecting Edward E. Pidgeon as the general publicity promoter of the company.

The Kinemacolor Company has surprised all of the wiseacres in metropolitan circles during the past fortnight by the unheard-of innovation of leasing a Broadway playhouse—the New York Theatre—for a period of six weeks at a rental of $2,500 weekly, and showing there are gorgeous Kinemacolor pictures of the dazzling Indian Durbar to the fabulous profit of more than $5,000 for the first seven days of their tenancy, and by the announcement today that they have secured no less a famous duo of stellar personages than Madame Sarah Bernhardt and Sir Herbert Beerbohm Tree to pose in their most notable characterizations for a series of films shortly to be shown by this company in the principal cities of the United States and Canada.

The fact that the Kinemacolor Company has annexed the expert services of "Eddie" Pidgeon to promote their interests indicates plainly that they "have thrown their hat into the ring" of the moving picture field, wherein soon we may expect to hear of big things doing. Mr. Pidgeon is a newspaper man of sterling worth, knows the full value of news thoroughly, turns out high grade copy, has an imaginative mind and a facile pen, and with his advent in the arena a new era in publicity securing is assured. He was for years the dramatic editor of the New York Press, resigning from that position to promote the affairs of William Morris, Inc. It was he who was responsible for the name "William Morris" becoming a household word among the patrons of vaudeville. While with Mr. Morris he directed the tours of Harry Lauder, secured page upon page of newspaper space for that wonderful, educated chimpanzee, "Consul the Great"; developed Maud Odell, "the Sandow Girl"; a $250 vaudeville act into a headline attraction worth ten times the contract price as a box-office attraction, and achieved many other noteworthy feats of publicity for his employers. More recently he has been the editor of a weekly publication devoted to theatricals.

Mr. Pidgeon steps into his berth with the Kinemacolor Company bearing the best wishes of hosts of friends in both the newspaper field and the theatrical world throughout the country.

Farmington, Ill.—D. B. McFarland sold the Dreamland Theater to Mayor H. V. Johnson and is moving to Charlestown where he will open a new theater there.

Virginia, Minn.—R. A. McLean, of the Grand Theatre, will erect a new theatre building on Chestnut street.

AN INTERESTING AUSTRALIAN LETTER

Sydney, New South Wales, January 15, 1912.
Alfred H. Saunders, Editor of The Moving Picture News,
New York City.

Dear Sir:—By the last mail steamer in from the other side, the Marama, came a bunch of people all bent on adding some of the Australian coin to their store of the yellow metal, and at the same time to try and revolutionize the film business on this side of the world; but up to the time of writing, I am not in a position to say very much as regards what they have done, but from all that I can make out of what little hot air has been measured out to me, it looks as if there was more trust, or bust business, on the eve of formation, to squeeze out the small fry, and make more room for the large fish; but as it has been said that "All things come to those who wait," there may come something good, or there may be much that is bad in the game that is just in process of beginning, but be that as it may, of that I will try and keep your readers posted as regards every move that is made, and if I think that it is going to be a move to crowd the weaker members of the moving picture business out of the game, to make room for the larger companies and combines, then I am up against them all of the time, and shall not hesitate to express my opinions pretty freely on the subject that I have made a very careful study of all the years that the still drama has been exploited.

There has been told the story of the frog who became so puffed up with his own importance that he met with a disastrous ending, and such may be the new game that has only just began to germinate, and has not got so far as to even put forth a single root yet, so while there is something in the wind all on the surface of the same looks to me like as if it was more trust work; but no trust to any but those with unlimited capital at their command, and keep the cream for the swell ones, and the curds and whey for the little fish, and try to sicken them out of the game.

I rather fancy that they will meet with a good bit of opposition in the new scheme, but of that I have no right to say more than it is simply my own views of the matter, and they probably don't cut much of a figure when it comes to that, but all the same when there is anything doing, and I think that it is all for the strong with everything against the weak; then I am always going to lend a helping hand to the losing side and try and see if there cannot be something done to keep them in the swim, and let them live as well as the others.

Methinks if there is an hereafter—and I guess that there is but very little doubt in the minds of most people as regards that,—that when the great ledger gets opened up, and some of those big guns in the financial world hear their record read out by the recording angel, that there will be something doing on that day, and those who were the originators of trusts and combines will hear the juice being turned on, and see the grid well heated up, and everything made ready for the great auditing and balancing of the books, and when it is told that they are to get on the trust express and go down to the head grill, and be roasted, then there will be some of the small fry—who had theirs on this earth,—will have a good chance to get back on their grillers on earth, and make sure that the grilling is well and truly done, if it is not as I say, then it at least should be so, for sure Mike we will not have to stand by and see the ones who grilled us on earth have the pleasure of grilling us in the great hereafter for that would be playing it pretty low down were such to be the facts in the second edition of the game. Let us hope that the poor on this earth will get a good chance at their tormentors in the good time that the good book says is a-coming.

Mr. J. D. Williams, managing director of The Greater J. D. Williams Amusement Company, Limited, Mr. Leon Phillips, treasurer, and Mr. E. Lindsay Thompson, an alderman of this city, and the architect of the company, as well as Crystal Palace, Limited, Mr. W. H. Bell and wife, well known in the film business, and several others who cut no figure in the moving picture business, arrived by the R. M. S. S. "Marama," December 24th, and were tendered on Sunday, December 31st ult, a picnic by Mr. and Mrs. Bud Atkinson, at "Kalarney," one of the beauty spots of Sydney Harbor up Middle Harbor. About sixty sat down to a fine old collation, and made the roast turkey and all the other viands look pretty small. When all had supplied the inner man, and after all had partaken of the many good things provided by the host and his most charming wife, glasses were charged and several toasts were honored in various kinds of liquids that did not steal away the brains too much, and as the day was not too hot and neither too cool, iced drinks were much more in demand than others, but the prevailing drinks seemed to be on the side of temperance, as I was delighted to see, and there were many nice little things said, and as night was beginning to gather near, we all went on the motor boat that was employed for the occasion, and after a tour of inspection over the house boat of one of the directors of the company, and refreshments

AN INTERESTING GROUP TAKEN AT KALARNEY

Front row (left to right)—Mr. B. Atkinson, Mrs. Lane, Mrs. Clough (Boston), Mrs. Simpson (Spokane), Mrs. Atkinson Mrs. Bell, Mr. Clough, Mr. Bell.

had been handed round with a fine memento of the day's celebration, each lady being handed with her glass a very appropriate gift by the owner, Mr. Williamson, the company again boarded the boat and made their way to the city. As Mr. J. D. Williams had to be at the S. C. grounds for the starting of the six days' bicycle contest at 12:05 Monday, January 1, 1912, all were safely landed at their various wharfs, and were soon speeding their way homeward after bidding host and hostess a very cordial wish of thanks for the grand spread placed before their guests. After wishing them both many happy and prosperous New Years, and much wealth added to their already well filled store of the same, your scribe was soon hard at work to get matter ready for

MRS. LANE AND MASTER LANE

the American mail, and had to make up for the very enjoyable day spent on the banks of one of the loveliest portions of Sydney Harbor, that I doubt if one in a thousand in this

city has ever seen the spot, considering that the shores of this magnificent harbor have over eighteen hundred miles frontage, and cannot be seen in less than eight days solid travel, and the writer confesses that it was his first visit, and a surprise it was to him I can assure you.

Mr. Bud Atkinson is the managing director of Crystal Palace, Limited, at the present time, but Mr. J. D. Williams informs me that all the shareholders have signed for the transfer and merging into the greater J. D. Williams Amusement Co., Limited, and if such be the case then the paid-up capital of the Crystal Palace, Limited, being £50,000, it will no doubt be added to the capital of the Greater J. D. W. A. Co., Ltd., and thus it will be raised to £250,000 in place of £200,000, as it stands at present, with the shares at 5 shillings a share premium on the Sydney Stock Exchange. Mr. Williams at the same time informs me that he has many new ventures in hand, and that he has just signed contracts for a white city in Melbourne on the famous St. Kilda Beach, where many, many thousands go to premenade—and bathe during the summer months especially, but to promenade the year round. He also informs me that he has brought out Mr. Cooper, of Chicago, to build two large motordromes, and there are many, many things that I will enlighten your readers on very shortly, but I hope and pray that all these things will not be the cause of a slump in all kinds of amusements on this side of the world, but more in my next will keep the people wondering what is coming next from the antipodes.

W. H. H.

MILTON H. FAHRNEY

Director of the Nestor Western Company

One of the most successful motion picture directors is Milton H. Fahrney, who has been conected with the Nestor Film Company since its very inception, and has produced more than one hundred and fifty distinctive successes. Mr. Fahrney, though young in years, is old in experience, and is probably the nonpareil director of Western pictures. Besides doing director work, he writes his own scenarios and has the distinction of having written every scenario for all Nestor Westerns produced to date.

Miss Alexandra Phillips, who for two years was leading woman with the Nestor Film Company, collaborates with Mr. Fahrney in writing and editing Western scenarios.

Mr. Fahrney is a man who has done many things. When almost a lad he "soldiered" in western Canada, was with Broadwater, McColough & Co., cattle kings of the West, in Assiniboia, serving in the capacity of a cowpuncher. In China and Japan he served for the American government in connection with the topography department. In addition to having acted as manager in the following theatres: Garrick, Chicago; Pike, Cincinnati; the Salt Lake City Stock; Stock in Denver; he was on the road with Louis James and James O'Neil, and managed, besides, a company of his own through the West.

In a recent interview, speaking of the director's life at a moving picture studio, the concrete work, etc., Mr. Fahrney said: "We have to give ourselves heart and body and soul to our work, in order to make it a success. We have no time left for family or anything else. Just how hard we do work no one knows but ourselves and God—and still I am fascinated by the work. It was so the first day I entered a studio—I felt I never wanted to leave it again.

"Sometimes I want to say nasty things," he continued, "but I just don't do it. The actor is in most cases trying to do his best, and if you get out of patience and lose your temper, it only makes him self-conscious, and you don't get good results."

JOSEPH HOPP—CHICAGO

A Pre-eminent Figure in the Motion Picture Film Renting World

The sterling qualities, the personal worth, the aggressive spirit of "doing things" that wins the commendation and hearty approval of all admirers of the "Get-there" motto is well exemplified in the genial and affable Joseph Hopp, owner of the Standard Film Exchange at Chicago. Starting in the film rental business at a time when it was still in its crudity, his quick rise to a position of distinction and fame has deservedly placed him in the front ranks of "The Men Worth While." With keen perception, enterprising initiative and an almost unerring judgment, Mr. Hopp has proved the masterly mind and directing hand in achieving business success. He has done much towards bringing the film renting division of the motion picture business out of its early crude state, cleverly converting and systematizing the service to a superiority that gained for him a prominence so widespread that his creations have been extensively copied and adopted, and for some time past he has been recognized as a criterion on, and an originator of, all that is good in the film renting business. Of an ingenuous mind, genial nature, cheerful disposition and candid, sincere heart, one becomes immediately impressed by a feeling of comradehip when in his presence, and theee popular traits, with a democratic simplicity, have brought him a never-ready welcome from friends and acquaintances, who extend to him the hand of good fellowship with cordial good wishes.

NICHOLAS NICKLEBY

The work of the Thanhouser Company in reproducing and elucidating by means of the moving picture films many of the great works of literature and drama is worthy of more than a passing notice. Already their "David Copperfield" has found a place in many educational institutions throughout the country, and they have unwittingly, it may be, given inspiration to many to replenish and refresh their store of literary and dramatic knowledge.

A few days ago an interesting case was cited to me which will serve well to illustrate the point. A young man told of how his father and mother, being religiously inclined, were in the habit of severely denouncing the theatre. "However," said he, "since the moving picture has come in vogue they have taken a strong liking to this form of amusement, and now my mother calls regularly at the store every afternoon, about an hour before dinner, and she and my father go to the picture show.

"Lately," he continued, "the exhibitors have been advertising ahead the dates and titles of the pictures that are coming, and one day when I came home I found my mother quietly rummaging in the bookcase. I asked her what she was looking for and she said that she was looking up her Shakespeare. Said she, 'I am going to see "The Tempest" at the moving picture show, and I feel that I must brush up on it before I go.'"

It will be remembered that Thanhouser was the originator of this film, and now he is offering to the public another wonderful production, "Nicholas Nickleby," one of the Dickens masterpieces.

The dramatizing and the working out in pictures of this touching story by the Thanhouser Company is simply splendid. The marvel is, where did they find the appropriate settings outside of England?

To tell the story of "Nicholas Nickleby" here would be superfluous, for is not every single literary effort of Dickens a household picture? 'Tis surely sufficient to say that the characters are as Dickens' people always will be, unique, and original, and extreme in type, and that the sentiment, and atmosphere and individual personality has been studied, cherished and maintained by Edwin Thanhouser and his splendid company of actors and actresses in such a manner as to leave but little room for criticism.

This production will no doubt be perpetuated, and form for an indefinite number of years a supplement to the text-books of English literature.

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THE CALL OF A WOMAN

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(In Three Reels)

Somehow, Owen Brown didn't seem really to belong to the gang in Mag's place—a hangout for thieves and drunkards. He could drink longer than most, fight longer than all, and was a leader in all the devilment that was hatched in the basement den over which Mag (who never seemed to have any other name) presided, but even his best friends voted him queer.

He had funny ideas about cheating, for instance, and the man who used cogged dice or who had a penchant for pushing off aces up his sleeve, was helped out of Mag's, if Owen caught him, with a pleasant indifference as to whether he landed on the sidewalk, on his heels or on his head, and his unheard-of action in making one of the gang—"Lefty" Hoyle—give up the money he had stolen from "Peg" Hollran was the talk for weeks. Who could ask a finer chance than stealing money from a one-legged man who couldn't run after it?

Probably, in the course of time, Owen would have lost his queer ideals, would have drowned them in the vile fluid that Mag served as whiskey, for the fever of the drunkard was in his blood, and cried hungrily for the potent potion; but Annie Bell came into his life, and all things were changed. Owen had gone to the park with "Red" Burke and "Hinges" Doyle. There were no "pickings" to be found in the park, but the spring air was soft and pleasant, and it wasn't bad fun making remarks about the women who passed. Hanging around Mag's did not conduce to a high opinion of women.

Already the game had grown tiresome to Owen, when Annie came quickly down the walk. The books under her arm proclaimed her a school teacher, and Hinges had regarded teachers as his mutual enemies ever since the days his good old mother had sought to help out the truancy officer with a stout stick. Hinges rose, with a profound bow, and a speech that Owen didn't like. He looked to see her hurry on, but she stopped, and her finely cut lips curled in scorn as she surveyed her three tormentors. "And you call yourselves men?" she asked. Red and Hinges laughed. It was not often their victims answered, and they pressed on after the girl, in the hope of provoking her to further retort, but the speech cut Owen's dormant pride, and he followed the others, catching up with them just as Hinges caught the girl about the waist.

This was too much, and, with a shout, Owen was upon them, thrusting the men back, and stopping to pick up the girl's fallen books. "I'll go on a way with you" he offered, awkwardly. "Those guys don't know when they've had enough—unless it's from me." Mechanically she set her pace to his, still burning with indignation, and yet too close to tears to speak her thanks. It was not until they had reached the door that she found her voice.

"You will come and let me thank you?" she asked. "Tomorrow afternoon? It was very good of you. Will you come?" Owen bent and kissed the tiny hand she held out to him, in rude imitation of the men he had seen in the theatre. "Will I come?" he repeated. "Lady, a cop couldn't keep me away."

With a smile she was gone; but a new world had opened to Owen. It was the first time a decent woman had ever spoken to him as an equal, and his head was in a whirl as he turned away. He resolved that he would not only go, but that he would go sober. That afternoon was the first of many. Annie declared that he must not come in such a shabby suit, and pressed into his hand the money that was to buy new clothes. More than once one of the girls at Mag's had "staked" Owen, but this was different. He had taken it only as a loan, after she had put it that way, and for the first time that he could remember he wanted to earn money for some other purpose than to buy whiskey with. Not even when he met the gang did he break faith, but pushed on and sought the clothing shop, and felt well repaid for his denial by Annie's delight in the change. He could not even read the big type in the extras, and she insisted that he become her pupil.

It was not easy to learn to handle the pen, but with her soft fingers guiding his clumsy digits, "pot hooks," he succeeds, much to Annie's delight. Owen settles down to work, and he had conquered his craving for liquor. For a year he fought a splendid fight, for fame and victory was near.

He is overcome with the heat and staggered and fell, and, fortunately, Annie was the first to assist him in being removed by the ambulance to the hospital. Annie watched beside his bedside all night; he is left alone one day and sipped a glass of wine which brought back the old flame and longing for Mag's. He escapes and goes back to the past, and meeting Annie there, casts her aside, and she leaves the den heartbroken without him. Six months later, he sees an advertisement on a park bench for the best novel, prize to be $10,000. He decides to try. He writes his life's story of the past six months, was awarded the prize, and at a dinner which crowned his fame, as he is making a speech, his mind gives way, and he leaves the banquet as a crazy man.

He is again taken sick and brought to the hospital. Annie watches over him, softly calling his name. He regains consciousness. Annie clasps him in her arms and says, "Owen, it was my call—the call of a woman."

Lebanon, Ind.—The Olympic Theatre management has announced that it will rebuild its theatre, which was destroyed by fire.

Gary, Ind.—Ingwald Moe, of the United States Steel Corporation, has purchased land from the Gary Land Co. for the purpose of erecting a $100,000 moving picture house.

A BAD INVESTMENT?

American Film Mfg. Co. Release, Thursday, March 14th

When Jack Collins discovered that he loved Maud Brooks in his usual impetuous fashion he asked her to be his wife and she agreed. But when he told his father, the old gentleman refused to give him any assistance whatever in a financial way. When he informs Maud of his father's decision he is very much piqued when she agrees with the old gentleman.

Jack returns to his father and announces his intention of making his own way and to this proposition the old gentleman heartily agrees, and shows his appreciation by giving his son a check for $3,000 as a start. Before his son leaves home, however, he advises him strongly against investing in mining stock, for as a speculator himself he has learned several bitter lessons. Jack bids his sweetheart and father good-bye and heads for the glorious West. Here he impresses the miners and cowboys around

the saloon by his prodigality, lighting his cigars with $5 bills, etc., and it soon reaches the ears of a mining sharp. He continues to meet the Easterner and takes him to an old abandoned sluice mine and manages to sell it to him for two-thirds of his capital. Jack immediately hires miners and then sits down and waits for the gold to come. The miners in the plot with the sharper work until they have earned his remaining $1,000 and then the foreman informs him that the mine is worthless. Jack immediately wires his father for help, telling him of the investment. His father's reply is characteristic of the man:

Serves you right for dabbling in mines. Nothing doing.
Father.

But the father's own telegram gave Jack the idea that worked his father's undoing. He hunts up the mining sharp and hires him to go in and sell his father stock in the mine in which he invested. With a faked list of prominent investors to show the old speculator the sharp succeeds beyond his wildest expectations, unloading on the old gentleman $10,000 worth of stock in Jack's $2,500 venture. Returning to Jack he gives him a certified check. and Jack pays him well for his services. A few days later Jack returns home and greets his father. He informs him he has purchased the same plant that Jack himself fell for and the old man is forced to admit his son's cleverness. Which he does to Jack's happy sweetheart by introducing his son as his private secretary.

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MR. ALMOST BUTT

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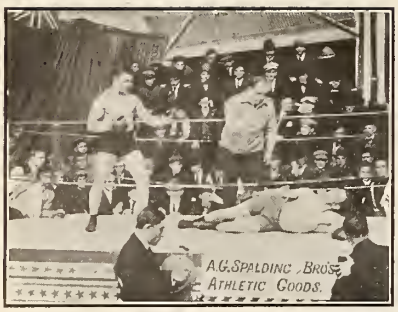

SCENES FROM "IRELAND AND ISRAEL" (CHAMPION)

IRELAND AND ISRAEL

Champion

In "Ireland and Israel" the Champion Film Company has produced a story of originality that is quite a relief from the stereotyped plots that have been made to do duty since the inception of moving pictures.

It is refreshing in that comedy situations are interspersed throughout to relieve the tension. It is a film tale, typical of America, with the locale in New York, and illustrates how a bond of sympathy can be created by two foreign-bred residents who meet on a common level and discover in each other estimable traits of character, forgetting racial prejudice.

Abie, a young Israelite, descends the gang plank, a stranger in a strange land, and obtains his first view of the land of the free. His garb and general appearance indicates that he is what is known in slang parlance as a "mark." He is immediately surrounded by a tough gang and is an object of ridicule. He is in terror and shrinks away but his tormenters follow him. Pat Riley, a pugilist, appears on the scene, takes in the situation, and wades into the crowd, which disperses instanter.

Abie is grateful and cannot find words to thank his newly found friend. Pat is interested and Abie is invited to the home of the big-hearted Irishman. They become fast friends, this strangely assorted pair. Abie becomes interested in boxing, visits a gymnasium and becomes proficient in the art of attack and defense with nature's weapons. He re-visits the wharf and has the proud satisfaction of whipping the bully.

Pat is champion in his class and is matched to fight an aspirant for the honor. Abie is intensely interested and is on hand the night of the boxing entertainment. One of the boxers carded to appear in the preliminary flunks at the last moment and Abie takes his place. He is no match for the trained athlete and, thinking discretion the better part of valor, jumps over the ropes and acknowledges defeat. In the windup Pat is dethroned as the champion and a new idol is proclaimed. His erstwhile sporting confreres—friends in prosperity—desert him and he has only one friend—the faithful Abie, who comforts him with consoling words and tenderly assists him from the arena.

Their paths diverge. Pat, the dethroned pugilist, has squandered his ring earnings, is disheartened and cannot find work. He is reduced to abject poverty and his family suffers. To make matters worse he contracts disease and becomes a burden on his wife.

Abie, possessed of habits of thrift and keen business acumen, prospers and he becomes the head of a large real estate firm. Things go from bad to worse with Pat. As he lies in bed an officer comes with dispossess papers and he is ordered to vacate. The wife takes the papers to the agent of whom they rent and there finds Abie. Her story is soon told. The Israelite goes with her to her home and, unknown to Pat, takes in the situation. He leaves to return laden with provisions. Pat is sleeping and Abie hides. The unfortunate man is awakened and sees the well-supplied larder, takes the money from his wife, wondering what ministering angel has visited them. Abie comes to him with outstretched hand and the troubles of Pat are over.

The poor emigrant becomes the benefactor, and the bread cast upon the waters is returned the proverbial ten fold—a satisfactory finale of a beautifully story, told in a convincing way.

The scenes in the gymnasium and the prize ring are elaborately staged and Tom Sharkey, once an aspirant for heavyweight championship honors ,referees the bouts, and is master of ceremonies. It is Mr. Sharkey's initial pose before a moving picture camera and the story will be of much interest to those who are interested in sporting matters.

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FROM OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Feb. 20.—As my "better half" is filled with the enthusiasm that naturally is part of a Press Club banquet, it has developed upon me to provide the weekly review. The local newspaper men have organized the first Press Club in the State of Arkansas and my "hubby" has been honored by being elected president. I fear me much that I will not see him for many hours, and I'd hate to have a moving picture of him when he comes home. Also, I wonder what he will say when he sees this in print.

They are the guests this evening of the Park Hotel, one of the biggest and most palatial in the city, and when he left me a few moments ago, requesting that I write this week's letter I asked him when I could look for him and he said:

"From present indications, dear, the milkman and I will make you a call about one and the same time."

Our milkman, by the way, reaches the house when the first ray of dawn kisses the topmost branches of the old Ozarks.

But all this isn't moving picture news, is it? There was one thing of interest to the industry that took place during the week and that was the installing of a radium screen in the Photo Play Theatre, the first of its kind in the city. I had the pleasure of witnessing the first picture that was shown on the new curtain and the effect was excellent. The picture was the brightest of any that I have ever seen, and the management tells me that he is running with just about one-third the electric current that he formerly used. And who do you suppose dedicated the new screen? None other than the Thanhouser production of "Romeo and Juliet." There are certain features of those two reels that appealed to me, for I have played in the production, and there were other details that I did not like. Let's take the latter first. Romeo, you were not juvenile enough in your appearance. The lines showed, my gallant Romeo. And Paris, where oh where did you get the idea of that mustache. You are the first Paris I ever knew to wear one. I may be mistaken in this contention, but I think not. Fain would I have thee, Paris, go to that great city of thy name and study the classics, for even the French version, I think, will not feature that hairsuit (?) appendage. Look it up and let me know if I am right. That little sprite of talent, the Thanhouser kid, was much too melodramatic in the scene in which she appeared, and Friar Lawrence resembled a low comedian rather than the character Shakespeare would have him be. Juliet was dainty, pretty and talented. I liked her immensely; and God bless the dear old nurse! She is an artist. How quickly could one discover the indelible traits and training of "the old school," and it was a pleasure to watch her work. The scenic equipment left nothing to be desired.

There is one other motion picture lady to whom I desire to pass a compliment, and she is Miss Florence Lawrence, now with Lubin. I watched her work in "An American Girl" at the Lyceum Theatre the past week, and it was one of the most delightful parts I have seen her portray in many reels in which she has been featured here lately. Her work was a treat and I thank her kindly for coming back into her own.

That wonderful Vitagraph dog, Jean, was one of the chief attractions at the new Central Theatre during the week and when he "intervened" he furnished the merriest kind of a comedy, with just that touch of human interest that made one watch the picture from start to finish.

The Moose Lodge intend to have a gala time next Monday and Tuesday, when the moving pictures of the last convention of this order will be shown at the Photo Play Theatre. This house is located directly beneath the lodge rooms, and there are many Moose connected with the Photo Play. I understand from what the "Man in the Baths" tells me that part of the proceeds of the two days' receipts will go to their clubroom fund, hence the "boost" that these pictures are receiving.

It may be of interest to the hundreds and hundreds of pretty cashiers of moving picture shows throughout the United States to learn of the good fortune that has come to one of the city's prettiest little ladies, who formerly held the position of cashier at the Lyceum Theatre. She has been married about eight months. Previous to her matrimonial venture she was Miss Susie Kirk, daughter of William A. Kirk, a tailor. She was considered the prettiest

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"THE BROKEN TIES."

Release Thursday, March 7. West. Dr. Length 1,000 feet.

A story old in theme but handled from a new and novel angle. Distinctly Western in atmosphere, and touching deeply the chord of pity, this picture will prove a welcome addition to any program.

"AFTER SCHOOL."

Release Monday, March 11. West. Dr. Length 1,000 feet.

A winner. The tale of a glib traveling salesman and a confiding Western miss. A strong, thoroughly entertaining well-acted bit of drama you are certain to enjoy.

"A BAD INVESTMENT."

Release Thursday, March 14. West. Farce-Dr. 1,000 feet.

How a wayward son cut several eye teeth in a mining stock deal and helped his wise but not infallible Dad to do likewise. An enjoyable, thoroughly pleasing picture with a laugh in every foot.

"FULL VALUE."

Release Monday, March 18. West. Dr. Length 1,000 feet.

A pretty stenographer, beset by fellow clerk and employer chooses, by means of an odd real estate deal, between them. Interesting, with an odd twist to the plot, this film will amuse and delight. Don't miss it.

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Always a Feature

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"The Worth-While Film"

MONDAY, MARCH 4th, 1912

The MILLS of the GODS

A Powerful Moral Foto-Drama

1000 Feet of Uplifting Film. GET IT!

WEDNESDAY, MARCH 6th

THE DOUBLE TRAIL

An Admirable Western Drama in 985 Feet

A PIPPIN every foot of it. GET IT!

SATURDAY, MARCH 9th

A Split Reel of Popularity. GET IT!

THE VILLAGE RIVALS

A Refreshing, Rural Comedy in 628 Feet

ARIZONA, "The New State"

Just 310 Feet of Scenic Grandeur

COMING NESTORS

March 11th—THE REVELATION (Drama)

March 13th—THE FIGHTING CHANCE (W. Drama)

March 16th—THE UNKNOWN MODEL (Comedy)

For mammoth PHOTO of entire NESTOR FILM COMPANY, send 50c in stamps to

DAVID HORSLEY, Bayonne, N.J.

and most stylishly dressed young lady in this resort of ever changing fashions. Her husband was a sign painter. He had been estranged from his father for the past ten years. Well, father's earthly career ended rather suddenly in Chicago this week, and her husband received a wire from his stepmother to hasten to that city, where there was a cool million dollars awaiting him. Think of it, girls,—a cool million! He could not believe it was true, for the reason that there was so much animosity between him and his father that he did not think the old gentleman would even leave him his regards. But it's true, just the same, and the little lady is now on her way to Chicago, accompanied by her husband, to share in his good fortune. Whether or not there is a suggestion in this that pretty cashiers of moving picture shows "set their cap" for painters I would not say.

"The Female Policemen" furnished all manner of fun for the patrons of the new Central Theatre the past week, and Lubin turned out a most excellent comedy. I do not know how it pleased my suffragette sisters, but I cannot imagine that they were overjoyed at seeing it. Personally, believe me, I enjoyed it, possibly because I have no sympathy with th suffragette cause.

There was one thing I noted in the moving pictures the past week and that was the handsome gowns worn by the ladies in those scenes that called for ballroom regalia. Some of the dresses were magnificent and elicited no end of favorable comment. It is a pleasure to realize that the producers are not "stingy" in this respect, for it is such an easy matter to spoil a good picture by not having the characters dress the part in keeping with the subject. Also, I observed that several men and women in the pictures, when it became necessary to write letters, would dash a pen in a frenzied manner across the paper, some drawing a straight line and another giving a very poor imitation of penmanship, yet, presto! the nicest kind of a letter would be the result. Ladies and gentlemen, when you are called upon to write letters, please write 'em, won't you? THE LADY IN THE BATHS.

ANOTHER THANHOUSER AIRSHIP STORY

Thanhouser Company must like airships! They're announcing another skycraft story; this one by their Florida stock company. A merchant dies, leaving a lot of money, and decrees in his will that his daughter must wed by a certain date his young business partner. In this the father had his daughter's best interests strictly at heart, and she had no objection since the young partner was altogether a model young man.

But there was objection, nevertheless, from a scheming aunt. She knows that if the girl can be prevented from marrying the young man before the date set in the will the fortune reverts to herself, under the terms specified in the document. And to make the marriage impossible, she keeps the girl practically prisoner on a lonely island. However, the young man learns everything and gets to the island just in time to rescue his lady love. How? Well, that's where the airship came in. He literally flew to fortune! Hence the picture has been called "Flying to Fortune" and is found on the Thanhouser release schedule for Tuesday, March 12th.

CHICAGO LETTER

During a visit to the Oak Theatre at 2004 North Western avenue, corner of Armitage, I was shown, through the courtesy of the secretary-treasurer of Local No. 2, Mr. Hal Johnston, who is in charge of the operators here, a new device which Mr. Johnston states fills a long-left want to the operators. It consists of an instrument whereby the operator can set his star and shutter gears perfectly, thereby doing away with the bad focus, streaky and hazy pictures, which is the cause of improper adjustment of the intermittent and shutter gear. Many operators, to remedy this trouble, have to send their machine to repair shops to have their intermittent gear adjusted, and usually pay four or five dollars for this work. The device that Mr. Johnston uses is fast becoming popular all over Chicago, as it is sold for a very small sum of $1.00.

The well-known and popular Mr. Fred McMillan has returned to this city after a phenomenal business trip throughout Wisconsin. He states that business is booming in that state as the weather is improving and is bringing the people out of doors. Mr. McMillan is very enthusiastic and well pleased with the business of the Theatre Supply Company at the present time. Business is increasing with such great strides that by the first of May new and larger offices will be leased.

The commercial service furnished at this exchange can be well spoken of as it is Mr. McMillan's endeavor to give entire satisfaction to all exhibitors who patronize him, as he has secured a number of the best feature films and has placed orders with all the leading manufacturers for their features that will be released in the future.

I visited the Ellis Theatre, on Sixty-third street and Ellis avenue, one night last week and there saw, for the first time, one of "Reid's Diffusers" in operation. The effect produced is restful and pleasant and is equal to that produced by the double dissolver. The operator informed me that the diffuser was so simple and easy to handle that it was a pleasure to use one and in the future he would never be without one. The Ellis Theatre is owned by the Louise Amusement Company. It has a seating capacity of 509. Four acts of good vaudeville and two reels of Independent pictures are on the evening's program under the able management of Mr. Hobson, and the Ellis does a capacity business, rain or shine.

Moving pictures illustrating the scenic beauties along the route of the Northern Pacific Railroad were shown before an audience of about 1,800 scholars and teachers of the St. James High School, Wednesday evening, February 14th.

Mr. Watterson R. Rothacker has returned from Denver, Col., where he gave a lecture on moving picture advertising before a number of Denver advertising men.

Much comment has been made over a proposed amendment to Sec. 119 of the Chicago code for 1911, which if passed will prohibit children under sixteen years of age attending public performances, picture theatres and other places of amusement, unless accompanied by a parent or guardian. This amendment was to have gone before the City Council, Monday, February 19th, but has been withheld, and it is now thought will not be passed as the Censorship Board here is a very capable body of men who eliminate all the objectionable features in a picture and after it passes them any child can see the same and profit by it.

There has also been much discussion about a fee for permits issued at 50 cents apiece. So many of the exhibitors and exchange men are careless with permits and lose them easily, thereby making more work for the censorship board, that this fee is collected with the idea that in the future the above-named will be more careful with the same.

The following are the ordinances as amended governing the leasing, transferring, putting into circulation and exhibition of moving pictures passed by the City Council on January 29, 1912, and in force on and after February 20, 1912.

1625. Permit required to exhibit moving pictures. It shall be unlawful for any person, firm or corporation to show or exhibit in a public place or in a place where the public is admitted anywhere in the city of Chicago any picture or series of pictures of the classes or kinds commonly shown in mutoscopes, kinetoscopes, cinematographs, and such pictures or series of pictures as are commonly shown or exhibited in so-called penny arcades, and in all other automatic or moving picture devices, whether an admission fee is charged or not, without first having secured a permit therefor from the general superintendent of police of the city of Chicago.

1626. Application for permit. Before any such permit is granted, an application in writing shall be made therefor, and the plates, films, rolls or other like apparatus by or from which such picture or series of pictures are shown or produced, or the picture or series of pictures itself as shown or exhibited, shall be shown to the general superintendent of police, who shall inspect, or cause to be inspected, such plates, films, rolls or apparatus or such picture or series of pictures, and within three days after such inspection he shall either grant or deny the permit. In case a permit is granted it shall be in writing and in such form as the general superintendent of police may prescribe.

An Ordinance

Amending Sections 1627, 1628 and 1629 of the Chicago Code of 1911

Be it ordained by the City Council of the City of Chicago:

Section 1. That Sections 1627, 1628 and 1629 of The Chicago Code of 1911 be and the same are hereby amended so as to read as follows:

"1627.—**Immoral Pictures—Permits Not to Be Granted—Appeal to Mayor.** If a picture or a series of pictures for the showing or exhibition of which an application for a permit is made is immoral or obscene, it shall be the duty of the General Superintendent of Police to refuse such permit, otherwise it shall be his duty to grant such permit.

In case the General Superintendent of Police shall refuse to grant a permit as hereinbefore provided the applicant for same may appeal to the Mayor; such appeal shall be presented in the same manner as the original application to the General Superintendent of Police. The action of the Mayor on any application for a permit shall be final."

"1628.—**No Transfer of Objectionable Films—Confiscation—Penalty.** In case a permit shall be refused for any such moving picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced, it shall be unlawful for any person, firm or corporation to lease or transfer the same to any exhibitor of moving pictures or otherwise put same into circulation for purposes of exhibition within the city.

In every case where such objectionable moving picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced shall be put into circulation contrary to the provisions of this section the same shall be confiscated, and in addition thereto the person, firm or corporation so leasing, transferring or putting the same into circulation shall be fined not less than fifty dollars nor more than two hundred dollars for each offense."

"1629.—**Fee for Permit.** The permit herein provided for shall be obtained for each and every picture or series of pictures exhibited, and shall be required in addition to any license or other imposition now required by law or ordinance.

"The fee for each of such permits shall be fifty cents and shall be paid to the City Collector before same shall be issued."

Section 2. This ordinance shall take effect and be in force from and after its passage and due publication.

J. W. O'CONNOR
In charge of Moving Picture Bureau.

Approved:
JOHN McWEENY,
General Superintendent of Police.

Modesto, Cal.—Max Hoffman is contemplating the establishment of a new nickelodeon theater here.

Jonesboro, Ark.—A contract has just been let to Henry Leismaster for the erection of a $10,000 building, at 322 Main Street, to be used for a moving picture theatre and vaudeville theatre combined. A. J. Kerfoot will be manager.

A word from the Orpheum Theatre, Elm Grove, W. Va.: "The Majestic pictures are just whot the people want. The comedies ore delightful—all are clean and wholesome, something thot makes you feel perfectly sotisfied and better after seeing them."

THE MAJESTIC

Is famous for it's high class comedies—they are the most difficult to produce, but it is our specialty because they are just what the people want.

TWO RELEASES EACH WEEK
SUNDAY AND TUESDAY

SUNDAY, MARCH 10th, "THE CLOSED BIBLE." An intensely interesting drama, in which circumstantial evidence plays an important part—the old-fashioned family Bible plays a still more important part—strong story, perfectly acted, beautiful photography.

TUESDAY, MARCH 12th, "THE UNWILLING BIGAMIST." Another high class comedy, full of sensation, a wonderful double exposure effect showing the unwilling "bigamist" shaking hands with himself when free from his difficulty.

Plead with your exchange for the above pictures as well as for "STRIP POKER," released FEBRUARY 27th, and "BEST MAN WINS," released MARCH 5th—two high class comedies.

SUNDAY, MARCH 17th, "THE BETTER INFLUENCE"—comedy drama.

TUESDAY, MARCH 19th, "LEAP YEAR"—high class comedy.

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The Majestic Motion Picture Co.
145 WEST 45th STREET
NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

BRIDGE

That "Sinful Society" game forms the theme for a film drama with a telling moral and many original and startling situations, massive settings, a large cast of able players, and many striking effects in lighting, photography and coloring, make this offering a noteworthy one.

"BRIDGE"

IS RELEASED TUESDAY, MARCH 12th
Posters and Photos Now Ready

Scene from "Bridge"

THURSDAY, MARCH 14th
A Split-Reel Special

THE KODAK CONTEST

A comedy which involves a mad race for prizes in a picture contest. SHORT AND SNAPPY.

Shriner's Parade at Rochester, N. Y.

A glittering, imposing spectacle beautifully photographed. Your local Shriners were there. BOOK THIS FILM.

COMING SUNDAY, MARCH 17th
Two Paris Comedies on One Reel

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WILLIE'S FIRST CIGAR

GET ON OUR BIG LIST

ECLAIR FILM CO.
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Bulletin Number 2

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To be convinced of this fact, start now and use our service comprising the choicest of the output of the Sales Company. Write, wire, or call, and then you will join the procession of exhibitors who are making good every day with our service.

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MANUFACTURERS' SYNOPSES of FILMS

THE CLOSED BIBLE

Majestic Release, March 10th

Driven to desperate expedients by the necessity of providing adequate food and shelter for his wife and babe, John Manners is tempted to avail himself of the opportunity an open window affords.

Inside the room another man, equally desperate, but from far different causes, has just grimly taken down his old family Bible, and unsmilingly reads the old record of his birth, the date of his marriage, the birth of his now five-year-old son, the death of his wife, a year before, and then, with a hard smile, calmly writes his intention to join his wife in the great beyond.

Manners barely makes his stealthy entrance into the room when he is startled by a pistol shot and unconsciously he rushes forward and catches the falling body of the owner of the house, Randolph Werner, in his arms.

A policeman has followed Manners through the window, and he is placed under arrest and later convicted of manslaughter by the district attorney, and sentenced to twenty years imprisonment.

His wife, overcome by the shock, drops dead in the court room when hearing the sentence, and Manners is led away, swearing vengeance upon the officials of the law, and especially the district attorney, who have sentenced him upon circumstantial evidence.

The year-old babe of the dead woman claims the interest and sympathy of the court, and the district attorney takes the child to his home. His wife's heart goes out to the innocent sufferer, and they adopt the baby, determining never to tell her of her sad parentage, but rear her as their own daughter.

Nearly twenty years pass; slowly for the innocent man behind gray walls, but swiftly for the little girl, who is the pet and pride of the now aged district attorney, and equally swiftly for the boy left fatherless at five.

Fate throws this boy, Randolph Werner, Jr., across the path of the girl, and during her adopted father's absence from home a love affair soon matures, and the happy girl presents young Randolph to her father as a suitor for her hand.

The district attorney of twenty years back, now Judge Karthy, at once remembers the boy's father, and refuses his consent to the marriage. He refuses to explain to the girl, but tells the boy that he may not marry Mabel because, twenty years before, he convicted her father of murdering the boy's father.

Young Werner realizes the horror of the situation, and also the wisdom of keeping Mabel in ignorance that she is an adopted daughter, and resolves to give her up, but love is too strong, and a week later the judge reads with sinking heart a note from Mabel that, as he had given her no good reason for not marrying Werner, she had eloped.

That very day the prison doors opened and released her father—his sentence over, and with a twenty-year thirst for vengeance, John Manners has run down the district attorney that convicted him.

At the moment Judge Karthy is facing death at the hand of the father, the daughter is inscribing her name on the old dusty Bible of the Werner family, which has not been opened for twenty years. As her husband turns the pages idly, past births, marriages and deaths, he comes across the entry made by his father at the moment of death.

That old entry means freedom to his bride's father, means that she may learn without shame of her father's sad story, and taking the "Book of Books" with them, they fly to the judge's home, and arrive in the nick of time to save two lives and themselves a lifetime of regrets.

THE UNWILLING BIGAMIST

Majestic Release, March 12th

Nature, like history, sometimes repeats itself. It did so in the instance of Walter Smith and William Jones, by making one the exact duplicate of the other. Neither knew one whit of the other's existence until a speeding automobile injures one of them so severely that he is landed in an emergency hospital.

Smith is the victim of the machine, by being knocked down on Market Street one morning, while walking leisurely to his office. The hospital officials fail to find anything on the man's person to establish his identity, and the morning newspapers run his picture the following day, at the head of an account of the accident, as the unidentified victim.

William Jones had left his home the morning of the accident, to take a train for Philadelphia, and his wife, seeing the picture of the unknown in a newspaper the morning following, immediately identifies it as that of her husband. She hastens to the emergency hospital, where she unhesitatingly declares the injured man to be her husband. Smith's injuries are slight. A bad wrench in the muscles of one leg and a painful bruise on the forehead are all that can be credited to the auto.

Smith emphatically disclaims any acquaintance whatever with the highly agitated woman. She attributes his failure to recognize her to a lapse of memory due to the bump on his head. In this she is supported by the house surgeon, who declares the patient's brain is mildly affected.

Confident the man is indeed her husband, Mrs. Jones carts him off to her home, in spite of Smith's vigorous protests. Here her fond solicitude and devoted attentions excite his disgust, and cause more suffering from mental torture than physical pain. He attempts to escape several times, but is always balked at every turn by McMillan, the burly nurse Mrs. Jones has employed to guard her beloved one from self harm.

In one of his efforts to communicate with his wife, a letter he bribes the house maid to deliver is intercepted by Mrs. Jones. On reading this letter she is convinced of the horrifying fact that her hitherto exemplary spouse is a bigamist. She immediately communicates by phone with Mrs. Smith, whom she firmly believes is wife number two.

Mrs. Smith, now a nervous wreck, is grateful to receive any kind of news, good or bad, of the missing one and hastens at once to Mrs. Jones' residence. There the highly outraged wives confront the innocent Smith, and score him unmercifully for his—to them—brazen duplicity.

COMING

MORNING TELEGRAPH
FEBRUARY 25, 1912.

"GOD DISPOSES."
Solax—Feb. 23.

Whether it be classed as melodrama or just strong drama—it hits, and hits hard. It is dramatic in plot, action and manner of presentation. It is well staged and shows fine photography. A young man marries an actress and loses his parental home and fortune thereby. Poverty is his lot and, after the birth of his child and her growth past the toddling period, in his desperation he turns burglar. The child, in play, removes the cartridges from her father's revolver, and so, when he later attempts to rob his own father and to shoot the latter, whom he does not recognize, the gun does not fire, and he is saved from a murderer's fate. It ends in a logical and pleasing manner.

RELEASED WEDNESDAY, MARCH 13th

The Boarding House Heiress

This picture is really a fifteen-minute rapid-fire vaudeville act. It is full of sharp, bright comedy situations and has a plot that affords many opportunities to Billy Quirk, Fannie Simpson and Lee Beggs. The story concerns the matrimonial aspirations of a superannuated miss with a fictitious fortune.

RELEASED FRIDAY, MARCH 15th

Falling Leaves

The pathos of this production worms its way to the heart and gently touches the heart strings like the little girl in this story, who gently strings up the falling autumn leaves, with the innocent belief that it will prevent her sister from dying of the "white plague." All the gentler emotions of gentle and emotional people going through a crisis are visualized on the screen with convincing realism.

Solax Company

CONGRESS AVENUE FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Solax

The real Jones comes on the scene at the critical moment. Explanations follow. Mrs. Jones is tearfully penitent over her hapless blunder, and the Smiths are happily reunited at a moment when they are on the verge of a lifelong estrangement.

A BAD INVESTMENT

American Release, March 11th

When Jack Collins discovered that he loved Maud Brooks, in his usual impetuous fashion, he asked her to be his wife, and she agreed. But when he told his father, the old gentleman refused to give him any assistance whatever in a financial way. When he informs Maud of his father's decision, he is very much piqued when she agrees with the old gentleman.

Jack returns to his father and announces his intention of making his own way, and to this proposition the old gentleman heartily agrees, and shows his appreciation by giving his son a check for $3,000, as a start. Before his son leaves home, however, he advises him strongly against investing in mining stock, for, as a speculator himself, he has learned several bitter lessons. Jack bids his sweetheart and father good-bye, and heads for the glorious West. Here he impresses the miners and cowboys around the saloon by his prodigality, lighting his cigars with $5 bills, etc., and it soon reaches the ears of a mining sharp. He continues to meet the Easterner, and takes him to an old abandoned sluice mine, and manages to sell it to him for two-thirds of his capital. Jack immediately hires miners, and then sits down and waits for the gold to come. The miners, in the plot with the sharper, work until they have earned his remaining $1,000, and then the foreman informs him that the mine is worthless. Jack impulsively wires his father for help telling him of the investment. His father's reply is characteristic of the man:

"Serves you right for dabbling in mines. Nothing doing. Father."

But the father's own telegram gave Jack the idea that worked his father's undoing. He hunts up the mining sharp, and hires him to go in and sell his father stock in the mine in which he invested. With a faked list of prominent investors to show the old speculator, the sharp succeeds beyond his mildest expectations, unloading on the old gentleman $10,000 worth of stock in Jack's $2,500 venture. Returning to Jack he gives him a certified check and Jack pays him well for his services. A few days later Jack returns home and greets his father. He informs him he has purchased the same plant that Jack himself fell for, and the old man is forced to admit his son's cleverness which he does to Jack's happy sweetheart by introducing his son as his private secretary.

AFTER SCHOOL

American Release, March 14th

After the death of their mother, Jane Terrell agrees to stay home and do the housework, while her little sister Bessie attends school.

When the new schoolmaster arrives, he comes to their home to board, and admiring Jane's kindness, determines to give her lessons at home. Both girls learn to admire, and then to love the handsome teacher, and when Bessie sees that his evenings are all given to Jane she resents it, and confesses to her sister that she loves him.

Jane, rather than cause her sister unhappiness, again sacrifices herself, discontinues her lessons, and avoids the teacher. He is at a loss to understand her actions for he has become deeply interested in her, while he looks upon Bessie as an interesting child.

This was the condition when Jim Reeves, a salesman, stopped at the farm. Fascinated by Bessie's sweet personality, he obtains lodgings, and soon Bessie is more interested in him than she is in Jack Redmond, the teacher. Jane sees that her sister is spending more and more of her time with the handsome stranger, and warns her to be careful. Rebuffed by Bessie, she appeals to the salesman, and he ignores her.

And then one night Bessie runs away with him, leaving behind a note:

"I have gone away with him to the city. He says I can have lots of pretty clothes. Love. Bessie."

When the father discovers that Bessie is gone his wrath is terrible, and he forbids her name to be spoken in his presence. Time drags its weary length on the farm, the father brooding over the wrong done his daughter, Jane trying to comfort and cheer him, and the schoolmaster attempting cheerfulness to soothe them both.

And then, one morning, Jane finds her little sister near the door, fearing to enter, utterly unhappy. She sobs out the miserable story in Jane's comforting arms, of betrayal and desertion. Jack Redmond finds them, and when he learns the truth swears to track down the salesman and force him to make retribution.

Fearing the father's wrath, they conceal Bessie in the barn, and the schoolmaster hurries to the city. He finds the girl's betrayer, and asks him to come with him.

Reeves is defiant until Jack shows him that the suspicious-looking bulge in his pocket is a revolver trained on him, and he is forced to go with Jack to a Justice of the Peace. The three of them return to the farm, and, under the tree where Jim had met little Bessie the Justice performed the ceremony.

Then Jack tells him to be gone and never come back. But, with a newly-awakened manhood, he decides to live with the little girl of whose innocence he had taken advantage, and together they go to the father.

When Bessie shows him she is married the father forgives them, and takes Bessie back into his heart. And out under the tree another romance reaches its culmination, for Jack and Jane reach a perfect understanding at last.

THE BOARDING HOUSE HEIRESS

Solax Release, March 13th

Poor old maids! There are so many of them who would like to be married, and yet cruel men proposeth not. Some there are who propose themselves, when good old Leap Year comes around, and some there are who save up enough money with which to buy a man.

Old Betsey Older, in this production, lives in a boarding house, in which money-loving "Bud" Doolittle and wise Tom Dear are also unfortunate boarders. Poor Betsey loses her heart to both of these gentlemen.

Betsey tries hard to win the love of these gentlemen, but the harder she tries the less progress she makes. In fact, she gets so tangled up that before long she thinks she "sees things." This is really a vaudeville show in pictures. The "business" is the funniest thing yet.

Well, "Bud" and Tom try to stake her to each other, for they are both victims of Flirting Marian. Tom finally gets "Bud" to propose to Betsey, misleading him with a phantom legacy. "Bud" learns the truth of the heiress' real financial position, and then leaves her at the altar. Billy Quirk is a circus in himself, as "Bud" Doolittle.

FALLING LEAVES

Solax Release, March 15th

Children have intricate methods of reasoning. One might almost say that their minds are illogically logical. This may be a seeming paradox, but the person who will closely watch a child will discover that it seldom does anything without consulting a peculiar philosophy of its own.

Thus, in this Solax production, little Trixie Thompson (Magda Foy) concludes that the only way she could save her beautiful sister from dying of the "white plague" is by preventing the autumn leaves from falling. Little Trixie knows all this because she had heard her elders say that those troubled with weak lungs usually begin to suffer, and probably die, when the leaves begin to fall.

Winifred, Trixie's older sister, is on the verge of contracting tuberculosis. The little girl loves her sister too much to let her die, so one night she steals into the garden in her "nightie," and fastens the fallen leaves with twine, and hangs them up on the trees. Trixie keeps a rigid vigil for months, and all the leaves that fall in the garden are replaced on the trees.

While Trixie busied herself with this metaphorical occupation, Dr. Earl Headley, a young lung specialist, discovers a serum which cures consumption. He is called in by the Thompsons, and Winifred is soon brought back to health. The doctor not only restores her lungs, but takes her heart. Little Trixie then permits the leaves to fall.

Mace Greenleaf plays Dr. Earl Headley, a specialist. Blanche Cornwall plays Mrs. Griswold Thompson. Marion Swayne plays Miss Winifred Thompson. The Solax Kid plays Little Trixie. Darwin Karr plays Mr. Griswold Thompson.

MATERNITY

Gaumont Release, March 16th

There are mothers and mothers, as this film impresses upon us. Some devote their lives to their children and strive and struggle to give their offspring the utmost advantages within their possibilities, while others pursue a selfish, unmaternal course of pleasure and leisure, unmindful of the duties they owe the little one whose life on earth they are responsible for. Joan, a peasant, is left in miserable poverty with a six months' old child, the very heart of her life, upon an attack of a lingering malady to her husband. Circumstances compel her separation from the child she so cherishes and idolizes. She becomes a nurse to the young baby of a fashionable couple. The comparison of her own child to the ward palls her more and more, as time goes on, and causes her deep melancholy. So indifferent is her

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mistress that she even uses an intercepted letter of Joan's as curling papers. Quite by accident, Joan discovers the crimpled letter, advising her of her own child's sinking health. With a heart overflowing with anguish, she upbraids her cruel mistress for her heartlessness, and hastens home to tend to her own dear little babe. At the very end of the film a contrast of the two mothers is presented in unique form, at opposite sides of the picture.

JIMMIE, TEMPERANCE REFORMER

Gaumont Release, March 19th

The family of ragpickers, of which Jimmie is the oldest son, is really a very happy group of individuals. The only beclouding circumstance is the regular Saturday spree of the father. At these times, the parent is entirely changed, and is just as abusive as he is fond and indulgent when sober. Jimmie does his best to straighten up this one big fault—first, by entreaty, and then by the clever ruse of pretending to be intoxicated one Friday. The father is horror-stricken at the conduct of his son, and goes to reprimand him, when the son reveals his soberness and succeeds in shaming his father into abstinence on Saturdays. Papa behaves all day, but on Sunday develops an irresistible thirst. and breaks into a run for the closest saloon, only to be restrained by Jimmie, the temperance reformer, again —this time by the "saturated with water" cure.

On the same reel:

GAME SHOOTING FROM AEROPLANE

Lagagneux, one of France's leading aviators, portrays his skill with the rifle, while soaring and volplaning in the atmospheric altitudes.

AN OLD ROMANCE

Gaumont Release, March 23d

Jeanne is ardently in love with Henry, an honorable, manly fellow, who is just as deeply in love with her.

Unfortunately, Jeanne's parents had arranged a match with a young man of higher social position, and of greater affluence. With heartfelt reluctance, the two lovers separate, supposedly forever. Jeanne and the parents' choice are married, and really enjoy a very happy life, except for the fact their young son is not robust and strong. An epidemic of croup grips the neighborhood and claims the little fellow as a victim. His parents wire at once for their specialist, who, owing to his inability to attend to the case, sends a young assistant in his place. To their mutual surprise, the physician turns out to be the former Henry, whom Jeanne had never quite forgotten. The husband watches his wife with increasing jealousy and fairly flies into a rage when he finds Henry offering his wife consolation about her child's illness in the form of an embrace. In spite of the fact that the child is pulled through, the husband is about to denounce his wife, when she presents correspondence that shows the sterling calibre of Henry, to the humiliation of Jeanne's husband. A hand shake of genuine appreciation between the two men follows.

ALCOHOL, OR THE POISON OF HUMANITY

Eclair Release, March 10

Morin, an honest workingman, is addicted to liquor. Practically speaking, he is never drunk, but the destructive poison is in his system, and has ruined his health. Sometimes, he experiences sudden fits of anger, without the slightest provocation, which are followed by a general depression. Truly, his wife is the one who suffers. The latter has brought up their son, Marcel, gifted with a remarkable intelligence, who very soon becomes an able engineer. His employer takes an interest in him, and gradually he advances himself to a responsible position in the manufacturing plant where he is employed.

While testing out a new machine, modified under his supervision, Marcel Morin is congratulated by all the engineers, and Suzanne, the employer's daughter, heartily congratulates him. A few days afterward the young couple meet in the garden. Plainly embarrassed, Marcel presents her a flower and goes away, without having the courage to speak to her about his affection. It is the beginning of their romance. Suzanne is fond of the young man, who is industrious and serious. But her father seems to apprehend their intimate feelings toward each other, and knowing that the young man's father is addicted to liquor, does not favor a possible alliance between the two. To end their love affair, he decides to send the young man away, hoping that by doing so he may succeed in estranging them. In other words, he thinks he desires the young lovers to forget each other.

Marcel is, therefore, despatched to Chili on a mission demanding his immediate departure. The elder Morin is overjoyed at the news of his son's promotion to a high place, but the young man is heartbroken The old man cannot account for the boy's depression, and is seized by one of his fits of rage, and is about to strike his son. Becoming calm again, the poor old man cannot understand his act of mental aberration. After a touching farewell between the young lovers, Marcel leaves for Chili, his father and mother accompanying him to the R. R. station. On their way home, both very depressed, the elder Morin does not hesitate to drown his sorrows at the bar, while his good wife waits without. In an altercation over a game of cards, he is again seized by one of his fits, and is sent to his home in an ambulance, where he slowly recovers, after careful nursing. But, gradually the old workingman falls back into his bad habits; he continues drinking again and can arouse no en-

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ergy unless he imbibes his favorite glass of brandy, which his wife fears to give him, as the doctor has ordered the strictest abstinence to preserve his life.

In the meantime, the younger Morin has completed his task in Chili, and returns home, after a lapse of three years. Marcel is thinking about his sweetheart and finally induces her father to consent to their marriage, when he realizes how successful the boy's career has already been.

The very night of the nuptials, the elder Morin is stricken with an attack of apoplexy and is taken home. Owing to the good care given him, the wretched creature is saved from death, but is left a helpless paralytic.

Nothing has yet intervened to mar the happiness of Marcel and his lovely bride who love each other devotedly. But, alas! The terrible hereditary influence commences its work of destruction in the mind of Marcel. He is frequently seized by sudden attacks of anger without any reason. At the factory he abuses the workmen for no cause. In his hallucinations, he sees his young wife in the arms of another, is seized by jealous forebodings. One day, while a prey to these thoughts, he hurries home and finds his wife conversing quite innocently with his close friend. An insane desire to kill takes possession of him, and, without hesitation, he takes out his revolver and shoots Suzanne, who lingers for weeks at the very door of death while Marcel languishes in prison until the day of his trial.

Meanwhile, Marcel's mother has engaged an attorney to defend her boy. On his first visit to the house, he notices the old Morin, paralyzed and practically a helpless invalid, and hears the wife's story of his past. The truth awakens in his mind. He places a bottle of brandy before the eyes of the old man and by the burning desire which he perceives in the eyes of the old man, he realizes that the son is a victim of heredity.

The day of the trial arrives. Suzanne, now recovered, goes to Court to implore the pardon of her unfortunate husband, whom she still loves. Nothing is more impressive than this woman, dressed all in black, imploring the gentlemen of the jury to spare a son to his father.

Seated in the prisoner's box, the accused is grief-stricken, and sobs aloud while his lawyer points out the sins of the father, and pleads for the liberty of his unfortunate client.

He waxes eloquent, as he unfolds the various phases in the life of the elder Morin showing the progress of the terrible demon, alcohol, as it eats into the vitals of body and mind.

With an emotion which impresses the audience, he designates the tottering wreck Morin, who is altogether indifferent while witnessing this scene, where the life of a son is at stake.

The jury retires for a debate. Acquittal seems certain, but the strain has been too much for the weakened system of Marcel; who, crushed by his anguish, and between the arms of his despairing wife and heartbroken mother, dies an innocent victim to the fatal passion of his father, who stupidly looks on and grins.

The dramatic importance of this production is very great. It is interpreted vividly and forcibly by real artists.

"FLYING TO FORTUNE"

Thanhouser Release, March 12

A wealthy old man, who has been a semi-invalid for years, is informed by his physician that his case is hopeless, and that death is only a matter of a few months. The invalid decides to put "his house in order," but is worried as to the future of the business that has won his fortune. Therefore, it is a matter of gratification to him when he sees that his only daughter and the young partner in whom he implicitly relies seem to be mutually attracted. The partner is called to Europe just before the doctor gives his verdict, but the invalid makes "everything all right" in his will. At least, he believes so. He provides that the bulk of his estate shall go to the girl, if she mar-

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NOTICE!

Change of release date: Instead of **"His Daughter's Loyalty,"** we will release the weird drama,

"THE MYSTERY"

ON SATURDAY, MARCH 9th

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ries the partner within one year from the hour of her father's death. Should she fail to comply, the property reverts to her father's sister.

This unique document pleases the girl, and the partner is willing to carry the provision into effect, for he loves her. In fact, had it not been for the aunt, the entire affair would have been commonplace.

The elder woman was jealous, however, and, aided and advised by a dishonest lawyer, who was in love with her, she plotted to win the fortune for herself. The girl's marriage was set for the last day of the year of grace. The afternoon before, she is spirited away by a ruse, and held prisoner on an island, owned by the aunt, the lawyer acting as jailer.

The bridegroom-to-be searches for her in vain, but does not get a clue to her whereabouts until the time is nearly up. In fact, he knows it will be impossible to bring her back in time to save the fortune. But what a boat cannot do, an airship can, and a gallant aeronaut sails to the island, and flies back with the bride, and has time to spare. The lawyer follows in an auto, but is easily outdistanced.

"THE POACHER"

Thanhouser Release, March 15

A rich old man owned an estate in the Adirondacks, where he spent most of his time. Having nothing of real importance to occupy his time, he devoted all his energies to hunting down poachers who would sometimes stealthily visit his estate. The theft of a rabbit would drive the old man into a frightful rage, while for an outsider to kill a deer he regarded as on the plane of high treason.

Therefore, it was with feelings of great joy that he greeted two keepers who had captured a man shooting game on the magnate's estate. The rich man was a magistrate, partially because he enjoyed sending persons to jail, and in this particular case he signed the commitment papers with great personal satisfaction.

It was a flimsy old country jail, and the prisoner managed to break out. Then he started through the woods, hoping to keep out of the way of his enemy.

There was only one person the magnate really loved, his little grandson. The boy had been present when the poacher had been arraigned, and had expressed sympathy for him. This child was accustomed to having his own way, and impressed by what he had heard, decided to be a poacher himself.

With his sturdy toy gun, he started out for an expedition in the woods all alone. He was lost, but finally found refuge in a cabin, where he sank exhausted, unable to go further.

There was no one in the shack to help him, as it was deserted and falling into decay, and the child would undoubtedly have perished of the cold had it not been for the arrival of the fugitive poacher.

The man was in a quandary. If he left the boy, the child would certainly perish from exposure. He needed care and medicine, and needed it at once. The nearest place of refuge was the home of the magnate, but to take him there meant that the poacher would be recaptured. In fact, his only chance to escape was to cover the greatest possible amount of ground in the shortest possible space of time.

It was a choice of liberty or humanity, and the poacher decided to sacrifice himself for the boy. He carried him through the woods, intending to leave him at the door of his home, and then escape if possible, but was pounced upon and captured just as he wearily toiled up the steps with his burden.

The keepers triumphantly produced him before the magnate and waited for words of praise, but the boy revived in time to make it clear that he owed his life to the man who was fleeing from the law. The magnate marked "Complaint dismissed" across the warrant, in the case where he was both accuser and judge, and told the prisoner that he would see that he had a fair chance to succeed in life.

"And I never thought I would place a poacher at the top of my list of friends," he added, "but I have."

"A TIMELY REPENTANCE"

Imp Release, March 11

A story in which a moving picture drama shows an erring wife the worth of a true man.

John Crawford, an honest mechanic, and Wilbur Robinson, a young man of leisure, both love the same girl. She marries Crawford and a baby comes to cheer their home. Crawford is engaged in perfecting an invention, and, pending the expected money, does not provide liberally for his family. The wife is dissatisfied, for she has been accustomed to having every wish gratified.

Robinson notes this fact, and lures away the wife of the mechanic. She goes with him, deserting the baby at home, leaving a note for her husband. They plan to leave the city, but while walking about awaiting the departure of a train, they happen to pass the doors of a moving picture theatre and Mrs. Crawford expresses a desire to go in. They enter, and the story thrown on the screen is identical with the experience which they are passing through.

The tempter enters the home of a poor man, and entices the woman away under promises of a life of luxury. The woman goes, taking her baby and leaving a letter for her husband. He returns, reads the cruel note and is distracted. In his despair he shoots himself.

Unable to witness the closing scenes, and filled with remorse, Mrs. Crawford begs Robinson to take her out in the open. Then and there she repudiates him, and, refusing to ride in an automobile, she hurries toward her humble home, hoping she may return before the husband.

She reaches the house, searches feverishly for the note, finds it, and destroys every vestige of her attempted perfidy. She finds the child sleeping peacefully, and takes it in her arms, overjoyed. The husband returns triumphant. He has disposed of his invention for a sum sufficient to make them rich. The wife takes him in her arms, delirious with joy and satisfaction, thanking her Maker that she has remained unsullied and has returned to her loved ones.

"SHAMUS O'BRIEN"

Imp Release, March 14

This subject, which will appeal to every Irishman in the world, is based upon the well-known poem by Samuel Lover.

Shamus O'Brien is a figure in Irish poetry, dear to every son of Erin. The story of his heroism, capture and escape has been weaved into a thrilling, heart-gripping, powerful and beautiful photo-play.

Shamus O'Brien was a patriot and in fighting for his country places himself in the position of a rebel with a price on his head.

He is hiding in the hills, but anxious to attend a dance, at which his friends and sweetheart will be present, sends word that he will be there. Arrangements are made for the dance and Shamus surprises the guests by appearing in a surprising manner. Michael O'Farrel, who has not met with success in his suit for the hand of Aileen Brennan, the sweetheart of Shamus, learns of his whereabouts, and notifies the Redcoats. They reach the barn, where the dance is taking place, too late to capture the patriot, who escapes to the loft, only to return as the girl of his heart is being insulted by Captain McDonald. O'Brien floors the officer and makes a thrilling escape, only to be again given up by O'Farrel, when he is visiting his mother. He is then taken to prison and stands trial. He is convicted and the day of the execution set. As this draws near, his mother makes a plea to the parish priest for help, which is readily given and through a ruse Shamus is saved, and the picture closes as the mother, son

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"DARING FEATS ON A CAVALRY HORSE"—No. 1

Imp Release, March 16

This film will be of interest to the general public, as it depicts daring feats of horsemanship. The riders are seen scaling obstacles and performing other tactical cavalry movements.

On the same reel—

"PERCY LEARNS TO WALTZ"

Percy and Edith are sweethearts, and he escorts her to a ball, under the pretense of being a finished dancer. They arrive at the function, and to inspiring music they commence to waltz. But to Edith's dismay, she finds that she has been deceived, as Percy only succeeds in falling all over himself as well as the furniture, and lastly, to her mortification, he causes her to fall also. Edith then becomes indignant, and leaves the room, accompanied by another admirer. Percy is seized by the green-eyed monster, and rushes home alone.

Percy then decides he will learn to waltz, and makes life miserable for the boarders in the house, by making them dance with him. Finally the cook in the kitchen comes in for her share of the attention, and, much against her will, Percy tries a turn with her, in the end falling over the stove in his evolutions.

After great perseverance Percy acquires the art to perfection and attends another dance. Edith is there also, and he refuses to dance with her, devoting his time to the other girls present. Edith becomes very jealous, but after an amusing scene, Percy forgives her, and they spend the remainder of the evening enjoying the dances together and this time she does not refuse to allow him to accompany her home.

"HIDE AND SEEK"

Reliance Release, March 20

RELIANCE.

Jack Porter, the young operator at Midvale Station, sells out his country property during a land boom for the sum of ten thousand dollars. He requests the real estate agent in a neighboring town, who negotiates the deal, to have the money sent to him at once in cash, as he is involved in another business deal in which he must make a cash payment. The agent sends one of his trusted men, Clarkson, with the cash, to Porter's home. When Clarkson arrives at Midvale, Porter has gone home for his dinner, and he asks Smith, the express agent, to direct him. Smith, knowing of the estate deal, talks to Clarkson about it, and both men look at the money with envious eyes. Both men instinctively feel that their thoughts regarding that money are identical. "If it were only mine!" Clarkson finally leaves for Porter's house, where the money is delivered safely. After the money has left his hands Clarkson has an overpowering temptation to steal it. Smith, at the station, is undergoing a similar attempt to fight off his criminal thoughts. The two men meet, and, discovering that Porter is due at the station shortly for his night duties, they plan to rob his house after he has left. While Porter is gone his wife and baby play a game of "Hide and Seek," before the baby is ready for bed. Meanwhile, the two men gain entrance. When they enter, Mrs. Porter is seated in a chair, blindfolded, while the child is back of a chair, waiting for her mother to seek her. The mother is gagged and tied to the chair, and the men, not noticing the child, rush into the next room, to search for the money. The child comes out from behind the chair, pulls the gag down from her mother's mouth, and holds up the 'phone so that she can call her husband. This accomplished, the child pushes the gag back and hides behind the chair as the men come back into the room and demand knowledge of the hiding-place of the money. The woman refuses, and they are threatening her with bodily harm when her husband and the police enter. After a short fight the men are arrested, and the young husband takes his heroic little child and wife into his arms.

"JEALOUSY"

Reliance Release, March 23

John and Mary have been married but a short time, and are still in the honeymooners' class. John is called away on business one evening, much to his own disgust and his wife's dismay. He can hardly tear himself away, and comes back into the room repeatedly to fondly kiss her goodbye. After he has gone, she calls up her girl friend and asks her to come over and keep her from becoming lonesome. The girl agrees, but as she is leaving, she decides to make the call a lark, and puts on her brother's clothes, together with his long raincoat and slouch hat. The two girls have great fun until they hear John returning. Not wanting John to see the girl in such attire, the two girls slip off to Mary's room and lock themselves in. John comes in, and, of course, discovers the man's long coat and hat on a nearby chair. He also hears his wife's laughter in the other room. He is at once consumed with a mad jealousy, and goes to Mary's door and demands that he be admitted. Mary tells him that he can't, and will not give him a reason. John goes back downstairs, and gets his gun, vowing to kill them both. Mary slips out and downstairs, and meets John, but the fun dies out of her eyes when she realizes how he is doubting her. Angered by his jealousy, she refuses to give him any explanation, so John tells her he will leave her, and Mary goes back upstairs and cries on the other girl's shoulder. John slams the door and then hides behind the screen, and he hears footsteps on the stairs. The girls enter, and John jumps out from behind the screen, ready to kill. Ashamed of himself, he watches the girls out of the room, then falls on his knees before his wife's portrait and gives away to his emotions. His wife finds him there when she returns, and thinking he has learned a severe enough lesson, forgives him.

RELIANCE NATURAL HISTORY SERIES

Up From the Primitive

This series of Natural History subjects shows the progress of evolution from lowly forms living in mud and water to the higher creatures. The primitive type of poisonous from the Ganges, India. The mud Siren, which is a step higher in evolution, and is an amphibian, with gill stalks. Then there is the primitive amphibian, which is commonly called a Hellbender, and is related to frogs and toads. The Salamander, which is the higher type of the tailed amphibian. The semi-aquatic frog, which is now but a remnant of an ancient race. It concludes with the Giant Toad, highest type of the tailless amphibian, and the Spider Toad, which has assumed a crawling gait, and left the hopping days far behind it.

"THE MILLS OF THE GODS"

Nestor Release, March 4

NESTOR

"You will like her!" so writes charming Grace, to her uncle, George Gaylord, referring to the traveling companion she's bringing home with her. The girl, however, is mistaken, for one glance at the mysterious woman is sufficient to displease Mr. Gaylord, who brusquely and almost brutally puts her out of his home. His strange behavior calls for an explanation, and telling the girl to listen, the uncle unfolds the story dealing with the woman's past life—a story in which he played so prominent a part.

As George speaks, we are made to peep into the days gone by. Many years before we see him as a happy young married man. But for Myrtle Merrill, a beautiful, vivacious, frivolous and heartless creature, he might be happy yet. She appears at a reception given by the Gaylords, and bent upon mischief, this snake-like being plies her wiles upon her host. George is dazzled by the woman's fascinations, and, as though in a trance, follows her out into the garden, where they are discovered by the young wife. Like a broken lily, she goes to her room and fails to conquer the impulse of self-immolation. Mrs. Gaylord's sudden and tragic end brings the bereaved husband to his senses. He spurns the adventuress' advances and shuts her out of his life forever.

Years later Myrtle Merrill worms her way into the home of the Russells. Her old mischievous nature plays havoc with the affairs of Henry Locke and Norma Russell. The young people's engagement is soon broken, for Henry is unable to withstand Myrtle's subtle power. Fortunately for the lovers, Mr. Gaylord pays a visit to his old friends, the

Russels, and drives away the designing woman.

As Uncle George finishes his recital, Grace clings to him. Through the parted curtains, they watch the receding form of a woman. It is Myrtle Merrill going out into the world, friendless, hopeless, wretched, but thoroughly repentant.

THE DOUBLE TRAIL

Nestor Release, March 6

Two brothers Frank and Jack Morley, both love their mother's ward, Bess Rober. Both propose and Jack is accepted. Declaring that she will not hear from him until he has earned the right to claim her, he goes away.

At the railroad station he meets a tramp who asks aid. Jack gives him a nickel, saying that he has barely enough to buy his ticket. The tramp tells Jack he is foolish to spend his money for a ticket; he takes him to a freight car and proposes that Jack come along, as he is going the same way. Jack agrees. The next morning the tramp awakens first and calls Jack, who turns over, taking his head from off his coat in which his money has been placed. The temptation is too much for the tramp. He folds up his own coat, places it by Jack's head, then taking Jack's hat and coat, jumps from the moving train. His head hits a railroad tie. Some cowboys pick him up and take him to a nearby hotel, where he soon dies. The papers in his pocket proclaim him to be Jack Morley, of Placer, Nevada. Accordingly, the proprietor of the hotel wires his brother Frank. Frank comes on, sees the tramp, declares he is not his brother, but takes his coat, etc. Before he reaches home, however, Frank decides to carry out the deception to his own advantage, allowing his folks to believe that Jack is really dead, and thereby win Bess for himself.

A year later he receives the following letter from Jack:

"Dear Brother Frank: Have struck it lucky and am coming home. Not a word to the folks, as I want to give them a big surprise. Your brother, Jack."

Fearing his brother's return, Frank hurries to Bess and urges her to hasten their marriage. She agrees. Jack has reached the house in the meantime and overheard their conversation. He waits until his brother comes outside, then demands an explanation. From the sitting room Bess hears Jack's voice and hurries out, to rush into Jack's arms. Miserably Frank beats a retreat, while the mother enters and greets Jack.

THE VILLAGE RIVALS

Nestor Release, March 9

Dave Wells owns a grocery store and loves Miss Doublecatch, the village belle. Jim Cole also owns a grocery store and loves the same girl. All is fair in love and in business. The beauty likes both suitors and victory in this instance is sure to go to the swiftest. Dave and Jim do swift things, each endeavors to forestall the other, and do to one another what you would not want others to do unto you.

Jim is getting the upper hand and incidentally the girl, when Poeticus, the village scribe, comes to Dave's aid. The poetic mind evolves a prosaic plan. Dave is to court Widow Plunks, who is fat, fifty and rich, and Jim will be made to realize what a prize he's missing. The plan works most beautifully. So well does Poeticus shuffle his cards that Jim purchases a love sonnet for the widow, proposes to her and is accepted. Meanwhile, Dave has had plain sailing and wins the village belle. Jim goes out driving with the widow and inwardly rejoices for having "cut out" Dave. His rejoicings, however, receive a terrible jolt when he meets his hated rival driving and happy with the girl he has loved and lost.

ARIZONA

(Scenic on Same Reel)

Arizona, the new state and latest star to be added to "Old Glory," is now very much in the public eye. Some Arizona scenic gems have already been seen in Nestor pictures. This one is by far the most interesting yet filmed. It takes us to Sessers Point, where a complete panoramic circle of the famed canyons is spread before our astonished gaze. We feast in wonder after a vista as grand as it is awe-inspiring, and actually tremble at its terrifying immensity. A trail party, some 3,500 feet down a canyon, is also shown.

THE FATAL GLASS

Champion Release, March 11th

George Marston leaves his ideal, happy home to go to his work. He is a clerk in the office of Wm. Hall, a broker. On his way to the office, Marston meets with two friends, who insist on treating him. He accompanies them into a saloon, and calls for a temperance drink. They ridicule him for this, and insist on his taking a glass of liquor. Now, Marston has a fatal weakness—if he takes one glass, he cannot resist taking a number. He succumbs to their ridicule, and tastes of the liquor, and that one glass proves fatal to him.

When he arrives at his desk in the broker's office, he is very late and slightly intoxicated, for which two reasons the broker very properly discharges him. In his befuddled condition he threatens the broker, and he is ejected from the office. Shortly after this a blackmailer turns up at the broker's office. Confronted by a "ghost of the past," the broker is driven to desperation.

The "blackmailer" gives the broker fifteen minutes to decide on making an impossible payment—to make the payment he must rob the firm, and it is disgrace or death, and he chooses the latter. In the meantime, the clerk, Marston, has returned home, bringing sorrow to his wife and babe. The tears of the wife arouse in him his latent goodness and manhood, and he solemnly vows he will never again taste the fatal glass. With this resolution made, he starts back to the office to make a plea for reinstatement. He arrives just as the broker has committed self-destruction and Marston is accused of the crime. He is convicted, and receives a life sentence, and we see him working out the weary years on a stone pile.

In the meantime, his wife goes back to the home of her childhood, taking her little boy along. Years pass, and the boy grows to manhood. He marries, and brings his wife to live with his mother, and a beautiful little girl blesses the union. In after years the blackmailer gets into the toils, being caught red-handed in a burglary. He is convicted, and makes an attempt to escape from prison, and is shot and mortally wounded. Having recognized in prison the man who was wrongly accused of the crime of murder, he tells all that he knows concerning the matter, and Marston is liberated and starts for the place where he won his sweetheart. He arrives in the village and is begging for food, when a child takes pity on him. The child proves to be his granddaughter, and the meeting leads to a visit to his wife, and the reunion is graphic and intense—a reward for years of suffering.

The story is simply told, yet there is a wealth of human emotion. No finer visualization will be seen on the screen for many a day than this wonderful story of "The Fatal Glass."

THE EDITOR

Champion Release, March 13th

Here is a most unusual picture play, entirely out of the ordinary. Unexpected climaxes are the rule, with situations that are splendidly wrought out.

An election has just been held for district commissioner, and George Mason is the successful candidate. He is surrounded by his supporters offering him their influence, and among them are a number of toughs, typical politicians, well known to conductors of questionable resorts.

His sweetheart, Alice Fisher, congratulates him next day on his victory, and tells him he can do great and lasting good for the community in the way of bringing about reforms. He tells her that no matter what his inclinations may be he can do nothing to offend his supporters. His attitude in this respect brings about an estrangement between himself and his sweetheart. Later, we see him granting a favor to one of the most notorious gamblers in the city, and he does so under stress of circumstances, and is thoroughly disgusted with himself in consequence. A month later, the father of Alice Fisher purchases the leading newspaper of the city, and the divekeeper, the friend of Mason, has become a stench in the nostrils of all law-abiding citizens.

A woman whose husband has been fleeced in his dive calls at the office of the sheriff and asks him to close the place, but the sheriff is bribed,

and nothing comes of the appeal. Then a minister takes a hand to bring about reform, and he is bluffed.

The paper owned by the father of Alice takes up the cudgel, and the methods of the gambler are shown up in scathing terms. He decides to call down the editor, and when he arrives at the office he is met by the charming young woman, Alice Fisher, who tells him she is the editor and responsible for the utterances of the paper, and he retires crestfallen, but vindictive. The fair editress is in the fight to a finish, and the bluffer's place is stormed by indignant women, who oust him, bag and baggage.

Then the political cohorts appeal to the district commissioner to down the editor, and the commissioner takes his orders and sends for the editor, only to be surprised and filled with consternation when he discovers that the editor is his quandom sweetheart, Alice Fisher. He is importuned by the crooked politicians to use every means in his power in their behalf, and he is confronted with a dilemma.

There stands his sweetheart and all that is uplifting and ennobling on one hand, and the dive-keeper and brothel-house proprietor on the other, and in the balance hangs his own fate—for good or evil. It is a wonderful climax, and he chooses—the right. The pure love of a sweet woman redeems him, and he severs his connection with the undesirable element. Of course, he marries the girl, and is thus rewarded.

"The Editor" is a gripping story of every-day life, and the political situations are true to life.

THE MYSTERY

Powers Release, March 9th

Circumstantial evidence has convicted many an innocent person, and sent them to their death or to life imprisonment. In this weird story, a young man is convicted of the murder of his sweetheart's father and is only saved at the eleventh hour by an important discovery made by his rival in love who also was the judge who sentenced him. The real cause of the old man's death was a microscope, which acted as a sun glass and discharged an antique pistol.

SOGARTH AROON

Powers Release, March 16th

Pretty Kitty O'Toole has two paths open to her; one leading to wealth and apparent happiness as the wife of the young lord while the other leads her along the same way she has always traveled—the life of the simple Irish peasant—as the helpmeet of plain Terence O'Fallon.

Influenced by a terrible and prophetic vision and advised by the good old priest, Sogarth Aroon, she is led to choose the humbler path and remain within her own proper sphere.

THE POWER BEHIND THE THRONE

Powers Release, March 12th

The scene of this powerful drama is laid in Austria at the time when the government upheld petty tyranny and oppression on the part of the nobility.

The theme of the play deals with a court intrigue which drags into the meshes of its fiendish net two young lovers, one of whom is of the highest rank, while the other belongs to the unprotected middle class. Aria is the daughter of a gifted but poor musician and the idol of her parents. A handsome young baron, while riding past Aria's home is thrown from his horse and injured. His orderly seeks relief for his master in the musician's house, where the nobleman is cared for most carefully by Aria and her mother. The first person to meet the Baron's gaze when he returns to consciousness is the beautiful Aria, and it is love at first sight between them.

The Baron's father, the Governor, has been notified of his son's accident, and hastens to his side, and thanks the musician and his wife for their attentions offering them money, but Aria's father firmly refuses payment for a mere act of kindness. In the Governor's suite is his secretary, an evil man, who is also smitten with the charms of Aria and when the balance of the party withdraw, he remains and attempts to make love to her. His advances are scornfully rejected by Aria and he leaves the house filled with hatred against her and her entire household.

The baron, longing to again see the musician's daughter, becomes her father's pupil. The secretary keeps watch upon the lovers and only awaits the opportunity to ruin their happiness. The King writes the Governor, informing him that his son, the baron must marry at once a duchess who possesses none too good a reputation. The secretary tells the Governor that the baron will not consent to forming such an alliance because he is already engaged to marry the musician's daughter. The Governor hastens to Aria's home, and there finds the baron and hands him the King's letter. The baron angrily tears up the letter and, defying his father, declares he will marry no one but Aria. The Governor then gives the secretary carte blanche to plot against Aria. In the first place, however, the duchess calls upon Aria, and tries to intimidate her, but Aria is not awed by her lofty rank, and replies to the lady's insults by opening the door and ordering her from the house.

The first step of the secretary is to obtain the aid of a gay young count who also admires Aria's beauty and would give anything to have her in his power. Then the father and mother of Aria are arrested and placed in the public pillory, and Aria is told that the only way she can have them set free will be for her to write and sign a certain letter and obey every other order of the secretary. She is summoned to appear at a court ball and is given a handsome gown to wear. It is intended by the plotters that Aria shall show great fondness for the count and ignore the baron. She is then to be given drugged wine and carried away by the count. However, the duchess' maid and the baron's orderly are sweethearts, and through the maid the orderly discovers the nature of the plot, and warns Aria not to drink the wine. During the ball, the letter which Aria wrote is dropped, picked up and shown to the baron who is thus led to believe Aria false, and he upbraids her before the whole court. Aria is unable to defend herself, knowing that the lives of her father and mother depend upon her silence.

Later, the baron, driven to desperation visits Aria for one last interview before taking his life by means of poison. While he is talking with her the orderly enters and substitutes for the poison the narcotic formerly intended for Aria.

The baron drinks the supposed poison, and Aria, losing all desire to live, drinks it also. Then, believing herself to be dying, she tells the baron the truth respecting the letter, and he begs to be forgiven for his unjust suspicions. The two then become unconscious, and are discovered shortly afterward by the Governor and his suite, who come in search of the baron. Aria's father and mother, who have been set free, arrive at the same time. Every one believes the young couple to be dead, and the duchess, the secretary and the count withdraw. Then the orderly explains to the Governor and Aria's parents how he substituted a narcotic for the poison, and the lovers are finally resuscitated. A final reconciliation takes place between Aria and her family and the Governor, who welcomes Aria to his arms. Then, through Aria's instrumentality, the baron is led into forgiving his father, the Governor.

FOR HER SAKE

Great Northern Release, March 9th

Marjory is happily married to Jack, and the two of them dote upon their offspring. Presently, however, Marjory's first love, a yachtsman, whom she had given up as lost, returns. Calling upon her, he is welcomed by Jack as a friend, and the serpent is installed in Paradise. The light of the love that lasts still flickers in Marjory's bosom, and she falls a ready prey to the first love's advances. He endeavors to induce her to elope with him, but the sight of her little one recalls her to her sense of duty. Six months later her husband is called away, and leaves home for a long journey. No sooner has he departed than the yachtsman turns up again, and resumes his overtures. Leading him to her room Marjory shows him her sleeping child, and says: "She will always stand between you and me." Meanwhile the husband has missed his train and returns home, thus discovering his wife under suspicious circumstances. The

yachtsman escapes by the window, but is observed by a trusted servant, who informs her master. Finding he is discovered the man again returns to the bedroom, where he is captured by Jack who, finding him with a jewel box under his arm, imagines him to be a thief and orders him out of the house.

MAKING HEROES
Rex Release, March 7

The psychology of heroism is a subtle little matter. It is deeper than the Panama Canal, more vague than a politician's promises. The forces, traits, circumstances or substances that go to make a hero are indefinable and undiscernible. But — here is the truth the Rex Company emphasizes in its unique production, "Making Heroes"—heroism can be developed! We all have within us that instinct of helping our fellows to the hazard of ourselves that has made society and civilization. The even tenor of our regular ways and the orderly routine of our lives have partly submerged our heroic sense; but the faculty is dormant in all of us, and when crisis or emergency demand its presence, it manifests itself in prompt and powerful fashion. The Rex Company is heroic enough to state that we are all amateur heroes.

But to be a professional hero, to adopt heroism as a business, requires more than the garden variety of courage. And the greatest aggregation of unadulterated heroism in the world is to be found in the fire departments of this country.

The City of Denver has the best equipped and most efficient fire department in the world. We do not venture to state that this is because the men of Denver are more valorous or courageous than other humans, but we do imply that it might be due to the effective training school connected with the department, in which the firemen are once a month rehearsed in a sham battle with the flames, from the first stage to the last of the fire-fighter's arduous art.

The Rex Company locomoted a camera down to Denver and photographed the stirring scenes depicted during one of these dress rehearsals. The engines rush to the scene of bogus peril, and the firemen set to work very earnestly to conquer the imaginary flames. Thrilling rescues are effected, daring risks assumed, danger and death completely disregarded. So is heroism manufactured.

And just to make it doubly interesting, on the same reel:

BLOWING UP THE JOHN DAY RAPIDS

We have neither the confidence nor the con of the average gambler, but we will wager that most of your friends have never heard of the engineering operation by which water is blasted. The U. S. Government recently blew up the John Day Rapids, and—Rex was there! Several hundred feet of interesting celluloid show how the scientific feat was performed. A general view of the rapids and rocks to be blasted, loading the rolls with powder, drilling in water for blast, loading the sacks with dynamite, lowering the powder in sacks into the water—and then—the rapids by moonlight.

SONGS OF CHILDHOOD DAYS
Rex Release, March 10

There was poverty in that little country home, but there was also its one redeeming corollary, hope. Hope, the Rex Company thinks, is the music in the comic opera of life; and strangely enough, their hope was represented in the girl's violin. For the magic notes were the sounds of genius, and the two dreamed of the day when the violin would triumph over the dismal drear of their lives. It was the dream of the dawn of storm-wrecked souls on the shores and shoals of night.

So the loyal little mother gave the girl the meagre surplus, and she came with her hope and her genius to the far-away city. Her music sang its way into the hearts of the metropolis, and she became famed and favored.

Then she met him, and he loved her. The dawn broke, and with it a human heart. He was the son of aristocratic and arrogant wealth, but she loved him for himself. And in her love and its happiness and the ecstacy of her triumph she forgot the humble home and the tender, trusting mother and the hope and the glad things it meant. The short and seldom letters soon ceased entirely, and the anxious mother-heart hungered and yearned for news of the girl. So she came to the city.

And there the mother learned life's definition of despair. The girl made it evident that her presence displeased and embarrassed her; so with the new realization and the old ache, she returned to the farm.

A few weeks later the girl received the news that scattered and shattered her joys. Her mother had made her last earthly pilgrimage to her last earthly hope—had gone over the hills with her ills to the poor-house. With a sob she read the accusing words and heard her heart and its true message.

Love knows no caste—so she told him, told him all; and together they went to her. Outside the old mother's room she stood and played the songs of her childhood; and ghosts of the dreams of the past visited the desolate woman's mind, and phantom smiles lighted up her face with the old happiness and the old hope. Still the girl played, and the haunting, happy notes floated into the room and into the soul of the woman, and her heart responded. She moved toward whence the message of another day had come; she opened the door that was the barrier between herself and the resurrection of a dead desire—and she was clasped to the redeemed heart of the girl.

MOVED

TO MEET THE GROWING DEMAND FOR

POWER'S CAMERAGRAPHS

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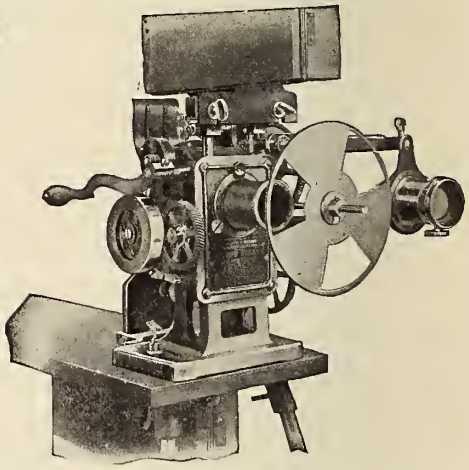
We are going to give you better service NOW: we have got the best machine, NOW. You can't afford anything less, Mr. Exhibitor. How about **you**, NOW?



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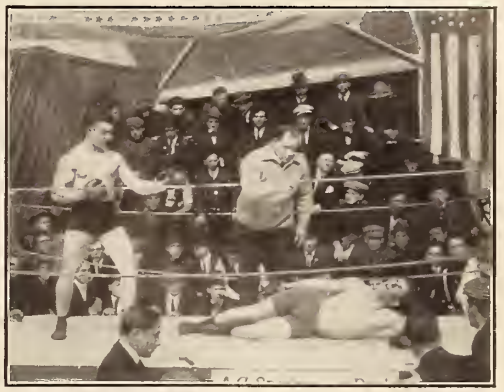
A REALISTIC BOXING BOUT REFEREED BY TOM SHARKEY, once WORLD FAMOUS PUGILIST



This is one of the many star features in the novel

CHAMPION RELEASE

of Wednesday, March 20, 1912, entitled

"IRELAND and ISRAEL"

A story with a pointed moral: True friendship knows no creed or race

"THE EDITOR"

MARCH 13th

A powerful drama of the whirling vortex of politics from which a rising politician is eventually rescued by his sweetheart, who is an editor.

"FOR HOME AND HONOR"

MARCH 18th

A graphic story of love, intrigue, and intended duplicity. A young country girl's romance with a man of the world, full of suspense interest.

COMING!

IN TWO REELS

"Life and Adventures of Kid Canfield"

The notorious gambler, released April 1st.

The CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.,

145 West 45th Street NEW YORK, N. Y.

Sold through Motion Picture Dist. & Sales Co.

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The trade is warned that these pictures are copyrighted and fully protected by the United States Government. We are expending enormous amounts of money in the production of these films and will vigorously prosecute all infringers. The penalty is severe.

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NEW YORK MOTION PICTURE CO.

251 WEST 19th ST., NEW YORK CITY

Notice to Manufacturers of Moving Pictures

At the Annual Convention of the "International Alliance of Theatrical Stage Employees" held in Niagara Falls, N. Y., during July, 1911, a resolution was adopted instructing their executive board to communicate with the manufacturers of moving pictures and respectfully request that members of the I. A. T. S. E. be employed to construct all scenery, scenic effects, properties, etc., and the setting thereof used in the production of moving pictures.

By the employment of members of the I. A. T. S. E. you are assured of the very highest class of skilled workmanship in all lines of construction. This in conjunction with the fact that your film is being projected by operators "members of the I. A. T. S. E." should double assure its perfection upon completion and exhibition on the screen. Capable men in all branches will be furnished upon application or our representative will call at your request. Respectfully, Jos. L. Meeker, 1547 Broadway, New York Ctiy. 'Phone 1479 Bryant.

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Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

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Power's and Motiograph Machines

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	7—Tweedledum Riding Master	
Feb.	7—Called Back	
Feb.	14—A Father's Fault	
Feb.	21—The Accursed Rock	
Feb.	28—Tweedledum's Evasion	
Feb.	28—Tweedledum's Gift	

AMERICAN

Feb.	8—The Grub Stake Mortgage	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)	1000
Feb.	22—A Leap Year Comedy	1000
Feb.	26—The Land Baron of San Tee (Dr.)	1000
Feb.	29—An Assisted Elopement (Com.)	1000
Mar.	4—From the Four Hundred to the Herd (Dr.)	1000
Mar.	7—The Broken Ties (Dr.)	1000
Mar.	11—A Bad Investment (Dr.)	1000
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000

BISON

Feb.	6—Protection of the Cross	
Feb.	9—A Tenderfoot's Revenge	
Feb.	13—Broncho Bill's Love Affair	
Feb.	16—The Wild West Circus	
Feb.	20—The Deputy's Sweetheart	
Feb.	23—War on the Plains	
Mar.	1—The Indian Massacre	
Mar.	8—The Battle of the Redmen	
Mar.	15—The Deserter	
Mar.	22—Blazing the Trail	
Mar.	29—The Crisis	

CHAMPION

Feb.	12—Mr. Piddie Rebels	
Feb.	14—For Her Father's Sake	
Feb.	19—The Merchant Mayor of Indianapolis	950
Feb.	21—A Wife's Discovery	950
Feb.	26—The Robbery at the Railroad Station	950
Feb.	26—A Higher Power	950
Feb.	28—Wrongly Accused	950
Mar.	4—The Manicurist	950
Mar.	6—Blind	950
Mar.	11—The Fatal Glass	
Mar.	13—The Editor	
Mar.	18—For Home and Honor	

COMET

Jan.	8—Mr. Whoops, the Detective (Com.)	
Jan.	12—The Widow (Com., Dr.)	
Jan.	15—The Braid (Dr.)	
Jan.	19—Thirty Days (Com.)	

ECLAIR

Feb.	20—The Fateful Diamond (Dr.)	
Feb.	22—Jealous Julia (Com.)	
Feb.	27—The Guardian Angel (Dr.)	
Feb.	29—Getting Dad Married (Com.)	
Mar.	3—The Interrupted Telegram (Dr.)	
Mar.	3—Prague	
Mar.	5—A Child's Plea (Dr.)	
Mar.	7—No Wedding Bells for Me (Com.)	
Mar.	10—Alcohol	

GREAT NORTHERN

		Feet
Feb.	17—Unexpected Duty (Com.)	
Feb.	17—Along the Italian Riviera (Scenic)	
Feb.	24—Those Married Men	
Mar.	3—Revenge is Sweet (Com.)	519
Mar.	3—Obverse and Reverse	389

GREAT NORTHERN SPECIAL FEATURE

Feb.	5—A Victim of the Mormons (3 reels) (Dr.)	3200

IMP

Mar.	2—The Right Clue	600
Mar.	4—From the Beaten Track	
Mar.	7—The Call of the Drum	
Mar.	9—Rhoda Royal's Trained Horses	
Mar.	11—A Timely Repentance	1000
Mar.	14—Shamus O'Brien	1000
Mar.	16—Daring Feats on a Cavalry Horse	400
Mar.	16—Percy Learns to Waltz	600

ITALA

Feb.	3—The Ascent of the Matterhorn	
Feb.	3—An Anarchical Attempt	
Feb.	10—Toto, the Door-Keeper	
Feb.	10—Hunting Ducks	

LUX
By Prieur.

Feb.	2—Fickle Woman (Com. Dr.)	550
Feb.	2—The Skivvy and the Mat (Com.)	373
Feb.	9—The Tramp's Dog (Dr.)	744
Feb.	9—Weaving Carpet (Ind.)	239
Feb.	16—Bill Tunes the Piano (Com.)	541
Feb.	16—Baby's Ghost (Com.)	400
Feb.	23—The Cook's Revenge (Com.)	459
Feb.	23—Bill's Motor (Com.)	(414
Mar.	1—Bill and the Lions (Com.)	377
Mar.	1—The Skivvy's Ghost (Com.)	557

MAJESTIC

Feb.	16—His Stepmother	
Feb.	18—Petticoat Perfidy (Com.)	
Feb.	25—Bought	
Feb.	27—Strip Poker (Com.)	
Mar.	3—Does Your Wife Love You	
Mar.	5—The Best Man Wins	

NESTOR FILM COMPANY

Feb.	24—Tightwad Almost Saves a Dollar (Com.)	
Feb.	24—Grand Canyon, Arizona (Scenic)	
Feb.	26—The Smugglers (Dr.)	
Feb.	28—At Rolling Forks (W. Dr.)	
Mar.	2—His Good Intentions (Com.)	
Mar.	2—The Battle of Roses	
Mar.	4—The Mills of the Gods (Dr.)	
Mar.	6—The Double Trail (W. Dr.)	
Mar.	9—The Village Rivals (Com.)	

POWERS' PICTURE PLAYS

Feb.	3—The Explorer (Dr.)	
Feb.	6—The Nurse (Dr.)	
Feb.	10—A Waiter of Weight (Com. Dr.)	
Feb.	13—The Turning Point (Dr.)	
Feb.	17—A Woman of No Importance (Dr.)	
Feb.	20—His Brother Willie (Com.)	
Feb.	24—As Fate Would Have It (Dr.)	
Feb.	27—A Tangled Courtship	
Mar.	2—The Path of Genius	
Mar.	5—The Honor of a Pugilist	
Mar.	9—His Daughter's Loyalty	

RELIANCE

		Feet
Feb.	17—The Gambler's Daughter	
Feb.	28—Bedelia and the Suffragette	
Mar.	2—The Duel	
Mar.	6—The Yeggman	
Mar.	9—The Better Man	
Mar.	13—The Ruling Passion	
Mar.	16—Bedelia's "At Home"	
Mar.	20—Hide and Seek	
Mar.	23—Jealousy and National History	

REPUBLIC

Feb.	10—Mother's Old Arm Chair	
Feb.	11—The Reckoning	
Feb.	17—Human Nature	
Feb.	18—The Girl Who Waited	
Feb.	27—In the Government Service	
Feb.	24—A Tangled Skein	
Mar.	5—The Dream	
Mar.	9—A Brand from the Burning	
Mar.	12—Two Men	
Mar.	16—The Scar	

REX

Feb.	18—So Speaks the Heart	
Feb.	22—The Final Pardon	
Feb.	25—The End of the Circle	
Mar.	3—Through Flaming Gates	
Mar.	7—Making Heroes	
Mar.	10—Songs of Childhood Days	

SOLAX COMPANY

Feb.	18—The Wise Witch of Fairyland	
Feb.	21—Hubby Does the Washing	
Feb.	23—God Disposes	
Feb.	25—His Lordship's White Feather	
Feb.	28—Algie, The Miner	
Mar.	1—Blighted Lives	
Mar.	6—Sealed Lips	
Mar.	8—Animated Bathtub	
Mar.	13—The Boarding House Heiress	
Mar.	15—Falling Leaves	

THANHOUSER COMPANY.

Feb.	23—A Message from Niagara	
Feb.	27—The Guilty Baby	
Mar.	1—The Arab's Bride	
Mar.	5—Extravagance	
Mar.	8—His Great Uncle's Spirit	
Mar.	12—Flying to Fortune	
Mar.	15—The Poacher	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)	
Nov.	20—Zigomar (Dr.)	

GAUMONT

Feb.	20—Mr. Le Black Learns to Fly	
Feb.	24—The Smuggler	
Mar.	5—Jimmie Saves the Situation	
Mar.	9—The Trust	
Mar.	12—What's in a Name	
Mar.	12—Calino and His Boarders	
Mar.	16—Maternity	
Mar.	23—An Old Romance	
Mar.	19—Jimmie, Temperance Reformer	
Mar.	19—Game Shooting from an Aeroplane	
Mar.	26—Jimmie and His Donkey	

The following films will be released by the Moving Picture Distributing & Sales Co. for the week of March 4, 1912:

Monday, March 4:
- American—From the 400 to the Herd
- Champion—Manicurist
- Imp—Far From Beaten Track.
- Nestor—Mill of the Gods.

Tuesday, March 5:
- Eclair—Child's Plea.
- Majestic—Best Man Wins.
- Powers—Honor of Pugilist.
- Republic—The Dream.
- Thanhouser—Extravagance.

Wednesday, March 6:
- Ambrosio—Duchess' Lady Companion.
- Champion—Blind.
- Nestor—Double Trail.
- Reliance—Yeggman.
- Solax—Sealed Lips.

Thursday, March 7:
- American—The Broken Ties.
- Eclair—No Wedding Bells for Me.
- Imp—Call of the Drum.
- Rex—Making Heroes.

Friday, March 8:
- Bison—The Battle of the Red Men.
- Lux—Romance of the Stage Exchange—Rough Seas.
- Solax—Sealed Lips.
- Than—His Great Uncle's Spirit.

Saturday, March 9:
- Gr. North—For Her Sake.
- Imp—Home Strike Breakers—Rhoda Royal.
- Nestor—Village Rival—Arizona.
- Powers—The Mystery.
- Rel—The Betterman.
- Rep—Brand from the Burning.

Sunday, March 10:
- Majestic—Closed Bible.
- Rex—One of Childhood Days.
- Eclair—Alcohol.

LICENSEES OF PATENTS CO.

BIOGRAPH Feet

Feb. 12—Billy's Stratagem (Dr.).....
Feb. 15—The Mender of Nets (Dr.).....
Feb. 19—The Fatal Chocolate (Com.).....
Feb. 19—Got a Match (Com.).....
Feb. 22—Under Burning Skies (Dr.).....
Feb. 26—The Sunbeam (Dr.).....
Feb. 29—A Message From the Moon (Com.) .....
Feb. 29—Priscilla's Capture (Com.).....
Mar. 4—A Siren of Impulse (Dr.).....
Mar. 7—A String of Pearls (Dr.).....

CINES

C. Kleine

Feb. 10—Zoological Gardens in Rome.....
Feb. 13—The Puppet Show.....
Feb. 13—Jenkins and the Donkey.....
Feb. 20—Leah's Trick (Com.).....
Feb. 20—The Valley of the Umbria.....
Feb. 24—Daughter of the Regiment (Dr.)..1000
Feb. 27—Happy in Spite of Herself (Com. Dr.) .....
Feb. 27—Jenkins, a Perfect Steward (Com.)
Mar. 2—A Sister's Strategem (Com.).....
Mar. 5—The Chauffeur (Com.).....
Mar. 5—Lucca, Italy (Sc.)..... 192
Mar. 9—The Moorish Bride (Dr.).....1000
Mar 12—From Tent to Mansion (Dr)..... 965

EDISON

Feb. 14—Hogan's Alley (Com.).....1000
Feb. 16—At the Point of the Sword (Dr.)...1000
Feb. 17—Curing the Office Boy (Com.)..... 320
Feb. 17—The Little Delicatessen Store (Com) 680
Feb. 20—The Nurse (Dr.).....1000
Feb. 21—One Thousand Miles Through the Rockies 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Dr. and Edu.).1000
Feb. 24—New York City Street Cleaning..... 425
Feb. 24—The Lost Kitten (Com.)..... 575
Feb. 27—How Motion Pictures Are Made and Shown.....1000
Feb. 28—My Double and How He Undid Me (Com.) 1000
Mar. 1—Tony's Oath of Vengeance (Dr.)..1000
Mar. 2—A Cowboy's Strategem (Com.).... 620
Mar. 2—The Jam Closet (Com.)..... 380
Mar. 5—Lost—Three Hours (Com.).....1000
Mar. 6—The Yarn of the "Nancy Bell" (Com.) 970
Mar. 8—The Heir Apparent (Dr.).....1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association (Edu.)..... 540
Mar. 9—The Patent Housekeeper (Com.)... 460
Mar. 12—The Baby (Com.).....1000
Mar. 13—Her Polished Family (Com.).....1000
Mar. 15—For the Commonwealth (Dr.).....1000

ESSANAY FILM CO.

Feb. 9—Her Boys (Dr.).....1000
Feb. 10—The Deputy and the Girl (W. Dr.).1000
Feb. 13—Tracked down (Dr.).....1000
Feb. 15—There's Many a Slip (Com.).....1000
Feb. 16—The Wife of a Genius (Dr.).....1000
Feb. 17—The Prospector's Legacy (W. Dr.)..1000
Feb. 20—The Biter Bitten (Com.).....
Feb. 20—Curiosity (Com.) .....
Feb. 22—The "Lemon" (Com.).....1000
Feb. 23—The Little Black Box (Dr.).....1000
Feb. 24—A Western Kimono (Com.).....1000
Feb. 27—Positive Proof (Dr.).....1000
Feb. 29—Her Masterful Man (Com.).....1000
Mar. 1—Do Dreams Come True (Com.)...1000
Mar. 2—The Ranch Girl's Mistake (Dr.)...1000
Mar. 5—The Turning Point (Dr.).....1000
Mar. 7—Getting a Hired Girl (Com.).....1000
Mar. 8—The Baby of the Boarding House (Com.) .....
Mar. 8—Trombone Tommy (Com.).....
Mar. 9—A Romance of the West (Dr.)....1000

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G. Kleine

Jan. 6—Evils of Impure Literature (Dr.)...1035
Jan. 9—The Winged Messenger..... 800
Jan. 9—Gorges of the Verdon River..... 200
Jan. 13—The God of Wine Gets Stung (Com.) 806
Jan. 13—The Ardennes Forests, France (Travel) 194
Jan. 16—Uncle Ned's Diplomacy (Com.).... 956

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Feb 9—The Vagabonds (Dr.).....1000
Feb. 12—An American Invasion (Dr.).....1000
Feb. 14—Far From Erin's Isle (Com.).....1000
Feb. 16—Caught in the Toils (Dr.).....1000
Feb. 19—The Adelaide's Conspiracy (Dr.)..1000
Feb. 21—The Girl Deputy (Dr.).....1000
Feb. 23—Back to the Kitchen (Com.).....1000
Feb. 26—The Bell of Pennance (Dr.).....1000
Feb. 28—A Tenderfoot's Troubles (Com.).
Feb. 28—A Visit to Madeira (Sc.).....
Mar. 1—Trapped by Wireless (Dr.).....1000
Mar. 4—You Remember Ellen (Dr.).....1000
Mar. 6—The Romance of a Dry Town (Com.) 1000
Mar. 8—Captain Rivera's Reward (Dr.)....1000

LUBIN

Feb. 15—Oversea Celebration (Edu.)..... 350
Feb. 17—Gingerbread Cupid (Com.).....1000
Feb. 19—Army Aviation Practice.....N. 200
Feb. 19—A Midwinter Night's Dream (Dr.). 800
Feb. 21—In Dis-a-Countree (Dr.).....1000
Feb. 22—Her Heart's Refuge (Dr.).....1000
Feb. 24—Willie, the Hunter (Com.)..... 700
Feb. 24—Pottery Making in America (Edu.) 300
Feb. 26—A Matter of Business (Dr.).....1000
Feb. 28—Love and Tears (Dr.).....1000
Feb. 29—Betty and the Doctor (Dr.).....1000
Mar. 2—A Mexican Courtship (Dr.).....1000
Mar. 4—Fishing in Florida.....
Mar. 4—The Baby Tramp (Com.).....
Mar. 6—My Princess (Dr.).....1000
Mar. 7—The Handicap (Dr.).....1000
Mar. 9—Mother Love (Dr.).....1000

G. MELIES.

Feb. 22—Melita's Ruse (Dr.).....1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.).....1000
Mar. 14—The Sheriff's Daughter (Dr.).....1000

PATHE FRERES

Feb. 20—The Motion Picture Man in the Continent .....
Feb. 21—Marriage or Death (Dr.).....
Feb. 22—Poor Jimmy (Dr.).....
Feb. 23—The Presentiment (Dr.).....
Feb. 23—Ancient Rome (Scenic).....
Feb. 24—Phantom Lovers (Dr.).....
Feb. 26—Pathe's Weekly No. 9.....
Feb. 27—The Tumbler's Kids (Dr.).....
Feb. 27—Asbestos Quarry (Ind.).....
Feb. 28—The Squaw's Debt of Gratitude (Dr.
Feb. 28—Wrestling in Indo-China (Sc.)....
Feb. 29—The Ordeal (Com.).....
Feb. 29—The Great Market in Tananarive, Madagascar (Scenic) .....
Mar. 1—An Adventure of Van Dyck (Dr.).
Mar. 1—Hunting Bears in Malaya (Sc.)..
Mar. 2—His Mexican Sweetheart (Dr.)....
Mar. 4—Pathe's Weekly No. 10.....
Mar. 5—The Six Little Drummers (Dr. Com.) .....
Mar. 6—Cholera on the Plains (Dr.).....
Mar. 7—Buster's Nightmare (Com.).....
Mar. 7—Starfish, Sea Urchins and Scallops (Edu.) .....
Mar. 8—The Battle of Cracy (Dr.).....
Mar. 8—Small Trades in Havana (Sc.)....
Mar. 9—How the Play was Advertised (Com.) .....
Mar. 11—Pathe's Weekly.....
Mar. 12—The Poison Cup (Dr.).....
Mar. 12—The Rell Brothers.....
Mar. 13—A Midget Sherlock Holmes (Com.)
Mar. 13—Daix and His Dog.....
Mar. 14—When Duty Calls (Dr.).....
Mar. 15—The Coin of Fate (Dr.).....
Mar. 16—The Arrow of Defiance (Dr.)....

SELIG

Feb. 5—The Girl He Left Behind (Dr.)...1000
Feb. 6—The Widow of Rickie O'Neal (Com.) 1000
Feb. 8—The Horseshoe (Dr.).....1000
Feb. 9—A Mysterious Gallant (Com.).....
Feb. 9—First Aid to the Injured (Edu.)..
Feb. 12—A Broken Spur (Dr.).....1000
Feb. 13—Disillusioned (Dr.).....1000
Feb. 15—The Hypnotic Detective (Dr.).....1000
Feb. 16—The Little Match Seller (Dr.).....
Feb. 16—The Taos Indians at Home, New Mexico .....
Feb. 19—The Danites—Part 1 (Dr.).....1000
Feb. 20—The Danites—Part 2 (Dr.).....1000
Feb. 23—A Persistent Suitor (Com.).....
Feb. 23—Seeing Detroit .....
Feb. 26—When Women Rule (Dr.).....1000
Feb. 27—In Little Italy (Dr.).....1000
Feb. 29—The "Diamond S" Ranch.....1000
Mar. 1—As Told by Princess Bess (Dr.)..1000
Mar. 4—The Shrinking Rawhide (Dr.)....1000
Mar. 5—The Ace of Spades (Dr.).....1000
Mar. 7—The Brotherhood of Man (Dr.)..1000
Mar. 8—Hypnotized (Com.).....1000

URBAN ECLIPSE

G. Kleine

Jan. 17—Love Will Find a Way (Dr.).....1020
Jan. 24—A Woman's Wrath (Dr.)..... 980
Jan. 31—Kitty in Dreamland.....
Jan. 31—Earl's Court, London.....
Feb. 7—Captured by Wireless (Dr.)..... 925
Feb. 7—A Bird's-Eye View of Rotterdam. 70
Feb. 14—The Gambler's Wife (Dr.).....1015
Feb. 21—The King's Command (Dr.).....1000
Feb. 21—The King's Command (Dr.).....1000
Feb. 28—Cousin Bill (Com.).....
Feb. 28—A Glimpse of Tripoli (Sc.).....
Mar. 6—The Factory Girl (Dr.).....1010
Mar. 13—The Sentry on Guard.....1015

VITAGRAPH

Feb. 10—Playmates 1000
Feb. 12—The Heart of a Man.....1000
Feb. 13—Winning is Losing.....1000
Feb. 14—Bunny and the Twins.....1000
Feb. 16—The Chocolate Revolver (Dr.).....1000
Feb. 17—The Hobo's Redemption (Dr.).....1000
Feb. 19—The Struggle (Dr.).....1000
Feb. 20—The Love of John Ruskin (Dr.)N.1000
Feb. 21—Her Last Shot (Dr.).....1000
Feb. 23—Cure for Pokeritis (Com.).....1000
Feb. 24—Cowboy Damon and Pythias (Dr.).1000
Feb. 26—Stenographer Wanted (Com.)....1000
Feb. 27—Justice of the Desert (Dr.).....1000
Feb. 28—The Patchwork Quilt (Dr.).....1000
Mar. 1—The Diamond Brooch (Dr.).....1000
Mar. 2—The Telephone Girl (Com.).....1000
Mar. 4—Lulu's Anarchist (Com.).....1000
Mar. 5—Cardinal Wolsey (Hist. Dr.).....1000
Mar. 6—Irene's Infatuation (Com.).....1000
Mar. 8—How States Are Made (W. Dr.)..1000
Mar. 9—Mrs. Carter's Necklace (Dr.).....1000

BLIGHTED LIVES

Solax

Solax has found an excellent subject in "Blighted Lives." There is no doubt that many a man has found himself behind prison bars through the jealousy and longing for revenge of a rival, whether in domestic or business life.

This picture is well put on, and the plot well worked out. The photography, which is an all important point, is good. The fact that no weak spot is visible in the filming of this story should strongly recommend it to the exhibitor.

EXTRAVAGANCE

Thanhouser

The film of Thanhouser's entitled, "Extravagance," is another excellent production. We notice it specially because it has a moral which is so lucidly explained as to make it of great value to the public, not alone as an entertainer, but as a good, solid, moral lesson. The young girl in the story, who caused her father's financial ruin and drove him to extreme measures of desperation, is but one of the deplorable many.

S. S. HUTCHINSON BUYS WINTER HOME

S. S. Hutchinson, President of the American Film Mfg. Company, has just received the deed to one of the handsomest pieces of property in the El Cajon Valley, Southern California.

The purchase was made while Mr. Hutchinson was on his long visit to the Western studio, located at La Mesa, recently. The property is situated on Pasadena avenue in the heart of La Mesa's exclusive residence section and realizes an old wish of Mr. Hutchinson's that he might secure one of the really fine properties for which La Mesa is noted. General Nelson A. Miles, Madam Nordica, Owen Wister, Lillian Russell, and many other notables are property holders in and about La Mesa.

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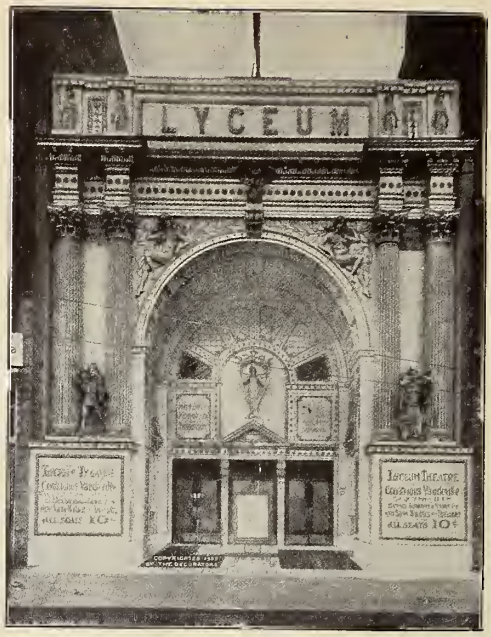

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Peerless Film Exchange, 5 E. 14th St., New York.
Metropolitan Film Exchange, 122 Univ. Pl., New York.
Western Film Exchange, 145 W. 45th St., New York.
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United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.

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Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
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Swaab Film Service Co., 129 N. 8th St., Philadelphia.
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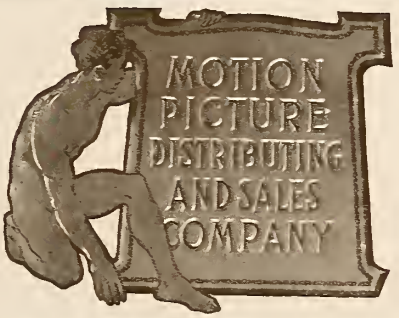
WEDNESDAY
Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY
American, Eclair, Imp, Rex.



FRIDAY
Bison (2 Reel Subjects), Lux, Solax, Thanhouser,

SATURDAY
Gt. Northern, Imp, Nestor, Powers, Reliance, Republic.

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A stirring film that portrays the nobility of motherhood and the depths of love that the female parent extends its young and helpless offspring. Strong—Masterful—Touching.

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Be sure to get this split in order to see another LION PICTURE. Thirteen full grown lions furnish the comedy for this remarkable Gaumont hit. Decidedly out of the ordinary.

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The biggest factor in the independent cause, because we are handling it in the only right way —Get it now!

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SATURDAY
MARCH 23
961 FEET

AN OLD ROMANCE

TUESDAY
MARCH 19
923 FEET

JIMMIE, TEMPERANCE REFORMER and GAME SHOOTING FROM AEROPLANE.

FINAL MOMENT TO ORDER

TUESDAY **MARCH 5**—JIMMIE SAVES THE SITUATION and THE WONDERFUL ADVENTURES OF HERR MUNCHHAUSE

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Gaumont

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Europe and Asia bowed in homage to this hand-colored masterpiece. The London "Times" credited it with being a series of oil paintings replete with interest, because of the noble story that grips the whole theme.

A CLASSIC IN ALL ITS SPLENDOR **A BIG BOX OFFICE BOOSTER**

MAR 20 1912

MOVING PICTURE NEWS

Volume V
No. 10

March 9
1912

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It's Irish through and through!

Adapted from a Classic Irish Poem by an Irishman! Leading Performers are Irish. Producer Also an Irishman!

This 2,000-foot Imp

is released THURSDAY, MARCH 14TH, just before the Big Day that is Celebrated by Irishmen the world over, the glorious "sivinteenth." Remember the Imp's previous 2,000-foot picture "From the Bottom of the Sea," and what a sensational money-maker it was for every exhibitor who used it. See that you get an early booking on "SHAMUS O'BRIEN." Go after it with all your heart and soul and might and main—AT ONCE!

"BETTER THAN GOLD"

(*Copyright* 1912 *Imp Films Co.*)

Another splendid drama of the mining country. Released on THURSDAY, March 21st. Are you getting these great Thursday Imps?

COUNTESS DE SWIRSKY DANCES FOR THE IMP

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"THE MAN FROM THE WEST"

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A SERMON DRAMA FOR YOUNG GIRLS

IT PAYS TO BE KIND

Written by G. T. Evans

With Dorothy Gibson, Julia Stuart, Dorinda Bainbridge, Gussie Hunt, Isabel Lamon, Guy Oliver, John Adolfi, Edw. L. Johnstone, and a large cast.

Rich ECLAIR settings add to the story's attractiveness.

Photos in sets FREE.
Length 950 feet.
Elegant Art Posters.

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A SYMPHONY IN BLACK AND WHITE

introduces an unusual Negro story effectively filmed. Here ECLAIR introduces photographic "tricks" entirely new and novel, which add to the natural humor of the offering. Length 950 feet. Photos in sets and art posters at exchanges.

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THE HEIGHT OF HER TRIUMPH (Drama)

ANCIENT PHILÆ (Educational)

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FOR
"Nicholas Nickleby"

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☐ FRIDAY the 1st	☐ TUESDAY the 12th	☐ TUESDAY the 19th	☐ FRIDAY the 29th
THE ARAB'S BRIDE Florida Masterpiece.	FLYING TO FORTUNE Florida Sensational.	NICHOLAS NICKLEBY By Dickens (2 Reels).	"MY BABY'S VOICE" Heart Interest Special.

RELEASED, TUESDAY, MAR. 19
Complete in Two Reels

Nicholas Nickleby

By CHARLES DICKENS

As our first two-reel feature since January, and our first Dickens story since "Copperfield," this will be much sought by showmen WHO REALLY GET THE MONEY. How about asking for YOUR date? And ask your exchange for three-sheets, too. You can no more "lose out" on "Nickelby" than you did on "Copperfield." But, remember, you DID bill "Coppefield" BIG! Ditto on "Nickelby!"

"NICHOLAS NICKLEBY"

RELEASED, FRIDAY, MAR. 22
Great Thanhouser Funnyfilm.

The Taming of Mary

Poor Mary! It was TOO BAD! She got into the direst predicament of her existence through her red-hot jealousy AND OUR DESIRE TO MAKE YOU LAUGH. Let us tell you now, we succeed. The reel gets smiles, cheers, laughs, YELLS from you. Aside from its value as a laugh-maker it will help your show through its scenic efforts alone. Take your patrons to beautiful Florida. And on the same reel, another comedy:

The Golf Caddie's Dog

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RELIANCE.

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PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
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ALFRED H. SAUNDERS, Editor (20 years Expert in Cinematography).

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SPECIAL NOTICE

Moving Picture News Absorbs the Tales

For the first time in our existence when we have put our hand to the plough we have had to stop at the third furrow, but it sometimes happens in a man's life that he takes more responsibility on his shoulders and more burdens than he can well carry. Such was the case with the Moving Picture Tales. It divided our energies too much, and we don't believe it is right to overburden one's self too much; hence the monthly issue of the Tales will not come out for the present. It is due to our readers, to the exhibitors, who so loyally supported us, and to the vast number of readers who subscribed to the Tales, to say that we give them our best thanks, and that their subscription will be returned to them if they so desire it, or it can be placed to continuation of the News. So great has been the demand for these Tales, which have been so admirably written by Miss Virginia West, that we have decided to increase the size of the News and place the tales in the inner portion, and give two or three tales each week so that readers will not be disappointed. We think it will add to the value of the News as a home journal to insert these stories in it as we outline, and one point especially to be brought to the attention of the exhibitor is this—we will endeavor to storyize a film each week before the date of release, and if the exhibitor will get a good reader in his house to read this story to the audience it will add zest to the picture when it comes or even as it goes on the screen, so that the people will understand the drift of the silent drama. We believe this innovation will add value to the house, interest the patrons and put dimes into the pockets of the proprietors, because the people are beginning to demand something in the way of a lecturette, and many letters on our desk ask the query why it is not possible to lecture on some of the most important films they have in their house. This will go a large way to overcome their difficulties.

By this action we do not imply that we intend to drop the Tales altogether. We may at a later date continue them when we see that the demand is sufficiently great to entitle us once more to make the venture on behalf of the numerous patrons of the moving picture exhibit.

KINEMACOLOR PATENTS

The article by William E. Smith on another page is the first contribution in the history of Kinemacolor ever attempted, and rather than divide so important a subject, which we consider valuable in the interests of cinematography, we have crowded out other articles, and we trust our readers will bear with us until our next issue, as we have put in only what we consider absolutely excellent this week.

The article is copyrighted, but can be used by asking permission from us. We have already been requested to allow its publication in other journals. This permission will only be granted on application and by letter from us. Others attempting to use extracts will be proceeded against under the copyright laws of America.

THE QUESTION OF PATENTS

Quite a number of people have called us up regarding the patent question, and several letters remain unanswered as to the value of a patent in America. We are not biased, and we are not begging the question, when we say that anyone can get a patent in the Patent Office at Washington. It needs very little trouble, indeed, to secure it, but it needs a great deal of money to defend it when obtained. It seems to us the only value the Patent Office has is the fact that it enables quite a large number of patent attorneys to make a living. A device is taken down to a patent attorney, and he immediately sees his fee to prosecute it and tells the client, "Oh, yes; oh, yes, it is patentable," and so the Patent Office is flooded with patents that are not

worth the paper they are written upon. This is written especially for out-of-country patentees, as well as to those who have written us asking advice as to how they can apply for a patent and the value when obtained.

The chief reason for writing the above is the fact that within the last three weeks six different inventors have approached us with the question of patenting a metallic surface screen on which to project the pictures. We have told them it is not possible to get a patent on a screen that will hold water. There are now on the market screens galore, some simply painted on the canvas, some with the metal worked in, some with dull, some with bright surface, the mirror screen and imitation mirror screens. All are exceedingly good in themselves, and yet in our opinion a patent covering any of them will be absolutely useless. This kind of screen has been in use to our knowledge anywhere within the past twenty-five years. We have used them in Kings College, London; in St. John's College, Oxford, and Birmingham University; some that we made ourselves, some that had been prepared for us, and all combining the same principles used to-day.

In our issue of May 2, 1908, we gave full instruction how to make the screen, and anyone following out these instructions can pretty well satisfy themselves of the value of a surface-coated screen, so that our advice to readers and correspondents is, do not waste money in taking out patents on screen projects unless you have something entirely different from anything else. We will try and reproduce in an early issue our article on screens for the benefit of those who wish to experiment for themselves.

QUESTIONS AND ANSWERS

Quite a large number of people have written to us stating that they know very little about the routine of the business. They are about to open a show, to purchase one already in existence, to get a machine for their church, their club, or society, and asking our advice as to the best machine to purchase. Some request that we answer them in the columns of the News, stating in our opinion what we consider to be the best machine for universal work. Of course, to answer such questions would cause very invidious comparisons, and as we cannot take this attitude we have personally written to the members recommending them to apply to the various manufacturers and compare for themselves. We now, for the benefit of other readers, embody in this note what we have put in our letters: "In reply to your communication, we are utterly unable to tell you which is the best machine on the market. They all have remarkably good points and of their class appeal to special individuals. We therefore suggest you to write to the various manufacturers asking them for a catalogue, and then on the advice of some operator select what you consider the best suited to your pocket and requirements."

We suggest to each reader that they write to the following manufacturers for their catalogues. These catalogues have remarkably good information that every operator and exhibitor should know. They are written specially to point out the various possibilities in the machine purchased and as a valuable guide to each man. We can fully recommend that they place these catalogues on their files for reference in case of emergencies. We have always contended that an exhibitor should know as much about the machine he uses as the operator himself, and also be just as capable of working that machine in case of some sudden indisposition on the part of the operator. The addresses of the various manufacturers are as follows: Enterprise Optical Manufacturing Co., 568 West Randolph street, Chicago, Ill.; Powers Cameragraph Co., 90 Gold street, New York; Simplex Machine Co., 23 East 14th street, New York; Edison Manufacturing Co., East Orange, N. J.; Acme Machine Co., 133 Third avenue, New York; C. E. Dressler, 386 Second avenue, New York. These are the best machines on the market to-day and are all that we can honestly recommend to our readers. There are three other machines we are conversant with, but they are not yet available for the trade. We will give our readers full information concerning them in due time, but in the meantime let every reader who has his own interests at heart write immediately to the above manufacturers for catalogues of their machines, even if they only send a postal card requesting the same. The information will come to hand and will prove of help to each possessor.

SARAH THE DIVINE, IN M. P.'s

"I have conquered a new world—that of the photo-play," writes Sarah Bernhardt to W. F. Connor, her American manager, apropos of her playing "Camille" before the camera of the French-American Film Company. "I never thought, my dear William, that I would ever be a film, but now that I am two whole reels of pictures I rely for my immortality upon these records."

Under the management of Mr. Connor, Bernhardt played to over $3,000,000 in this country in two tours and proved herself the greatest box office attraction that the stage has ever known. She was repeatedly asked while in this country to pose for moving pictures, but always refused, hence, it was a great surprise to Connor to hear that Sarah had capitulated to the camera. It took a great deal of persuasion and $30,000 in money to induce Bernhardt to play "Camille" before the camera, but when she finally made up her mind she entered into the arrangements with the enthusiasm of a schoolgirl. She visited motion picture shows in all parts of Paris, spent hours in studios and talked with operators and actors. In a short while she was an encyclopedia of information about the new art.

"Camille" was rehearsed a few times with the watch to get it timed right, and then on a set date Bernhardt and her powerful company went right through the performance before the motion picture camera. She played with wonderful fire and expressiveness. Great genius that she is she suited herself to her medium and the result is a long series of photographs that are staccato in their expressiveness. The story is revealed as plain as print. "Camille" was never more pitifully eloquent than in this dumb record. Bernhardt could hardly wait to see an exhibition of the pictures in the studio. When the operator started and the photo-play began to transpire upon the screen she was almost hysterical with excitement. After seeing the two reels she insisted that they be run off all over again and this was done. At the finish she turned to Edmond Rostand, who accompanied her, and asked:

"What next for me?"

"Camille" is a perfect photo-play. The story lends itself to the purposes of the camera, and Bernhardt is eloquent in every movement. Someone has said that the pictures fairly crackle with life and project wireless messages to the spectators. All over Europe the photo-play "Camille" is a sensation and Americans are eagerly awaiting the release of these reels, which are now in the control of the French-American Film Company, which is rapidly disposing of State rights. This company also controls the great photo-play, "Sans Gene," posed by Rejane.

Redding, Cal.—The Coast Theatre Company has plans for a new $25,000 theatre to be built on Tehania street.

Americus, Ga.—Sherlack & Company will erect a new theatre here.

Detroit, Mich.—The Greater Amusement Company will erect a new theatre on Chene street, near Gratiot avenue.

Fulton, N. Y.—The Dreamland Theatre was damaged by fire to the amount of $800.

PICTURE THEATRE AT DAYTON, OHIO
Where the Moving Picture Exhibitors League of Ohio will hold their convention on March 26th and 27th, 1912.

THE SLOGAN IS, "ON TO DAYTON, MARCH 26 AND 27, 1912"

The Motion Picture Exhibitors' League of Ohio is growing very rapidly; an organizer is constantly in the field, and all the exhibitors of Ohio have awakened to the fact that the benefits derived from the Motion Picture Exhibitors' League of Ohio has done them a great deal of good and protected their interests and many are sending in their applications without being solicited. Many new states are coming into the League, and before the convention meets in Chicago in August we expect to enroll nearly every state in the Union.

The Dayton Convention is an assured success, and will be the biggest convention ever held by our League. Every motion picture exhibitor is invited to attend whether he is a member of the League or not, also all the friends of the motion picture exhibitors are invited to attend, and we assure everybody that they will be as welcome as the flowers in May and what they will see and hear will convince them that the Motion Picture Exhibitors' League of America is a real organization and knows how to do things.

The most powerful telescope in the world is now being focused on the moon, and it is to be hoped that we will be able, at Dayton, to show the moon on the motion picture curtain, at least the effort is now being made and promises success. So again it is demonstrated that cinematography is the greatest educator and assistant science has ever known.

Reasons why you should be at Dayton, Ohio, March 26 and 27, 1912:

Dear Sir and Brother:

You should see and know all that is going on at Dayton.

You will receive information which cannot be written to you.

You will receive pointers worth many dollars to you.

You will receive a new membership card.

You will get a membership certificate to hang in front of your theatre.

You will receive a badge that will admit you to Dayton picture theatres.

You will receive buttons that will be recognized for fare on street cars.

You will be in the automobile parade.

You will hear Senator J. B. Foraker, Congressman J. M. Cox, Hon. J. J. Lentz and Edward W. Phillips, Mayor of Dayton, speak.

SENATOR J. B. FORAKER, OF CINCINNATI, OHIO
Counsel for the M. P. E. of America.

You will meet all the national officers of the Motion Picture Exhibitors' League of America; they will be there.

You are invited to take a trip through the Cash Register Works.

You will see Kinemacolor and several feature pictures.

You will see many makes and kinds of machinery and curtains.

You will see the largest and strongest telescope in the world.

You will be in two motion pictures, Pathe Freres and one other.

You will meet exhibitors from all parts of the country.

You will be at a banquet given by the Dayton Chamber of Commerce free.

You will have the time of your life, and if you are not there you will always regret it.

I am working day and night to make this convention a grand success. Our Dayton committee, the Dayton Chamber of Commerce and the National Cash Register Company are doing all they can to make this the biggest convention Dayton has ever known. Now, brother, get busy and push. It is not only your pleasure but your plain business duty to be at Dayton on March 26 and 27. You will run the motion pictures taken at Dayton, so do not fail to be in them. The Board of Directors of the Motion Picture Exhibitors' League of America will meet at the Phillips House at 8 o'clock p. m. March 25, 1912, and will be in attendance on the 26th and 27th, as Ohio is the parent organization. Let every Ohio exhibitor be there, bringing as many of your family as you can. A plate will be reserved at the banquet for you and yours. Urge every exhibitor to come that you know.

Please send me at once the names of every exhibitor in your county. Do it now. I must have the names of the owners and their theatres at once.

Fraternally,
J. J. HUSS, Secretary,
Cincinnati, Ohio

MOTION PICTURE EXHIBITORS OF PENNSYLVANIA TO ORGANIZE

On Thursday, February 29, Sydney Ascher and H. A. Mackie visited Scranton, Pa., at the invitation of the exhibitors of the State of Pennsylvania, who met at 4 p. m. on that day for the purpose of organizing an exhibitors' association.

Mr. Ascher was voted chairman and addressed the meeting in a most convincing manner, showing the great advantages to be derived through organization.

The meeting was held at the Hotel Casey and so convincing was Mr. Ascher's address that of the 41 exhibitors present every one joined the newly formed organization. There was great enthusiasm displayed in the project by the Pennsylvania exhibitors, and although all of the 100 exhibitors of Lucerne and Lackawanna counties, to which this organization belongs were not able to be present, many of those who were not requested were there to sign for them.

Those present were representatives of the following places: Hyde Park, Dunmore, Providence, Pittston, Plymouth and Wilkesbarre.

The headquarters of the organization, which will be known as the Motion Picture Exhibitors' Association of Northeastern Pennsylvania, will be at Scranton, Pa. Mr. M. E. Comerford of the "Wonders" Theatre, and also connected with a theatre circuit along with some others, was chosen president of the organization.

A full list of the officers of the organization will be given in our next issue.

PRESERVING RECORDS OF GREAT ARTISTS

There is a movement on foot for the perpetuation of the work of some of our most talented actors and actresses. The General Film Publicity and Sales Company, of New York, interviewed recently at their offices on the tenth floor of 145 West Forty-fifth street, stated that they purpose the commencement of a campaign of this commendable character.

This company has also negotiated for a large number of highly educational subjects from Europe, suitable for use in schools and colleges.

FICHTENBERG ENTERPRISES

Mr. Herman Fichtenberg, of New Orleans, yesterday closed one of the biggest real estate deals handled in the last few years when he leased from the Metropolitan Bank, for fifteen years, the vacant property on Canal street, between the Maison Blanche and Audubon buildings.

This is undoubtedly one of the finest locations in the city, and as the lease is for fifteen years, it speaks well for the great changes in store for Canal street, the pride of New Orleans. It also speaks well for local enterprise when a man like Mr. Fichtenberg, who has made his business reputation in this city, shows what confidence he has in New Orleans, when he will lease this valuable property for one of his enterprises. There have been many outside interests trying for this same lease, and Mr. Fichtenberg is to be congratulated on keeping this among local interests.

He will immediately start the erection of a motion picture theatre of the highest class, capable of seating eight hundred people on one floor. The site will be used exclusively for the purpose of a moving picture house, and all of the most up-to-date improvements will be installed with a view of making this building as near perfect as possible; and for climatic conditions an air-cooling process has been contracted for, which in summer will reduce the interior temperature fully fifteen degrees from that of exterior, and in winter the building is to be heated by the same system forcing the air over water-cleaned screens.

Contracts have been let with the Coburn Organ Company for a five-thousand-dollar ($5,000.00) pipe organ; also a contract for one of the largest mirror screens ever made, measuring 162 inches by 216 inches, and which is the latest perfected object on which to project moving pictures.

The building will be absolutely fireproof, and will have five exits in the front and two in the rear.

The design of the exterior will be purely Italian, while the interior will be most elaborately decorated with frescoes and ornamental plastering effects.

Plans for the building are being drawn by one of the best known architects in the city, Mr. Emile Weil, and construction of the work has been allotted to Mr. George J. Glover, the well-known contractor.

The theatre will measure 50 x 143, and will be named the Isis Theatre.

The cost of this theatre will be in the neighborhood of $100,000 when completed.

Mr. Fichtenberg was interviewed by our reporter and says he will construct the finest moving picture theatre in the country. Mr. Fichtenberg also stated that anybody who visits other cities and countries can say that they have, in New Orleans, the finest moving picture theatre in the country. This will help boost our city.

He also states that he will not spare any expense for the comfort of the patrons, and will use, as in the past, the Independent film service, and the best entertainers obtainable, and will select the films, particularly catering to the patronage of the ladies and children.

Mr. Fichtenberg, who is the proprietor of the Fichtenberg's Enterprises, has as his able assistants all local men, for with Mr. Wm. H. Gueringer as general manager and Mr. Carl Goldenberg as assistant manager, the public will find that nothing will be overlooked in giving New Orleans the best that money can buy in the moving picture business

Mr. Fichtenberg also owns and operates the Isis Theatre, Houston, Texas; Alamo Theatre, Vicksburg, Miss.; Dream World, Picto, and Alamo theatres, in New Orleans, and controlling the Consolidated Film & Supply Co. and also the Feature Film Co. of Louisiana.

We wish to congratulate Mr. Herman Fichtenberg.

NEW THEATRE FOR YONKERS

Mr. J. H. Hallberg, "The Economizer Man," advises us that he has just booked an order from the Square Amusement Co., Yonkers, N. Y., for their complete equipment, consisting of 300 opera chairs, Motiograph No. 1a, 1912 model, Hallberg Special A. C. Economizer, and all accessory supplies. Mr. Hallberg also reports the sale of three of his A. C. to D. C. Economizers during the past week.

Marshalltown, Ia.—The Busby Theatrical Company has been organized with a capital of $1,200, W. L. Busby, of Quincy, Ill., and others.

RUSSELL BASSETT
(Of the Nestor Film Co.)

Russell Bassett is one of the most popular of our "grand old men" actors.

For upwards of forty years Mr. Bassett has successfully followed the stage. It is a real pleasure to be privileged to watch the old man rehearsing his work. He is the real

character in the play—he puts all the force and energy of both his mental and physical self into his work.

Mr. Bassett has now for more than a year been playing character leads with the Nestor Film Co., and his presence on the screen is looked for quite as anxiously as that of the pretty young leading lady.

A REJOINDER

CINCINNATI, OHIO, March 2, 1912.

Mr. Alfred M. Saunders,
New York, N. Y.

Dear Sir and Friend:

The writer has been out of the city for several days and on coming back and looking over your valued paper of February 24 I was certainly surprised at the article I read therein.

The article I refer to is on page 35 and is headed Cincinnati, Ohio, January 20, 1912. The article is signed by S. C. Duryee.

The reason I was surprised was because there is nobody in the world knows how we stood for the independents better than you do, as you have attended many a meeting and know from the beginning that we were always independent, heart and soul.

We have spent thousands of dollars fighting for the independent cause, and for the benefit of the exhibitors in general, and you can rest assured that we have never at any time attempted to form any trust or monopoly in the moving picture business.

We were also surprised because, both of us knowing one another as well as we do, that you would print such an article as this without first investigating to see whether or not it was true.

We have always spoken a good word for you and your paper, have tried very hard to get exhibitors in this section of the country to subscribe for same, because we felt that your paper was always fair and square with the independents, and if you remember at the banquet held in Chicago the writer was the first one to get on the floor and speak for The Moving Picture News and do everything to increase its circulation.

Hoping that you will repudiate this statement made in your paper, and state that the Cincinnati-Buckeye Film Company pronounce this an absolute falsehood, and in our opinion was done to injure our standing with the exhibitors, with whom we have always dealt fairly, in every sense of the word, otherwise we would not have built up from an 8 x 10 room eight years ago to one of the largest film renting concerns, occupying an entire building at the present time, and without owing any man in the world a dollar, we remain,

Yours very truly,

McMAHAN & JACKSON.

P. S.—We thank you for all favors received at your hands, and hope that the friendship we have for Alfred Saunders will always remain the same, and his friendship for us likewise.

(We gladly publish the above letter from I. W. McMahan. The letter we inserted in our Feb. 24th issue being duly signed and attested, we took it that the writer, S. C. Duryee had backing for his statements, and as several exhibitors from other parts of the State had written in a similar strain, we published it. However, never again!—Ed. M. P. N.)

WHERE IS MR. SCHULTZ?

The Enterprise Optical Manufacturing Co., of 564-572 West Randolph street, corner Jefferson, Chicago, wish to announce publicly that Mr. E. A. Schultz formerly a demonstrator in their employ is no longer connected with their company in any capacity, and that they are not responsible for his debts or obligations of any kind.

They are also offering $10.00 reward for information leading to the recovery of the 1912 model Motiograph Outfit, trunks, etc., which were used by Mr. Schultz for demonstration work.

The last heard of Mr. Schultz he was on his way to Nelson, B. C., Canada, but telegrams and mail sent to that address remain unanswered, although they have used every possible effort to get in touch with Mr. Schultz.

GOOD NEWS FOR EXHIBITORS—GAUMONT'S ANIMATED WEEKLY

The great popularity of the weekly news in picture form necessitates the keenest intellects getting their wits together, evolving what is most suitable to the patrons of the theatre. We have pleasure this week in stating that the Gaumont Animated Weekly will be released through the Sales Company on Wednesday, March 13th, and we advise all our readers to get very busy to see that they secure this release. Send in your wires, or your requests immediately, to the Gaumont Company, Flushing. We congratulate both the Sales Company and Gaumont upon this scoop of what will ultimately prove the best money getter in the business. To give an idea of the topics that will be shown, we take the recent railway accident, the landing of Shuster from Persia, the floods in Pennsylvania, President Taft, and a host of other important events which will be gathered up daily and put in the form which will make a very interesting educational film each week. Again, we say to our readers, get busy. Exhibitors, wire your exchange; exchange, wire the Sales Company or Gaumont. See that you do not miss this release.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Censor in England—(Concluded)

By Leonard Donaldson

IN the two previous articles the matter of the official dramatic censorship has been explained, as it obtains in England. Now, let us turn our attention to the movement which is on foot for the formation of a picture-play censorship. As I stated in the last article, various opinions have been expressed by various prominent members of the film business in London. The manager of one of the principal West End theatres says: "Personally, I do not think a censor is needed. We are most particular for our own sake that nothing shall be shown that can give offense to the most sensitive mind. Our pictures are already doubly censored. First, the director of the film department witnesses a demonstration at the agent's, and then we have a private rehearsal. This means that the film is not only free from details generally unsuitable, but that it also contains nothing that might offend the class of audience to which we in particular cater. *An official censorship would be beset with difficulty.* One man could not possibly see all the films; and the appointment of a committee in which complete accord prevailed is not at all a simple matter. The production of cinematograph films is now an enormous industry, and great care would have to be experienced in instituting any control. *Such a censorship would find very little to justify its existence!*

The London manager of Jury's Imperial Pictures (Limited)—an agency dealing with films of all nationalities, expressed indifference upon the matter. "It is rarely," he said, "that one hears of any film giving the slightest offense. Great discretion is exercised in the selection of films for English reproduction. The fervid love stories that find favor in Germany would certainly produce criticism here, and knowing this, we carefully avoid them. *The censorship existing in the United States is, I think, more concerned with the color problem. There is never any question of impropriety in any American film that enters this country.* I see no reason why we should object to a censor, for we should not suffer in any way. No films coming through our hands could possibly give offense to a censor. There are, at a fair estimate, over 100 new films 'released' daily in England, of an average length of 1,000 feet. It takes fifteen minutes for the exhibition of such a film; so that an equivalent of 25 hours' censorship would be required in each 24."

The opinion of Mr. V. Steer, the editor of Pathe's Animated Gazette, I find equally indifferent. "If the authorities think that a censor is necessary, by all means let us have one," he says. "I have never seen a film to which one could raise a reasonable objection, if viewed from the standpoint of an ordinary theatrical subject. Our pictures undergo a *triple* censorship before leaving us. First, they have a trial run before our manager. Then, they are repeated before a private committee, acquainted with the general requirements of the English picture theatre, and, lastly, they are displayed in our own projection theatre to the buyers. Anything that might possibly be misconstrued is immediately eliminated."

These statements should have the effect of reassuring that body of people—which, however, is happily decreasing—which is inclined to pessimism on the trend of public morality. Next week I will acquaint News readers of a scandalous attack which has recently been made on the English film business by an influential publication issued in London. My offer to take up the cudgels for the trade may also prove of interest.

Clinton, Ill.—A new open air theatre is to be erected at North Quincy and West Washington streets.

RECORDS OF INDIAN LIFE

Mr. Konta Thinks It Time to Take Them on Films

To the Editor of Moving Picture News:

A recent report from Sitka of the ravages of pulmonary diseases among the Indians of Alaska makes timely the question, "What is being done to preserve the records of the American natives for posterity?" The American Indian is approaching, if, indeed, he has not already reached, the last stage of his native existence. Either he is gradually disappearing, or he is adopting the white man's civilization and adapting himself to it. In both cases the records of his own civilization will be lost unless something is done and done speedily.

Much has been done, much is being done. Of this I am perfectly well aware. Explorers, missionaries, settlers, Indian fighters, army officers, and, later, scientists, have gradually accumulated a valuable volume of information. The camera has been brought into play (the series of photographs made by Edward S. Curtis for J. Pierpont Morgan practically stands first); our museums have their Indian collections, and, last of all, a beginning has been made with the phonographic registering of Indian music.

This mention of the phonograph leads me to my point, which is that we have not as yet begun to take a systematic living record of the Indian in all the phases of his life. Descriptions of it in books, drawings, and photographs are all well enough, but moving pictures would be still better. Vocabularies and grammars are indispensable, but phonographic records of vanishing tongues would be better still, even for the information of linguistic specialists. The question of the origin of the American native is as yet one of the mysteries of ethnology. We shall wish to solve it even after that native has been assimilated or has ceased to exist. And a complete set of living records may in the future prove of the greatest value in solving the problem.

When speaking of the American Indian, we in this country are apt to overlook the Indians of Canada, and, still more, those of Central and South America.

The field is too vast for private undertaking, too vast for the resources of the Modern Historic Records Association, whose chief aim is the making and preservation of just such records as these. The founding of similar associations in different parts of the world is already being discussed, but its realization will take time, and co-operation between them all still longer. Meantime, no feature of the life of the present is vanishing faster into the past than the native civilization of the American Indian, from the sub-Arctic to Patagonia.

Can not the Government at Washington, the leading power on this continent, be petitioned to put itself in communication with the other governments north and south of it for the purposes of establishing an inter-American system for the taking and preservation and exchange of the living records of the vanishing American Indians? The Modern Historic Records Association would gladly place at the service of the movement such resources as it has already at its command in the beginning of its existence.

ALEXANDER KONTA
Chairman Executive Committee The
Modern Historic Records Association.
New York, February 26th, 1912.

NOT A STATE RIGHT PROPOSITION

It is a remarkable fact, that, in spite of the heavy advertising of the Powers Motion Picture Company and the space devoted to the matter by the trade papers, there still exists a misunderstanding on the part of the exhibitors throughout the country regarding the Mildred Holland, "Power Behind the Throne," two-reel release.

The letters are still coming in by the score, inquiring the State right prices for this picture play and the line of paper and advertising matter gotten out for it. The Powers people wish it distinctly understood by everyone that this film is one of their regular releases and can be booked at their regular release day figure. Any exhibitor desiring extra copies of the lobby display, etc., may obtain same by notifying the company.

MOTION PICTURE TRUST ASSAILED AS THE BOLDEST

Samuel Untermyer Says It Is Crushing Competition in Popular Entertainment—100 Concerns Wiped Out —Secures Injunction, Charging Violation of State Law—Poor May Be Greatest Sufferers

Samuel Untermyer, one of the leading corporation lawyers of the country, declared yesterday the most audacious combination in the country is the Moving Picture Trust.

"I have been devoting much research to this subject for the last few weeks," said Mr. Untermyer to a New York American reporter, "and in all my experience I have not been called on to deal with so brazen an effort ruthlessly to crush competition and monopolize a great and growing industry—one in which millions of capital are invested, and which provides entertainment and education for millions of people at prices within reach of the humblest in the land.

"But if the trust shall be permitted to have its way it will impose a cruel tax on the public by increasing the prices of admission to the tens of thousands of moving picture shows throughout the United States.

"This popular form of entertainment will be restricted to the wealthy and the well-to-do unless the Moving Picture Trust is dissolved."

Mr. Untermyer, in association with Rogers & Rogers, has instituted suit against the Trust, which will be carried to the Federal courts under the Sherman Anti-Trust law, if that course shall become necessary. At present the action is pending in the Supreme Court of New York County before Justice Ford.

Injunction Is Sought

It is in the nature of an injunction asked by the Greater New York Film Rental Company against the Motion Picture Patents Company and others. The plaintiff is fighting for its life. It is the sole survivor of about 125 companies, twenty-five of them in New York alone, which were doing a thriving business throughout the country until about a year ago, the Motion Picture Patents Company appearing as the exclusive holder of license privileges granted by the various moving picture manufacturing concerns.

Previous to the organization of the Motion Picture Patents Company anybody could obtain a license from the manufacturers to use the films and machinery upon which the Edison Company and other manufacturing corporations hold patents. These other concerns which with the Edison Company are named in the suit as defendants, are the American Mutoscope and Biograph Company, Essanay Company, Kalem Company, George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company and the Vitagraph Company of America.

In Defiance of Laws

"All these concerns," said Mr. Untermyer, "have combined into the Motion Picture Patents Company, in defiance of the laws of New York as well as of the Sherman statute. They not only have forced everybody except our clients out of business, but also have raised the price of the rent of the films they make from 9 cents a running foot to 11 cents. If the monopoly is permitted to have its way there is no reason why it should not increase the rental price still higher until a point is reached where the business can stand no more and the people are robbed of thousands.

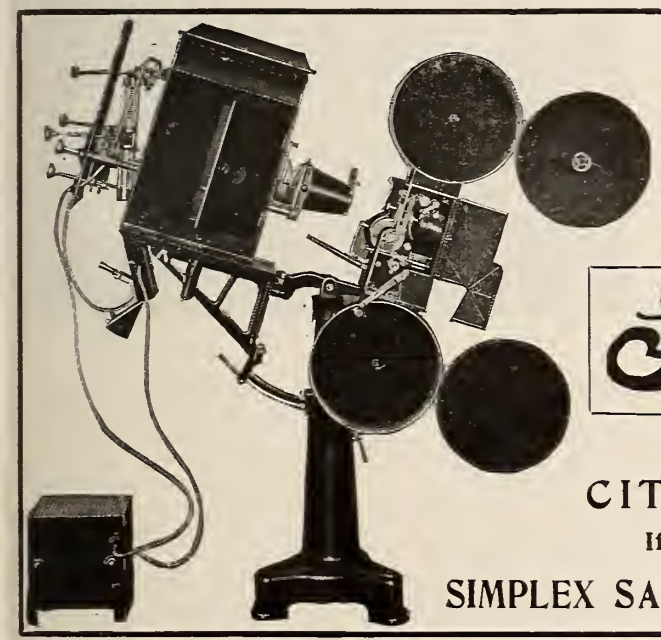
"William Fox, President of the Greater New York Film Rental Company, deserves the thanks of the whole country for the brave fight he is making to save the moving picture form of entertainment for the enjoyment of the poorest as well as the wealthiest.

"Before the combination was formed there were one hundred and twenty rental agencies buying apparatus and films from the various manufacturers and engaged in leasing films and apparatus to exhibitors. About twenty-five of these agencies were here in Manhattan. Immediately after the Trust was organized the Motion Picture Patents Company refused to license many existing rental agencies and reduced the number in the United States to about seventy-five, of which number nine were in this city.

Had the Courage to Fight

"With the exception of our client, all of these seventy-five agencies have since been driven out of business through the Trust's refusal to license them any longer. Our client would have been crushed like the rest had he not had the courage to fight. His books showed his company was doing a most profitable business that represented a capitalization of at least $700,000, but when the Trust officials threatened him with the loss of the license to use its patents any longer, he was coolly told his plant and property would be bought by the Trust for about $85,000. We have proof of meetings held here in New York for the formation of the Trust. It was upon these proofs that Justice Ford granted us a temporary injunction restraining the Trust from withholding the license from the Greater New York Film Rental Company."

Whatever disposition shall be made of the proceeding now pending before Justice Ford, Mr. Untermyer says, the case probably will have to be carried to the United States Supreme Court.—New York American.



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THE KINEMACOLOR PROCESS

By Wm. E. Smith, E. E.

Much has been written and said both in this country and in Europe in praise of kinemacolor pictures, and but little in reference as to how they are produced and the type of machine used to project them.

For the proper realization of the great advancement made by kinemacolor over the ordinary black and white pictures of motion photography, it must be clearly emphasized that the colors obtained are due to the agency of light only. No painting, brush work, stenciling or similar devices are employed. The colors are, as it were, lying latent in the photographic film and are brought into visibility at the moment of exhibition. In the older methods of color motion photography as employed by Pathe, Gaumont and others, colored moving pictures are obtained by the costly process of employing numerous girls to paint the pictures, a process often taking weeks to color, and even then only certain classes of subjects are capable of being dealt with. By the kinemacolor process the colors of nature are photographically recorded simultaneously with the taking of the picture; the complete picture with all its glowing richness of color can be exhibited within a few hours after taking.

In order to give a clear and comprehensive explanation as to how this is made possible we shall have to learn how still pictures are made in their natural colors; first, we shall endeavor to learn something about light; secondly, about color and the combining of light and color; thirdly, the production of pictures in their natural colors by the aid of light alone.

Light

Luminous Bodies.—Bodies, like a gas jet or the sun, which emit light of their own, are said to be luminous. Light is now believed to originate in extremely minute and rapid vibrations of the atoms of matter. These vary in rapidity from about 400 billion to about 760 billion a second. The atoms of all luminous bodies are supposed to be vibrating at this enormous rate.

When a body is heated its atoms are thrown into more and more rapid vibrations, and when their rate of vibration reaches 400 billion a second the body begins to become luminous. In the case of a candle flame or gas jet, these rapid vibrations are produced by the clashing of the atoms of oxygen, hydrogen and carbon as they rush into combination. A blacksmith may heat a nail red hot by vigorously hammering it. Each blow of the hammer throws the atoms of the nail into more rapid vibration, until they finally vibrate fast enough to develop light. The number of vibrations and the wave length determine in the case of sound, the key note, and in light, the color.

Ingenious experiments have made it possible to ascertain the number of vibrations of colored light, and it has been found that 400 billion impingments per second create the sensation of red, and that by increasing this number, we obtain the yellow, green, blue, and finally violet sensation which corresponds to 760 billion vibrations per second.

The most important source of light is the sun, and we term its light "white," while every other quantitively different sensation of light is termed "colored." Where sunlight passes through a prism of a spectroscope it is dispersed, and on a suitably placed white screen a colored band will be visible, this being the familiar spectrum. In the spectrum all variations from red to yellow, green and blue to violet are represented, and the question as to the number of colors in the spectrum, and the division of the spectrum into six or seven color bands is quite arbitrary.

We find the sensation of "white" is caused by the simultaneous action of ether waves of different wave lengths upon the retina of the eye, and further, that white light is composed of all the colored rays visible in the spectrum.

If any component is removed, the rest, although composed of different colored lights, will only impress our eye with a single color sensation. If we abstract, for instance, the green rays from white light, the remaining red, yellow, blue and violet parts will combine to form the sensation of red light. If light strikes a body it can be absorbed or reflected, or it can pass through. In most cases all three phenomena can be observed. It can, for instance, occur that the absorption is solely confined to certain wave lengths, whereas, the rest can pass or be reflected.

If the reflected rays reach our eye, they will give rise to the sensation of color; the body in question cannot appear white, because one of the components of white light is absent, it will therefore appear colored. If, for instance, a glass plate absorbs all green rays the penetrating rays will make us perceive "red." This glass we will call red, because it has absorbed the green rays. Paper coated with Eosine will appear red, because the light reflected from its surface is devoid of green rays.

If we cover the Eosine paper with a green, a red, or a blue glass plate and expose it to strong sunlight, the paper will be bleached under the green glass, and will retain its color under the other two.

This decomposition has only been caused by the green part of the white light, and the Eosine molecules are destroyed by the impinging ether waves, and we term it green sensitive.

Cyanine is orange sensitive, it bleaches only under the influence of orange rays, because it absorbs the same; chloride, iodide, and bromide of silver are blue sensitive, because they retain the blue rays and appear in the transmitted light of an orange color.

The vibration theory of light has given us the following principles which are photographically of the highest importance.

1. A substance can only be chemically altered by rays which it absorbs.
2. Not necessarily every colored body must be chemically altered by these rays.
3. Every light-sensitive substance requires a certain intensity of light for its decomposition.

Color

The Three Primary Colors.—It is found that all possible hues of color can be obtained by mixing in various proportions the three hues, red, green and violet. Hence these three hues are called the three primary colors. By mixing the hues red and green in various proportions, all the hues from red to green can be obtained. In this admixture the proportion of the red must steadily decrease and that of the green increase in passing from red to green. By a similar admixture of green and violet we can obtain all the hues that lie between the green and violet, and of violet and red, all the hues of purple which lie between the red and violet opposite the green.

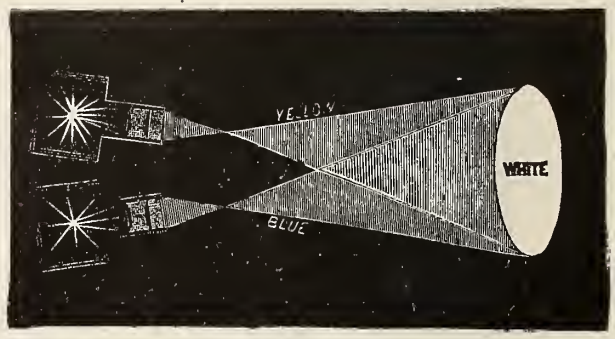


FIGURE 1.

Difference Between Mixing Hues and Mixing Pigments

Fill two glass cells having parallel sides, one with a solution of aniline yellow, the other with an ammoniacal solution of sulphate of copper and place each in front of a projection lantern, so as to project two colored discs on a screen. One of these will be yellow and the other blue. Turn the lanterns till the two colored discs overlap or coincide. The result will be a disc of white (Fig. 1). In this case the hues are mixed without any mixture of substance. Now mix the two solutions by pouring some of each into a third cell, place this cell before one of the lanterns. The disc on the screen will be green. The

same result would be obtained were the two cells, each containing one of the solutions, placed in front of one of the lanterns so that the light from the lantern must pass through both solutions.

On analyzing, by means of a prism, the light which passes through each solution, it will be found that the yellow solution absorbs and quenches all the rays of the spectrum above the green, and the blue solution all those below the green. Green is the only color which is not absorbed by either substance. Hence, when light is allowed to pass through both substances, either by mixing them in one cell or by placing them in separate cells, one in front of the other, they absorb and quench all colors except the green, and, therefore, the disc on the screen is green. The hues of two colored substances are never blended when the substances themselves are mixed. One of the substances always absorbs and quenches a part of the rays which escape from the other.

The Theory of Color Perception.—The theory of color perception at the present time accepted by nearly all authorities is that of Young modified by Helmholtz, and sometimes called the Young-Helmholtz theory.

According to this theory there are three primary color sensations, namely, those of red, green and violet, and all our perceptions of color arise from the combinations of these three. Each minute portion of the retina is capable of receiving and transmitting these three sensations, because it is supplied with three nerve fibrils, one of which is especially adapted for the reception of each of these sensations. One set of these nerves is strongly acted upon by long waves of light, and produce the sensation of red, another set responds most powerfully to waves of medium length, producing the sensation which we call green, and finally, the third set is strongly simulated by short waves, and generates the sensation known as violet. The red of the spectrum, then, acts powerfully on the first set of these nerves; but according to the theory, it also acts upon the other two sets, but with less energy. The same is true of the green and violet rays of the spectrum; they each act on all three sets of nerves, but most powerfully on those especially designed for their reception.

Still Pictures in Their Natural Colors

Every pictorial representation endeavors to secure the nearest possible approach to nature.

Rarely is it possible to give an idea of the nature of an object by simple outline drawing, it is, therefore, shaded to give it the impression of body; and color is introduced to lend life and truth to the representation, color intensifies the illusion just as a plastic representation does.

It is certain that the first photographic picture created a desire for photographs in their natural colors, and to secure the colors of the picture as the camera sees it has always been a problem, on the solution of which men have labored since the earliest days of photography.

We can divide all experiments in this direction into two groups, first we can prepare light sensitive surfaces which retain the color of the light reflected upon them, which is called the direct method of producing photocromes.

The earliest experiments in direct color photography were originated by Becquerel, Seebeck and Pirtevin. The basis of their experiments is the property which silver sub-chloride possesses to reflect light similar in composition to that which formed it.

Lippmann was also one of the pioneer experimenters who did much to perfect the art of color photography. Lumiere deserves great credit in perfecting the autochrom plate which is constructed as follows:

Interposed between the sensitive coating and the glass is a thin layer of transparent microscopic starch grains, dyed orange-red, green and violet, spread without overlapping, mixed in such proportion that the layer appears colorless when examined by transmitted light, and absorbs but a small percentage of the light received. The sensitive coating is extremely thin, and made of a special fine-grained panchromatic emulsion. When such a plate is exposed in the camera, the glass side toward the lens, the light, before reaching the sensitive coating passes through the colored starch grains, which act individually as minute screens, each one absorbing all colors but its own. A miscroscopical selection takes place, and after development there is found under each grain a corresponding spot (reduced silver) of a density proportionate to the amount of color received and transmitted by this particular grain. Were the plates fixed at this stage, the picture when examined by transmitted light, would show only the colors complementary to those of the original, since the true colors are marked by the black spots beneath the grains. But when the reduced silver is dissolved (in the permanganate solution) the image is reversed. The opaque spot under each grain becomes transparent and transmits colored light precisely of the same hue as the light transmitted by the grain when the plate was exposed in the camera, in other words the color is reconstructed just as it was decomposed during exposure. A special yellow screen must be fitted to the lens in order to equalize the action of the light and compensate for the predominant actinism of the violet and blue rays to which the panchromatic emulsion is most sensitive.

A very original idea has been followed by Joly, of Dublin. He uses glass plates with a ruling of very thin transparent parallel lines, about 10 per millimeter. These lines are red, green and blue in color, which order is repeated, and the whole plate appears in transmitted light of a light grey color. If such a glass plate is pressed into contact with a photographic dry plate during exposure, the plate being one which is equally sensitive to all parts of the spectrum, the red rays reflected by the original can only pass through the red lines and affect the plate, which will reduce the silver in development wherever light impressed the plate. The green part of the original will be only imprinted under the green, the blue under the blue lines, whereas, the white will act through all lines. If a positive is made from this negative and viewed in contact with a similar screen, we obtain, when the two plates are in perfect register, a picture of the object in almost natural colors.

F. E. Ives' process may be briefly described as follows: By means of a very ingenious compound camera front, three photographic negatives of the object are made by simultaneous and equal exposure from the same point of view and upon the same sensitive plate.

The photographic plate is sensitive to all colors of light, but by introducing light filters one of the negatives is made by such light rays only as excite the fundamental red sensation, and in due proportion; another by light rays as they excite the fundamental green sensation; another by light rays as they excite the fundamental blue-violet sensation.

From this triple negative a triple lantern slide is made which, although it shows no color, contains such a graphic record of the natural colors that in order to reproduce them to the eye it is sufficient to superpose the three images, one with a red screen, one with a green, and one with blue-violet, by projection with a special projection lantern having three optical systems. The three images, being exactly superposed, appear as one only, in which the natural colors are exactly reproduced together with the light and shade.

We now are able to take up the question as to how motion pictures are reproduced in their natural color by means of light and photography alone.

I feel that I cannot explain this better than to quote from the patent specifications of the different experimenters in the field of natural colored motion photography.

Specification 3232. February, 1897. Ives, F. E.

Several plates, or different portions of one plate, are exposed in succession behind screens of different colors. The screens are mounted in a frame, to which the slide is attached. The frame with the screens are moved after each exposure. A motor may be fitted to the apparatus.

Specification 21649. October, 1898. Friese-Greene, W.

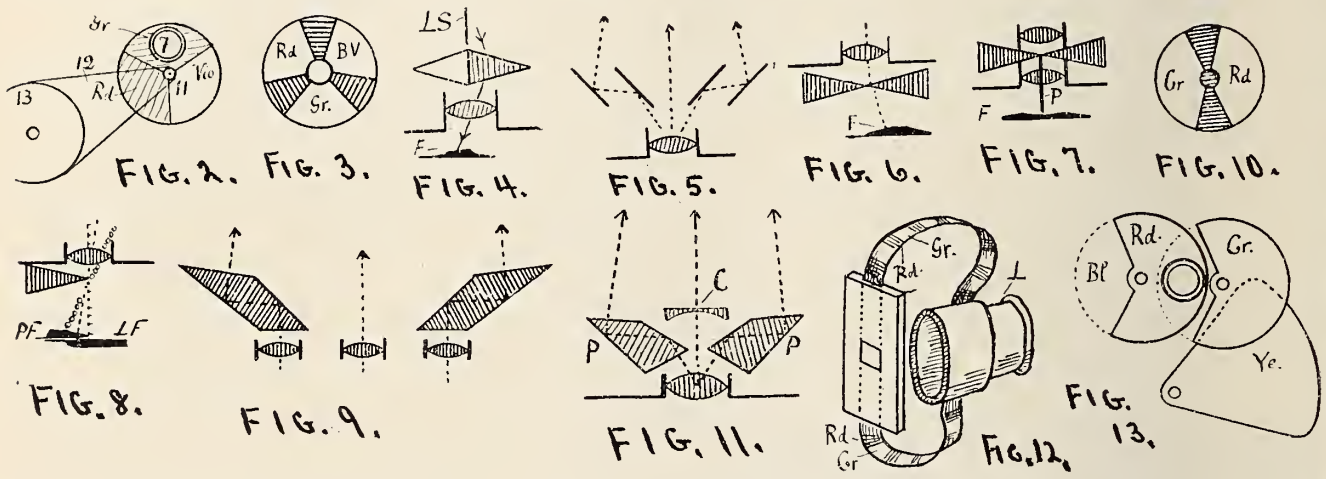
Producing magic lantern slides. Relates to a method of producing negatives by exposing successively through three colored screens, and then making transparencies from these for projecting in a magic lantern. A rotating screen made up of three colored sectors, representing three primary colors, is rotated rapidly behind the camera lens 7 (see Fig. 2) by means of a belt 12, and pulley 13 and 11. It is stated that the negative (N. B., not negatives) produced will produce a positive transparency, which, when placed in a magic lantern with a similar

rotating screen, will project an image in natural colors on the screen. By using lenses made up of three different colored sectors, the three-colored screen may be dispensed with both in the camera and magic lantern.

Remarks: Lenses made up like this do not pass actinic light but safe light, therefore, it is impossible to take photographs with such an instrument. To swirl three different color screens in front of one lens to make one negative, as here suggested, serves no scientific purpose, but it shows that the inventor desired to adapt Ives' system without understanding it. By the additive method of color photography, it is required that one negative should be taken through each color filter, that is, three negative color records are obtained. To take three color records with this inventor's apparatus is not possible, because there are no opaque spaces to allow the plate to be changed between the separate exposures, nor does he require the photographic film to be sensitized to all colors; red or green light could, therefore, not act on the ordinary brom-silver gelatine film.

Specification 6202. March, 1899. Lee, F. M., and Turner, E. R.

Relates to kinematograph apparatus for taking and exhibiting photographs of moving objects in their natural colors. A rotary color screen being mounted on one axis. This screen is made up of a green, a red and a blue-violet sector of glass, each pair of sectors being separated by opaque bands (see Fig. 3). The velocity ratio between the screens, and the color sensitive film is such that each picture on the ribbon is taken through a color sector of different color. The positives of the various



color sensations may be exhibited singly in rapid succession, or two or all of them may be superposed.

Remarks: This invention allows also the use of two-color projection, and the specification clearly states superposition by rapid succession—i. e., duping the eye by persistence of vision. The inventor does not claim originality or property in arriving at this illusion, he could not suggest it quicker than by Motor 3232, 1897 above.

The inventor based his hopes of success on a very rapid lens, F1, but the then known sensitizers scored against him. The possibility arrived only in 1902 with the introduction of orthochrom, a color sensitizer which enabled a rapid exposure through an orange-red color filter. The exposure can now be made as 2 to 1, through the orange-red or blue-violet color filter, against a former ratio of 50 to 1.

Specification 23863. November, 1899. Davidson, W. N. L.

The rotary color screens holding the different colored sectors are here mounted eccentrically in front of the usual kinematographic revolving shutter when taking the negative color records. The positive color records are dyed in the respective film colors, thus obviating rotating color filters when projecting.

Remarks: The negative color records, are, therefore, taken with a similar screen as Lee-Turner's.

Specification 249. January, 1902. Vaughan, W. F.

Relates to a kinematographic apparatus for producing pictures, and exhibiting them in natural colors. The photograph on the ribbons are taken in series of three. The colored screens form the three sectors of a rotating disc. An endless band shutter, with apertures of different width for the three colors, to regulate the exposures, revolves on pulleys.

Remarks: This is simply an exposure regulating device, and could not be worked without a license from Lee-Turner.

Specification 3729. February, 1903. Fumeaux, B., and Davidson, W. N.

A camera, by means of prisms, produces three independent images for use in tricolor photography. The camera may be used for optical projection. The prisms are placed in front of the lens.

Remarks: The invention is practically of no use for a three-color system, but with the system as shown in the illustration two color results have been obtained, and were shown in May, 1904, in Paris. To guard against double reflections and ghost pictures the objects have to be photographed before a non-reflecting dark background. It is also to be noted that absolutely sharp pictures cannot be obtained by the aid of such prisms. If the pictures are taken, say at 20 feet distance, then the projection has also to be at 20 feet, or the picture would not superpose. It is also advisable to put a light screen, LS, in front of the lens, to further separate the light cone. The light intensity as affected by a prism is shown in F (Fig. 4).

Specification 7179. March, 1904. Davidson, W. N. L.

This is a kine-mirror box, which by reflection superposes two or three color records, when such are to be projected in superposition on the screen.

Remarks: If ordinary plate glass mirrors are used, double reflection is set up by such mirrors. Substituted faced mirrors soon tarnish. The invention enables the projection of color records placed side by side and obtained by wedge shaped prism (Fig. 5).

Specification 27418. December, 1904. Davidson, W. N. L.

Placing the prisms point to point behind the lens is an improvement on 3729, 1903. The formation of double pictures is thus avoided, and no special background is required. The light dispersion to the focus is here also unequal, as shown in F. If two such pictures are superposed with the aid of color filters, then the combination picture will show more red on one side and more green on the opposite side. This is a defect inherent in all pictures formed by reflections through wedge shaped prisms (Fig. 6).

Specification 322. January, 1905. Pfenninger, O.

Placing the two prisms at the crossing point of the light rays in a lens combination is claimed as the best position.

Remarks: This formation is undoubtedly the best, but

also the most expensive to mount. It gives the sharpest picture, but still not absolutely sharp, and the irregular light action (seen in the drawings), shown in projection as irregular coloration, is also not obviated (Fig. 7).

Specification 9465. April, 1905. Friese-Greene, W.

One picture taken direct through the lens, and one picture deflected with the aid of one prism placed behind the lens, is claimed as an improvement on the other three prism systems.

Remarks: The picture taken direct is, of course, sharp, but the other one will be in a different focus, and will be rendered less sharp than in any of the other prism forms, because a prism with stronger dispersing power has to be employed. The light intensity of the prism focus picture, PF, and the lens focus picture, LF, are shown in the drawing (Fig. 8).

Specification 3766. February, 1906. Fumeaux, B.

If it is desired to superpose by projection three positive color records which are placed side by side, two Wrenham prisms are recommended. These prisms have to be calculated for certain distances, and are mounted facing each other in front of the outer lenses (Fig. 9).

Specification 25908. November, 1906. Pfenninger, O.

This is a mirror box in which the three light paths are compensated by refracting material so as to make all the light paths the same length for the light rays coming from one optical center and forming in the focussing plan three negative color records of the same size.

The obtained positive color records are then projected and superposed to form one color picture. Obviously color filters have to be inserted where necessary.

Specification 26671. December, 1906. Smith, G. A., and Urban, C.

To obtain kinematograph pictures in natural colors successive pictures on the film are first obtained by photography alternatively through two color filters, as red and green (Fig. 10).

On projecting, similar filters are employed, with the result that two differently colored series are thrown upon the screen. The rate of projection is about twice that ordinarily employed, so that successive pictures in each series fuse visually by persistence of vision.

Specification 17726. July, 1907. Pfenninger, O.

Three-color records placed side by side are superposed by this invention. Two Wrenham prisms are mounted facing each other, and to balance the difference in focal length, refracting material is inserted between the prisms. The combination can be employed with a projector having one lens or two or three lenses, therefore, two-color records only and also three-color records placed side by side on a film or plate can be superposed, forming one picture in colors. The color filters are placed where most convenient (Fig. 11).

Specification 453. January, 1908. Davidson, W. N. L.

To produce animated pictures in their natural colors, color screens, in the form of an endless band, travel with the film.

Remarks: This seems to be a band of the same length as the photographic film and is, therefore, not endless. If 3,000 feet of color pictures are shown 3,000 feet of color band is required.

Specification 11791. May, 1908. Friese-Greene, W.

To take three-color kinematograph pictures, a traveling band, running with the ribbon is recommended. The traveling band is colored with the three primary colors and the extent of each color strip is equal to the area of the sensitized film affected during the exposure. A similar colored traveling band is employed when projecting the positives.

Remarks: This is really a circular band which has to be hoisted aside of the lens in front (Fig. 12).

Specification 5945. March, 1909. Pfenninger, O.

This color movement is formed by color discs, each color disc is cut out to some extent to allow the light to pass. Two discs superposed, form in some parts light safe places, which act the same way as opaque spaces. The two color discs, say in green and orange, can be revolved together on one axis or separate on two axes. There is also introduced a third color disc, which, only if so desired, comes into action at intervals only. The device is the same for taking or projecting (Fig. 13).

The reader will have learned after carefully reading over the foregoing specifications that the only practical process in operation is that of kinemacolor in Specification 26671, December, 1906, Smith, G. A., and Urban, C. Which reads as follows:

To obtain kinematograph pictures in natural colors, successive pictures on the film are first obtained by photography alternatively through two color filters, as red and green, and etc., etc.

In working out the process, one of the most difficult problems was that of making a photographic film that was sufficiently sensitive to red light.

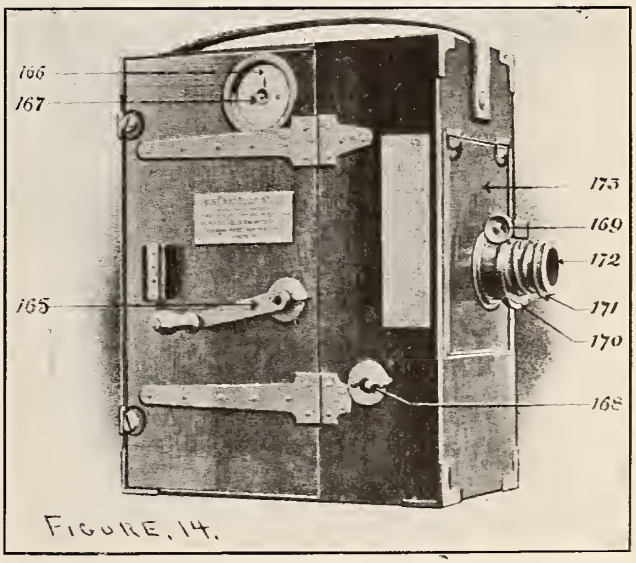
As explained in the beginning of this article the ordinary monochrom film is not sensitive to red rays, and only slightly to yellow and green rays. For that reason a red light can be used in the dark room to watch the development of the ordinary black and white negatives. In the development of kinemacolor negatives the operator cannot even have the red light. The making of a color sensitive film necessitated exhaustive experiments covering over a period of nearly three years, but finally a product was obtained which in ordinary sunlight is sensitive to color waves from the brightest of violets to the darkest of reds. Since the introduction of the starch grain system of color photography, as mentioned herein, numerous enquirers have questioned whether this system now adapted to the glass plate, could not also be applied to motion photography.

The answers is as follows:

1. It is impossible to apply the starch grains or the fine rulings to celluloid in lengths suitable for motion pictures.

2. For the kinematograph, one thirty-second of a second is the longest exposure that can be given, even if only the regulation of 16 pictures per second be taken (kinemacolor requires 32 pictures per second). One second per picture is the best than can be done in the brightest sunlight with the starch grain system.

3. It is doubtful whether a duplicate could be made from the original negative by the starch grain process.



The Kinemacolor Camera

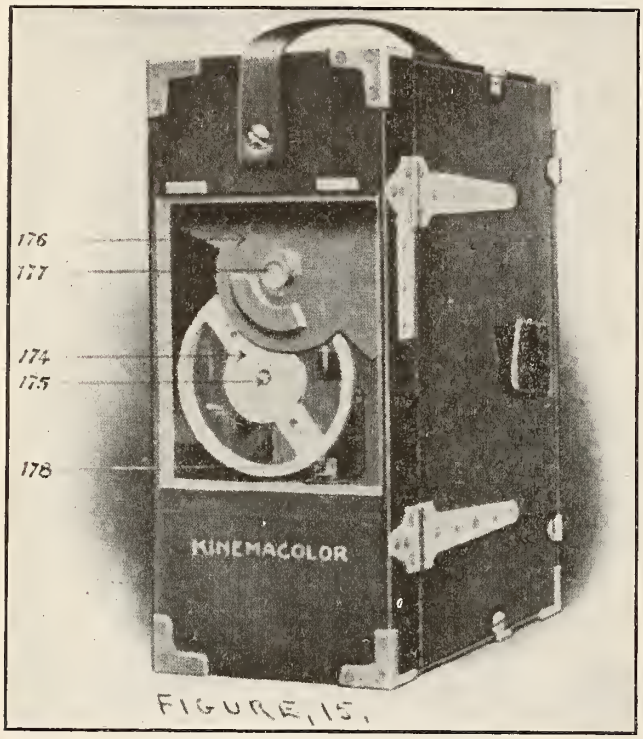
The illustration shown in Fig. 14 shows the operating side of the camera, with crank, film index, and lens in position for securing natural color pictures. Fig. 15 shows the camera with the lens panel removed showing the color filter and light cut-off shutter.

The color filter is geared to make one revolution to two pictures, thereby giving alternate exposures through the red and green screens, the light in each instance being cut off by the obliterating shutter, which makes one revolution to one picture. It will, therefore, be seen that the ratio of speed is one-half of the color filter to one of the obliterating shutter.

Key to Index

165—Turning handle in position for kinemacolor, giving 16 pictures to one revolution.

166—Exposed film automatic indicator, provided with a free pointer for resetting.
167—Pointer setting head.
168—Handle spindle, having a direct connection with the intermittent motion, and giving one picture per revolution.
169—Lens focussing milled head.
170—Case containing the focus locking worm wheel.
171—Lens holding tube.
172—Lens stop tube.
173—Lens panel, removable for access to color screens.
174—Revolving color filters in position.
175—Revolving color filters releasing pin.
176—Obliterating, or light cut-off, shutter.
177—Obliterating, or light cut-off, shutter detaching head.
178—Gate pressure adjusting screw.



The Kinemacolor Projector

We now come to the machine used for the projection of kinemacolor pictures. Most of us are familiar with the ordinary motion picture machine and know that it consists of an arc lamp, lamp house, rheostats, magazines, and the head or mechanism. The kinemacolor projector has all of these, the head or mechanism varying somewhat from the types we are familiar with; this being the most important part of the projector, I shall confine my talk to the mechanism.

The Mechanism

Fig. 16 shows the gate open, the automatic or fire shutter open, and the color filter removed.

This picture is introduced primarily to show the interior of the gate, which is so constructed that, by reason of the film traveling between steel runners, the face of the film on either side does not come in contact with any part of the gate.

In order to reduce the wear and tear of perforations, the necessary gate pressure is spread over a very large area by means of three adjustable pressure bars on each side of the film. Greater retardation is obtained by employing as many pressure bars as possible, in preference to the usual method of one pressure bar only on each side, which, to produce equal arresting power, would require more pressure than does the multiple base method, operating over a similar length of film.

The steel pressure bars are hardened and burnished, and pressure can easily be adjusted by thumb-nuts on the reverse side of the gate.

Running vertically between the pressure bars are two brass plates, termed "baffle plates," whose function is as much as possible to reduce the air space around the film.

This, coupled with the totally enclosed gate, renders the firing of film in the gate an absolute impossibility.

If the film in the exposure hole should fire from any cause whatever, one picture only can be burned, the perforations themselves remaining intact, so that even rethreading the machine is unnecessary.

The gate, when closed, is securely locked by the spring catch on the top of the left sprocket, and is constructed so that it can easily be opened without fouling the color shutter.

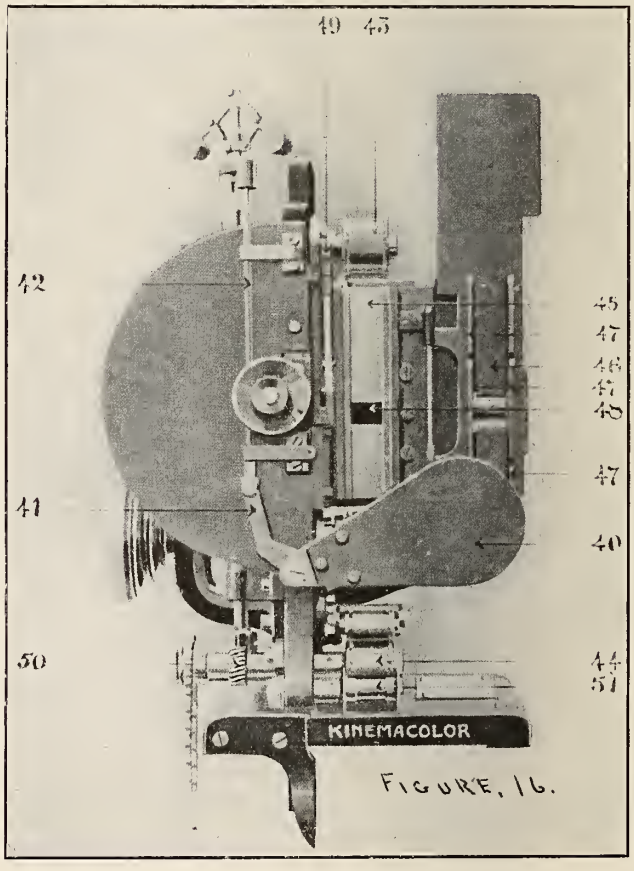
The automatic light cut-off is shown depressed. It is connected to the governor by means of the link and governor rod.

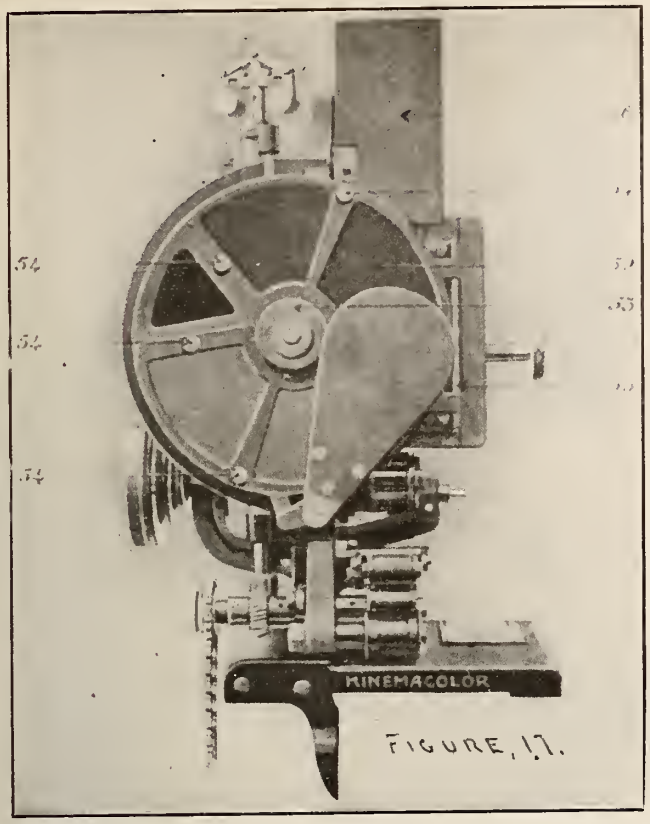
For the purpose of illustration, the governor is shown raised.

Key to Index

40—Automatic light cut-off shield, placed between the light and the color shutter, protecting both film and gelatines.
41—Automatic light cut-off link.
42—Governor lifting rod.
43—Top, or feed, sprocket.
44—Bottom, or take-up sprocket.
45—Film race.
46—Baffle plate.
47—Pressure bars.
48—Exposure hole.
49—Gate catch.
50—Take-up sprocket spiral gear.
51—Take-up guide roller.

Fig. 17. In this illustration the color filter is fixed in position ready for running, the colors being denoted by the light and dark shaded portions of the filter. The triangular section on the left of the filter, appearing black, is actually an open space, made for purpose of lightness, through which the projecting light is free to pass, but is prevented from reaching the screen by the obliterating shutter which revolves in synchronism inside the gate.





The fire, or automatic, shutter is raised, completely intercepting the beam of light, thus protecting both the colored gelatines and the film at the same time.

Key to Index

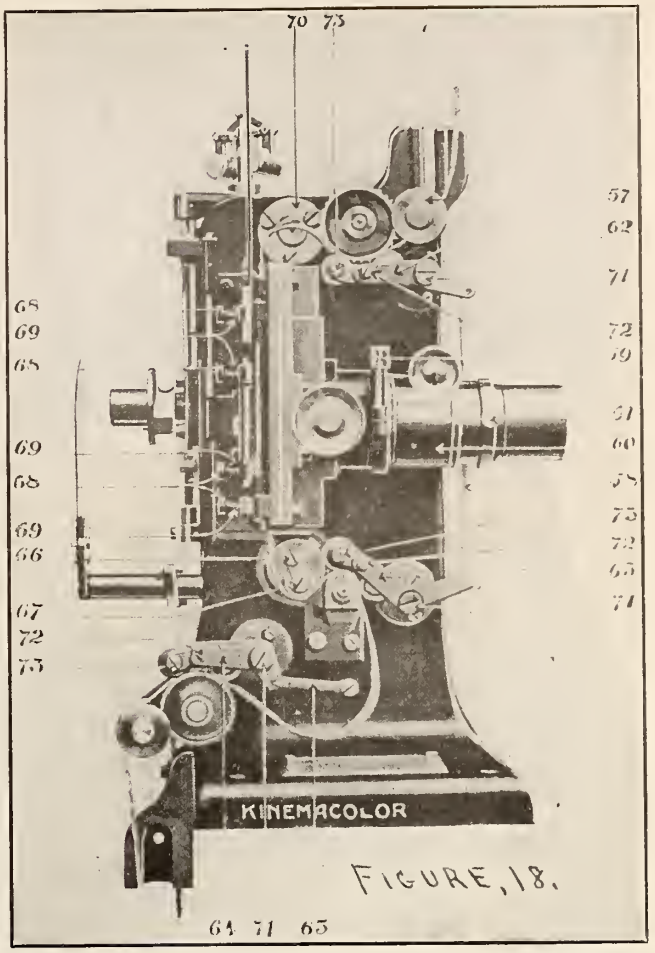
52—Revolving color filter in position.
53—Revolving color filter locking nut, working on a tapered thread, the shutter sleeve being slit to give a gripping action as the nut runs up the tapered thread.
54—Thumb-nuts for the removal of gelatines.
55—Gate hinge and opening spring.
56—Top film guard, for preventing the film from running into the revolving filter in case of breakage.

Fig. 18. In this illustration the machine is seen from the operator's side. The film is shown in position ready for running.

The color filter is removed, to show the mechanism as it would be used for ordinary black and white projection.

Key to Index

57—Top sprocket guide roller.
58—Sprocket rollers tension spring.
59—Lens jacket capstan screw.
60—Lens jacket.



61—Lens locking screw, to secure the lens—which is a free fit in the jacket—at any distance from the exposure hole.
62—Top sprocket pressure rollers complete. All pressure rollers are mounted in cradles, which give to each roller the required freedom of lift.
63—Main sprocket pressure rollers, complete.
64—Take-up sprocket pressure rollers, complete.
65—Take-up rollers tension spring.
66—Secondary dog roller, set at a radius to minimize the blow of the main dog roller.
67—Main dog roller.
68—Gate tension adjusting nuts.
69—Gate tension springs.
70—Feed sprocket driver spur bearing.
71—Pressure roller fulcrum screw.
72—Pressure roller cradle pin.
73—Pressure roller cradle screws.

(This article has been compiled by the writer with the kind permission of the Kinemacolor Company of America, to whom he is deeply indebted for same.)

A SATISFACTORY CONDITION

Moving day has come to the Nicholas Power Co., manufacturers of Powers Cameragraph. For fourteen years this concern has been located at 115-117 Nassau street, from time to time adding extra rooms to their suite of offices as the necessities of business demanded, with factory at 20 Jacob street.

Pressure of business has forced them to seek larger quarters, and factory and office are now combined in the modern fireproof building at No. 90 Gold street, where they are possessed of every modern convenience and are employing a factory force of over 200 men.

The moving picture business is advancing with giant strides and the Nicholas Power Co. always manages to keep abreast of the times.

Mr. Coles tells us that they have been swamped with orders, but with their increased facilities, they hope soon to be caught up.

Basin, Wyo.—Mr. Kingsbury and Mr. Smith will open a moving picture theatre in Fraternity Hall.

Pueblo, Colo.—Frank L. Goff, capitalist, will erect a new theatre at 219-21 West Sixth street, at a cost of $60,000.

THE FAIR-HAIRED, LILY-PURE GENEVIEVE RECEIVING REPRIMAND FOR HER ATTEMPTED ELOPEMENT WITH CAPT. CHRISTIAN

BOTH HOODED KNIGHT AND MONK AWAITING THE LAST CONSOLING WORDS FROM THE CARDINAL, BEFORE THEIR MARCH UP TO THE EXECUTION BLOCK

THE MARGRAVE'S DAUGHTER

Gaumont's Release, April 6

In the year of 1408, back during the days of mediæval chivalry, when knighthood was in the zenith of its flower, lived a stern and honorable nobleman, known throughout the realm as the Margrave of Hess. High was his social rank and wealthy was he in the large number of tenants who tilled his soil, constituted his own individual army and bowed in homage at the slightest smile or frown of his countenance. But one daughter, named Genevieve, did he possess, and such was his pride that he deemed her too good for the hand of a prince. Rare as a lily was the beauty of the Margrave's daughter and many were the knights of all ranks and station that sued for her hand in marriage.

Of all who sought her heart, Genevieve cared only for Captain Christian, a soldier of the most chivalrous courage and dauntless valor, yet the pride and honor of the stern, inexorable parent prevented him from consenting to the man of his daughter's selection. So enraged was the Margrave at the intrepid captain, that he condemned him to exile for having presumed to ask the hand of his cherished daughter.

With dolor did the fair and radiant Genevieve learn of the sentence proclaimed against her lover, and passionately did she implore for mercy from her inexorable father. He only upbraided her for her stand and chided her for her foolish lovelorn sentiment. But love, begot of so noble hearts as beat in the bosoms of two such noble persons, refused to be thwarted by the bitter commands of the powerful Margrave, so that many was the clandestine meeting 'neath castle arch, behind tower wall, or in the shadow of the overhanging vine enthatched parapets, where Genevieve and Christian pledged each other's heart and vowed to steal away by night to eternal freedom from parental yoke and to imperishable happiness.

All details were arranged, and in the gathering dusk of one fair summer's eve, the watchful Christian carried his note of directions to the room where Genevieve was to await him. His note laid on the table, he hastened back to the postern gate, where his love would meet him just as the last rays of the full, red setting sun sank behind the ivy-covered castle tower. His hopes beat high, his heart leaped with the bounds of elation, and his manly face flushed high beneath the visor of his hood, as he saw the dainty Margrave's daughter secretly making her way to the appointed place where two impetuous snorting steeds are waiting to carry them off to the happy land of marriage. As they meet, they lovingly embrace and mount, about to make escape from the confines of the castle wall, when suddenly a troop of well-armed Margrave's knights intercept them and battle both into submission. Long and untiringly, does the outnumbered Christian fight against overwhelming odds, but ere he gains the further side of the bridge that spans the moat, his battle-axe and spear have been broken and he is taken prisoner, while the anguished fairhaired Genevieve is led to the precincts of her father's chamber to receive the reprimands necessarily forthcoming for an offense so grave and grievous. So bitterly does the maiden lament the capture of her love, that her father finds words of wrath useless, but resolutely confirms his decision that Genevieve and Christian shall not wed and that he and his ancient family have but one name and one honor. The overwrought hysterical recalcitrant is led from the hall by sympathetic hands, while the sorely touched father wends his way slowly through the large, arched corridors to the tribunal chamber, where severe and sinister judges are passing sentence upon the hapless Christian. The verdict rendered is death and resignedly does the victim respond to a sentence that spreads terror to the hearts of all assembled except the fearless Captain. With the utmost of composure, is he led to his dungeon cell, where a monk, his confessor, is to be the only soul allowed admission.

At the hour of the execution, when all hope seems lost, the supposed monk enters the dark, poorly-lighted cell and stands in pious attitude while carefully scrutinizing lest any one be near. Assured of privacy, the monk unveils and there stands the lily-pure and queenly-fair Genevieve. The joyous Christian holds his love in fond embrace and is content to be beheaded on the block now that his darling bride is at his side. Quickly the pair transfer clothes, whereby the man becomes the holy monk while she the martyred knight. Soldiers conduct the hooded pair to the execution block, where heralds proclaim the blast that rends the castle air both loud and clear, advising all that the hour of doom has come for one who so boldly presumed to ask the hand of the daughter of the Margrave of Hess. The latter with his retinue of well-garbed guards, returns by means of trumpet the signal for the execution.

The executioner unhoods the victim when lo! the monk unmasks as well, and there stands the dauntless pair, the interlocked Genevieve and Christian. With the defiance characteristic of two such noble martyrs, they lay their two heads together on the self-same block.

The axe-man holds his stroke, and with eyes choked with surprise, and face aghast with horror at the situation confronting him, looks up to the balcony, whence the imperial margrave beholds the ceremonies. Simultaneously does he realize the meaning of the deed, and with faltering voice overcome with silent though unwilling admiration proclaims the daring couple man and wife, concluding with the famous never dying words: "Such love must be forgiven."

Philadelphia, Pa.—J. D. Allen, architect, has prepared plans for a new moving picture theatre to be erected by Mrs. Jennie Effinger at Forty-first street and Lancaster avenue. Seating capacity 2,000.

Detroit, Mich.—The Gayety Theatre Company, which owns the present Gayety Theatre, has plans on foot for the erection of a new theatre building at Cadillac Square and Congress street.

SOMETHING NEW!

WE'VE MADE A PICTURE THAT GIVES THE "NOTHING-NEW-UNDER-THE-SUN" IDEA A SLAP ON THE WRIST! PREPARE YOUR LISTENERS!

There seems to be a general belief among the trade that **SUB-TITLES** are essential in a picture in order to understand the plot. **FOR THE FIRST TIME** in the annals of picturedom, a picture has been made **WITHOUT SUB-TITLES! MARION LEONARD'S** art makes the story so clear, lucid and intelligible that **a single sub-title isn't necessary**! Therefore—**AN INNOVATION!**

The means whereby we refute the **necessary-sub-title-theory** is entitled **"IN PAYMENT FULL."** We respectfully ask your eye to drop to the cut to your right.

"Eyes That See Not"

RELEASED THURSDAY, MARCH 14TH

A tale of the twilight and the dawn; of souls groping in the shadows; of mouths that hunger and hands that work. The moral proves that love alone is wealth and mere yellow gold only a spurious substitute.

If you have **EYES THAT SEE NOT** you will see double in receipts!

SEE that you get it!

"In Payment Full"

RELEASED SUNDAY, MARCH 17TH

If the dictionary were copyrighted, it wouldn't be a violation to spread adjectives all over this page describing **"IN PAYMENT FULL."** "In Payment Full" tells a powerful story exposing the false god Clothes, WITHOUT A SINGLE SUB-TITLE! Instead, so many more feet of MARION LEONARD—and another feat!

ALL OUR EFFORTS ARE CONCENTRATED AND CONSECRATED IN YOUR BEHALF! WE EXPECT NEXT WEEK'S PICTURES TO BE EVEN BETTER THAN THIS WEEK'S—BUT THEY PROBABLY WON'T!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK

"EVERY INCH A FILM."

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!

PROTECT THIS LUCRATIVE BRANCH OF THE SHEET METAL INDUSTRY

The recent legislation in several states, eliminating or restricting the use of sheet metal in various forms of fireproof construction, emphasizes the imperative need of organized effort on the part of sheet metal operators and sheet metal manufacturers for concerted action for protection. As previously referred to in these columns, the latest instance of such adverse legislation is the passage of a law by the New York State Legislature, effective July 24, 1911, providing that the apparatus for the projecting of moving pictures shall be enclosed in a booth or enclosure constructed of iron framework, covered or lined with asbestos board, or with some equally strong and fire-resisting material. Following this, an ordinance, known as the Folk ordinance, has been introduced into the Board of Aldermen, of New York City, providing that "apparatus for projecting motion pictures shall be enclosed in a booth or enclosure constructed so as to be fireproof, in accordance with the specifications of Chapter 756 of the Laws of 1911, provided, however, that **no booth or inclosure constructed wholly of iron shall be permitted** (the black face is the editor's). A public hearing was held before a committee of the Board of Aldermen on January 27th, at which representatives of the sheet metal trade appeared and argued strongly against the adoption of the ordinance. L. O. Morny, for The Sheet Metal Shop, in opposing the ordinance, pointed out the fire-resisting qualities of sheet metal and cited examples of where motion picture booths constructed entirely of sheet metal, with cement flooring, had successfully confined the fire caused by the ignition of films within the inclosure of the booth without panic in the audience. In one case the show was under way again within thirty minutes. It is confidently expected that this ordinance will fail of adoption. Meanwhile, at the instance of The Sheet Metal Shop, a bill is being drafted to present to the State Legislature looking to a revision of the state law so that the use of sheet metal in such construction shall be compulsory.

A number of instances might be cited of legislative action against the use of sheet metal as a fire-resisting building material, but it is sufficient to point out that eight states have enacted legislation prohibiting the use of sheet metal in the construction of motion picture booths. It is the better part of wisdom to take some organized steps for protection before the encroachments become more extensive and correspondingly difficult and expensive to resist.

Sheet metal organizations throughout the country are urged to call the attention of their state representatives to the necessity for the repeal of such legislation where it has been enacted into law, such states being New York, Massachusetts, New Hampshire, Pennsylvania, Maine, Vermont, Connecticut and Rhode Island, and in all other states to be alert to resist these unjust encroachments upon their field.—"The Sheet Metal Shop."

ANCIENT ROME'S MOVING PICTURE CRAZE

Are you aware of the fact that ancient Rome had a moving picture craze, such as we have now, with the familiar accompaniments of indignation and denunciation from divers business and moral interests? Ferrero, the Italian historian, tells us of it.

The "pantomime" was the ancient Roman moving picture. And if we except the fact that the moving pictures that pleased Rome and put the business of the regular theatres in a bad way were produced by men and women and not machines, the parallel between the two crazes is complete.

The Roman moving pictures were introduced from Syria, the home of the art, by two enterprising amusement promoters named Bathyllus and Pylades. That form of entertainment had previously been unknown in Rome, but it became almost immediately popular. Great crowds flocked to see the pantomimists represent some story from Greek mythology, usually sensual, while the regular drama languished painfully.

The great charm of this style of moving picture was that it required little intellectual effort to enjoy the entertainment. All one needed was a pair of eyes. It was admirably adapted to the "tired business man." The spectator had only to watch the fugitive details, which might be forgotten almost immediately.

But no sooner had this importation from Syria begun to crowd the regular drama than there was a great outcry. Authors and regular actors protested against it unceasingly. Persons of reputation—possibly the counterpart of the sociological reformers of our day—protested against it on grounds of indecency as well as art.

It happened that just at that time there was a large coterie of educated people who were trying to do in a general way about what the backers of the "Drama Players" in our own city have set about. They were attempting to revive the theatre of Ennius, Naevius, Accius, Pacuvius, Caccillus, Plautus and Terence—to uplift the drama, in a word. The moving picture craze interfered fearfully with their plans and this caused them to condemn it unsparingly.

In spite of the opposition, however, the Roman moving picture business retained its popularity. Finally the critics of the new style of entertainment appealed to Augustus Caesar, the Emperor, pretty much as our local critics occasionally call on the mayor to stop the moving picture nuisance. But Augustus was at that time busy in Asia Minor and had no time to attend to the matter. So the moving picture business more than held its own.

The mechanism of producing an entertainment that appeals chiefly to the eye—that provides a succession of scenes readily taken in and enjoyed—has, of course, changed. But the style of entertainment is the same. Rome had her moving picture shows, with the familiar modern accompaniments.—Chicago Inter-Ocean.

CAST OF THANHOUSER'S "NICHOLAS NICKLEBY"

To save our readers postage on "Who's Who" queries, we have secured from Thanhouser Company the complete cast of "Nicholas Nickleby" (2 reels, Tuesday, March 19), and print same below.

Nicholas Nickleby	Harry Benham
Madeline Bray	Mignon Anderson
Kate Nickleby	Frances Gibson
Nicholas' Mother	Inda Palmer
Nicholas' Uncle	Justus D. Barnes
Smike	N. S. Wood
Squeers	David Thompson
Mrs. Squeers	Isabel Madigan
Squeers' Son	The Thanhouser Kid
Fannie Squeers	Mrs. Grace Eline
Gryde	Etienne Girardot
Crummels	Harry A. Marks
Mrs. Crummels	Louise Trinder
Crummels' Youngsters	Grace Eline, Will Morgan
Madeline's Father	George Moss
Lord Frederick Verisoft	John Ashley
Sir Mulberry Hawk	Reginald Harrington
Newman Boggs	Oren Hooper
The Tragedian	Carl Le Viness
Cherryble Brothers	Harry Blakemore, John Maher
Miss La Creevy	Victory Bateman
Mr. Pluck	Walter Thomas
Mr. Pyke	Carl Grimmer
Lenville	Mikail Mitsoraz
Nicholas' Support	(in play)
Benvolio	John Harkness
Juliet	Ethyle Cook
Lady Capulet	Eleanor Rose

Kendallville, Ind.—John Snider has purchased the Princess Theatre from A. L. Helton and will take possession.

Winona, Minn.—Preparations are being made for the erection of a new theatre for Roesner & Mott on Main street.

Baltimore, Md.—Architect A. L. Forrest will prepare plans for a new theatre to be built on Howard street, 523-27.

Allegan, Mich.—A. Richter, owner of the Variety Theatre, has purchased the Star Theatre.

WILLIAM LORD WRIGHT'S PAGE

A new ailment has been discovered among those who frequent the moving picture theatres. It has been given the name of moving pictureitis. 'Tis epidemic among certain young men and women who have canceled their subscriptions to the Clipper and Mirror and are subscribing for The Moving Picture News. There is an epidemic in the Western States among those ambitious to become moving picture actors. It looks easy. It isn't. The editor of this department receives many letters every week from those, principally women, who want to get a position to act before the moving picture camera. The thought of having thousands of people admire their animated picture upon the screen every day is alluring, and with such qualifications as being able to ride a horse, swim, play tennis, dance, and, in some cases, self-confessed beauty, they want to know the way to get into a moving picture stock company.

Those who never had experience on the stage are the most confident that, if given a trial in some studio, they would make an instantaneous hit. "I have a more impressive personality than Miss So-and-so," or "I know that I can act more convincingly than Mr. Jenkins, of the Bright Light Film Company," are frequent assertions contained in epistles received constantly from Miss Jones, of Kokomo, or Mr. Ambitious of Cedar Rapids.

Answering collectively many inquiries received, it is stated once and for all that no Correspondence School can turn out a successful moving picture actor. Save your money and postage on the moving-picture-actor-correspondence-school idea. A majority of the actors and actresses whose familiar faces you see every day on the screens have won their spurs through heart-breaking work. The majority of these artists have been affiliated with the "legitimate theatre," before joining the "movies." Many of them have won fame behind the footlights and have had years of experience before joining the moving picture stock companies. Another reason why the amateur would have no opportunity to shine as a member of a film stock company is that there are thousands of capable and experienced actors and actresses right now without engagements. Many of them are on the waiting lists of the various moving picture concerns. Is it likely that the Director would turn to some unknown when he can select a versatile actor or actress for his stock company merely by stepping to the telephone?

Miss Ella Eichert, of the Bison Stock Company, has been visiting recently in Cleveland, Ohio. She has been besieged by girls ambitious to become moving picture actresses. She was interviewed and she told of some of the actual hardships of the work of a moving picture stock actress. If other film companies would take a page from Essanay and send a member of their company on a lecture tour, explaining the talent necessary for moving picture work, it would prove an actual benefaction to the many who believe they could step into a studio and assume the leading rôles in picture plays. Such methods would also probably check the influx of appeals received by every manufacturer and the editor of every journal devoted to the interests of cinematography.

We read an editorial in some journal recently that the moving picture show was causing the public library to become deserted. The writer took the attitude that the former indefatigable reader was leaving his books because he could enjoy the classical and popular novel so much better on the screen.

We believe that cinematography really stimulates the cause of good literature. Many devotees of the "six best sellers" visit the picture theatres and view Dante's "Inferno," "Enoch Arden," "Vanity Fair," "David Copperfield," etc., and immediately are desirous of reading the book or poem. George W. Fuller, librarian of the Public Library, Spokane, Wash., proves the above theory in a recent statement in which he asserts that moving picture shows stimulate a desire for reading which finds expression in an increased patronage of the public library of which he is in charge.

"There has been a marked increase in the demand for 'Dante,'" said Fuller, "since the Inferno pictures have been introduced in this country." Mr. Fuller further states that the pictures do not keep the children away from the libraries, but on the contrary, since pictures became popular, the demand for a higher class of juvenile literature has shown a marked increase.

The writer has personally investigated this subject and has interviewed many librarians of smaller Carnegie libraries in various sections of the country. Without exception, those in charge believe that the reading of high-class literature is fostered by the picture play, and it is also asserted that the "blood-and-thunder" novel or "penny dreadful" had been hit a hard blow. It is argued that the Western picture has been instrumental in making the "penny dreadful" rather unpopular among the juvenile population. Here at last is a good word for the "Cowboy" and "Indian" picture, for if "Westerns" have caused a decrease in the circulation of issues of "Bleary-Eyed Mike, the Terror of the Gulch," they have not been released in vain.

From the above investigations, it will be readily seen that if manufacturers continue to release high-class pictures, taken from classical and standard literature, cinematography will be further credited with contributing to the educational welfare of the people.

Here is a piece of good news from Minnesota: Nearly all of the 600 members of the Guild of Catholic Women of St. Paul, Minn., have signed this pledge, circulated by the new civic department of the Guild: "I pledge myself to remain away from all places of amusement where the standard of morality is not the highest. It is not necessary that I take such a pledge, but I hope by so doing to influence others to do likewise; also to try to influence others to attend anything commendable."

This is recognizing the difference between the decent and the indecent drama, and a pledge to give no countenance to the latter. It is a great movement and calculated to do a community more good than other reforms that are mighty in proclamation and insignificant in action. There are many good show towns, and that is all right, but it needs go forth that any city or town doesn't want any rank or indecent shows, whether of high society or low. There is nothing that detracts so from the moral tendencies of a community as a dirty show, be it picture play or otherwise. It is hoped that the women everywhere, in the pride of their virtue and honor, will imitate the action of their sisters in Minneapolis. The members of the Moving Picture Exhibitors' League know of the demand for clean shows, and are doing all in their power to uphold the standard. A majority of the manufacturers are helping along the cause of morality and uplift of cinematography. However, there remains the fact that the shady story is occasionally released to the detriment of the entire industry. Stop it!

When President Taft took up his gold pen to sign the proclamation admitting Arizona to the Union, the click of shutters and the whirr of three picture machines marked time with the scratching of the pen.

According to a table prepared by the Board of Home Missions of the Presbyterian church, 11 per cent of the inhabitants of these United States attend moving picture theatres. According to the table, baseball comes first with 29 per cent, socials and picnics second, pool and billiards third, and picture shows fourth.

The moving picture philosopher remarks: "I think there should be a censorship board tu pass on theatrical shows jest as there is over movin' pictures. An' the theatrical board should be th' heaviest board ev th' two."

NOTES OF THE WEEK

There are always two sides to every question, and there is also a happy medium at which both sides can blend their conclusions with reason. This seems to be the case in the difference of opinion between Mayor William P. Connery, of Lynn, Mass., and Miss Flora Pope, assistant superintendent of schools of that city.

Miss Pope asserts that too much "moving picture" is morally and mentally harmful to children and weakens their powers of concentration. Says she: "The question is often asked, 'Where should children go?' I believe that they should go to bed at night, and go out and play in the good fresh air every afternoon. I am only stating results in the school room, results that have become very noticeable and very alarming."

Mayor Connery, who has taken up the matter, gives as his opinion the following statement:

"Children who frequent the moving picture shows are for the most part those who have no pianos and nothing to interest them in their homes. They have no back yards in which to play. I believe that a great number of these moving pictures have a great educational advantage for such children, aside from amusing them.

"Of course, some of the children of the pink tea and silk stocking brigade do not attend such moving picture shows, but let me say in all frankness that these children of the five o'clock tea people do not always make the greatest men and women. We have got to have moving picture shows to save our boys and girls from becoming mollycoddles."

Undoubtedly both are right in a sense. Too much of a good thing is always harmful, and it is possible that constant attendance of nervously inclined children at moving picture theatres where a varied program of pictures is given has a tendency to excite and unsettle.

On the other hand, children who have neither pianos nor anything else to interest them in their homes, can find much more harmful amusement than that of going to a picture show. And the anticipated evening up of matters in Lynn by admitting the children to not more than two afternoon performances a week, barring them from evening performances, will be a happy result of an exchange of opinions on the subject.

* * * *

What could be more significant of the wonderful future in store for the moving picture business than the following statement cabled to the Chicago Daily News from Vienna, Austria:

"All the proprietors and managers of operas, theatres and variety cabarets in Vienna have united in an angry protest against the cinematograph theatres, the unrestricted competition of which threatens to drive the older places of entertainment into bankruptcy. The public is no longer going to the opera or the theatre. Even the Imperial Court Opera and the Imperial Hofburg Theatre frequently are half empty."

* * * *

Mr. M. A. Neff, of Cincinnati, President of the Motion Picture Exhibitors' League of America, organized on February 29th, in Parkersburg, W. Va., West Virginia Branch of that organization. About fifty motion picture men from all over the State were present. The following officers were named:

President, M. M. Wear, of Charleston; first vice-president, F. L. Harris, of Parkersburg; second vice-president, A. N. Cottrill, of Point Pleasant; secretary, L. R. Thomas, of Moundsville; treasurer, P. W. Barrett, of Parkersburg.

* * * *

For the first time in the history of the American Navy the torpedo fleet division of the Pacific fleet were specially engaged in a series of maneuvers for motion pictures. Orders for this drill were given by Secretary of the Navy George L. von Meyer. Permission to take the pictures was secured by Fred D. Halliday, Secretary of the Annex Motion Picture Company, of San Diego, which maintains a laboratory at National City. Halliday secured 1,200 feet of pictures which have been developed and are ready for shipment to Washington, where they are to be inspected by Secretary von Meyer in person before they are released for production.

* * * *

The arrest of Victor Weiss, an employee of the General Film Company, of 219 Sixth avenue, so unnerved him that he confessed yesterday to the detectives who captured him the systematic pilfering of film reels which he had carried on for a month or more, and enabled the plainclothes men to arrest the two men by whom he said he was retained to carry on the thefts.

Magistrate O'Connor held Weiss in $1,000 bail for trial on a charge of grand larceny, and his two accomplices, Isaac Picker and Abraham Levi, in $2,500, charged with being receivers of stolen property.

Alfred Weiss, his employer and manager of the company, charged him with having stolen a film valued at $100. Weiss insisted that he had been egged on to the series of petty thefts by Picker and Levi, who, he said, would give him an itemized statement of the films they wanted and leave him to "fill the order." His usual compensation, he added, was from $7 to $10 for each film he delivered.

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The French-American Film Company, which claims the exclusive rights to the Sarah Bernhardt pictures, has offered to donate a roll of the "Camille" films to the New York Public Library, the Congressional and other leading libraries, provided they will institute a picture-play department.

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"More is learned by children, and grown people, too, for that matter, in the moving picture theatre than can be learned in school," said W. A. McKeever, professor of philosophy in the Kansas State Agricultural College. "This being the case, the motion pictures should become a source of education instead of merely a means of amusement. Introduce the moving picture into church and school work."

The following, copied from the Toronto, Ontario, News, is much too amusing to be omitted.

A late sensation in Berlin, Germany, is the belated appearance of the Johnson-Jeffries fight pictures at the leading cinematograph theatre.

They have been exhibited for the first time after the promoters had been wrestling with the police authorities for over a year in a vain attempt to obtain a permit.

The argument which finally availed to overcome the official objections is calculated to add to the gayety of nations.

A careful examination of the films showed that among the tens of thousands of spectators gathered at the ringside only one solitary policeman was in sight. This made a deep impression upon the censorship authorities. They decided that any exhibition which was sufficiently orderly to be supervised by a single policeman, must, beyond doubt, be decent and respectable, and the ban upon the pictures was forthwith lifted.

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It is estimated that the population of Houston, Texas, pay a half a million dollars to moving picture theatres yearly, supporting thereby an expenditure for the operation of said theatres of from $300,000 to $350,000 per annum.

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Mr. Maxwell H. Hite, of Harrisburg, Pa., has generously offered to provide a moving picture machine, and also to give his services as an operator in order to furnish the people of that city free moving picture exhibitions at Reservoir Park.

* * * *

Says Mr. F. T. Montgomery, president and general manager of the Montgomery Amusement Company, regarding the plans for conducting the new Majestic Theatre, which was opened by that company in Dayton, Ohio, on Fifth and Jefferson streets, March 4th:

B. B. Reisinger, traveling musical director of the amusement company, will direct the orchestra. Mr. Montgomery stated that the pictures to be shown will depict travel and other educational features, with enough of Western attractions to give a change. Operas and classical music will be featured. At times, he stated, the orchestra will be composed of a dozen pieces.

One feature will be the attention given patrons. In the afternoon ushers and other employees who come in contact with patrons will be attired in Tuxedo suits, while evening dress will be worn during the evening performances.

"We will be foremost in any civic movement and stand ready at any time to co-operate with the Chamber of Commerce in movements for the betterment of the city."

* * * *

Dr. Anna L. Strong, recently delivered in a moving picture theatre at Louisville, Ky., a lecture on child welfare exhibits illustrated with motion pictures of the exhibit held in Chicago at the Colliseum. The place was packed to capacity.

One of the most striking features of the films shown was the reproduction of a procession of babies, passing in a seemingly endless stream beneath a symbolic figure of Death, holding the fatal scythe. As the scythe descended upon every fourth baby, the little figures dropped into an open grave. The figure was designed to show that the death of every fourth baby is due to a preventable disease.

* * * *

From the Daily Consular and Trade Reports comes the following interesting note on the manufacture of celluloid in Japan:

The Sakai Celluloid Company completed the construction of its works and plant some months ago. Since that time the engineer in charge, an American, has been engaged in teaching the workmen the operation of the plant and the manufacture of celluloid. None of these workmen, all of whom are Japanese, has had any experience in this industry.

Samples of the goods, which appear to be of excellent quality, have been sent out to dealers and sales will be begun shortly. Although the producing capacity of the works is 1½ tons daily, for the present only 1 ton per day will be manufactured. The engineer in charge reports that the plant, which is said to be the most modern of its kind in any country, works most admirably, but the future success of the enterprise will depend entirely upon the close adherence of the workmen to the methods in which they have been instructed after they are no longer under foreign expert superintendence.

* * * *

Otto Miller, proprietor of the Biograph moving picture place on Market street, Chester, Pa., sustained severe injuries in hip and leg through a fall from a ladder which slipped from beneath him while he was adjusting a sign in front of the building.

* * * *

The following from the Chattanooga, Pa., Times is interesting in its progressive sentiment:

"The movement on in this city among the good women engaged especially in the 'child-welfare' cause, means to emphasize the demands the mothers of the country are everywhere making upon every agency having to do with child life, that it not only educate the mind, but that it be employed in giving the growing youth purer and saner views of life and service. The picture show has, within a few years, become one of the most attractive pastimes for children, and for that reason the women of the country are becoming more sensible of its potential influence for good or bad in forming the character of the child. As one teacher has said: "The moving picture makes a tremendous impression, for it reaches the mind through one of the most persuasive senses—sight." In fact, it has become a recognized fact that this latter-day invention is to become a potent factor in the early education of coming generations of the race.

THE MAN FROM THE WEST

Imp Drama of March 18, 1912

This is a Western picture of a different type to what the moving picture public has been ever accustomed to. It is Western only in so far as the principal character is concerned.

He comes down to New York with all his breezy Western freshness thick upon him, with much money and the reputation of seeking a wife. His friends and relatives plan a wife for him, and they having the veneer of Eastern civilization, choose one of their own kind.

But Steve, the man from the West, has other ideas. He is not a man to allow his liberty, the most valuable asset of his life, to be bartered away, and when he sees

the plump and pretty cook, and, moreover, when he tastes the excellent pies which she makes, he is, in the best sense of the term, a lost man. He loses his heart to the cook and defies the scheme of his relatives.

But his heart is in the right place. The girl who was selected for his wife-to-be was not entirely disappointed. She and her fiancée receive from Steve a handsome wedding gift.

King Baggot plays the man from the West. Vivian Prescott is the cook, and William Shay has the part of the lover who marries the girl whom Steve does not marry.

THE WATERMAN'S BRIDE

Adapted from Gaumont "American" Synopsis

By VIRGINIA WEST

His name was Bill Sands. He was not young and he looked older than he was. Much exposure to wind and sun and rain had browned and seamed his skin, and on the temples his hair was a little gray. His eyes had the look of the eyes of a dog—faithful to the duty that he knew, questioning, yearning, and at times, behind and mingled with the other expression, a promise of defiance, when need be.

This waterman had pulled a canal boat along its watery path day in and day out for many a year. It never occurred to him that he might do anything else. He knew the duties of attending to a canal boat for he had been born to them. Besides, the boat was his home. In winter sometimes it was pretty cold, but when the spring came he could lie on the flat top and see the stars and hear the water lapping the sides of his home.

The winter had been long and cold and the waterman had been able to take his boat from its moorings but a few times. But now the ice had broken and the banks were spongy with the melting frost. The wind brought tidings of warmer days and over the roof, now and again, there flashed a spot of blue or red, heralds on joyous wings. The boatman knew that spring had come.

Six weeks later all the world rejoiced. As the waterman plodded along his task seemed lighter. He scarcely thought of it at all. On every tree and bush the birds sang and in every field the grain sprouted. Everything was full of life. The water in the canal was clear as crystal and through its clearness could be seen even the fish and little wiggling tadpoles delighting in the fast-warming water.

The man saw these things and wondered and into his eyes came more strongly the look of yearning.

Among the bushes on the bank along which he trudged there flashed a spot of red. The waterman stopped. He thought it must be a cardinal flitting there, and instinctively he hesitated to startle it.

Slowly he moved toward it, and suddenly he stopped. The red he had seen was the sleeve of a young girl. She was seated on the bank, her bare feet in the water, and in her hand she held a rude fishing pole. Her sunbonnet hung backward on her neck and her bright hair glistened in the sun.

The man stood still, leaning forward yet as he pulled on the taut rope.

The girl turned and looked up at him. The expression on her face was very serious, but it seemed to the man that he had never seen anything so lovely.

"You look warm, why don't you rest? it's fine and cool here."

The girl spoke without the least coquetry as she sat looking up into the waterman's face.

"I reckon you find that boat pretty heavy, don't you?" she continued.

"Yes."

"Well, can't you rest a little?"

"Why, I—I reckon I could."

He did not move.

"Don't you want to sit down?"

"I—I reckon so."

Hesitatingly the man tied the rope to a stump, and as hesitatingly seated himself some distance from the girl. For several minutes nothing was said. Then:

"Fishin'?"

"Yep."

"Cetch anything?"

"Not yet."

Silence again for some time before the conversation continued. This time the girl began it.

"D'you live on the boat?"

"Yep."

"How long you lived on her?"

"I never lived nowheres else."

"D'you like it?"

"I reckon."

"I wisht I could live on a canal boat."

There was absolute unconsciousness in the girl's remark.

"Have you got any folks?" the man asked.

"I ain't got no folks of my own. I live with my stepmaw's folks."

The pole dropped and she sat gazing across the canal. The man sat watching her. A tear crept slowly down her cheek and she gave it an impatient brush with her sleeve. She turned to her companion and said in frank explanation without apology:

"My paw died last fall."

Tears sprang to the man's eyes as he looked at her. He wanted to say something and he didn't know how.

"What's the matter?" she asked.

"Nothin', only I—I wisht yer paw hadn't died, somehow."

The girl drew her feet from the water and tucked them under her dress. Then she turned toward the man.

"If I was stronger I'd go 'way somewheres. But I can't on account o' my heart."

"What's wrong with it?" he asked, almost anxiously.

"I dunno. It takes spells. The folks says it's just airs so's I won't have to do no work."

"What d'you do 'ith yourself?"

"Oh, I can't do much. I'd ruther tend the garden than anything, but when I do, something jest grabs me right in the side. I ain't no good at nothin'."

The man moved uneasily. A thought was forming vaguely in his mind but he could not give it expression.

"I wisht you was strong," was all he said.

She looked at him wonderingly. "Why?" she said.

He pulled a handful of grass and dropped it slowly through his fingers before he spoke.

"I dunno," he said. "Somehow I wisht you was strong and—and happy."

The girl looked at him with wide shining eyes.

"Say," she said, "you're awful good. They ain't nobody ever said nothin' like that to me before. My paw was good to me but he never said that."

The waterman arose to his feet and stood kicking pebbles into the water.

"I reckon I better be gettin' along," he said.

The boat had drifted below them and was pulling on the rope.

"Could I go on your boat?" asked the girl.

"You bet you could," came the answer quickly, and the man hastened to bring the boat close to the shore. With awkward gentleness he assisted her into the boat.

The girl went from place to place on the little boat, exclaiming delightedly.

"Ain't it nice?" she said, "and it's just like a cute little house." And then, suddenly she became quiet and they climbed up to the roof in silence.

The boatman drank in her praise of his little home. He knew that it was rough and shabby, but it had the redeeming feature of being clean. However, he could not understand the girl's enthusiasm.

"'Taint much," he said, half embarrassed, and when she became silent he stood watching her and wondering. Finally he said, very timidly, "What you thinkin' about?"

The girl sighed. "I was jest wishin' I could live on a canal boat." There was no designing in her voice and she turned toward the man with childlike frankness.

A strange feeling took possession of him. His heart beat so hard he could scarcely speak. He had never felt so before.

"Would you—would you like to live on this un?" asked the man tremblingly.

"I think this un's grand," she answered.

"Would you—could you—do you think you'd wanta live with me?" stammered the poor fellow.

"You mean—" said the girl, her eyes wide with astonishment, "you mean—you want me to get married to you?"

Yes, that was what he meant, and the girl, untaught as she was and inexperienced, knew that he spoke with his whole soul.

"I ain't strong. I couldn't do no hard work," she said.

"You wouldn't have to do none at all if you didn't want to. Say, don't you like me? I—I jest feel like I can't leave you behind me." He paused for breath and to recover his surprise at himself for having spoken so much at one time.

And then this sudden desire of his. He did not understand it. All he knew was that something unknown before had come to life in him. He felt that this girl belonged to him and that he had the right to take care of her.

The girl stood gazing across the narrow strip of water, apparently watching the swallows as they circled and dipped close to the water. But her thoughts were very busy.

"Yes, I like you a lot," she finally said, "and I'm sure you like me and would be good to me. Do you think we could get away so's they won't know?" she asked.

"The folks go to bed early?"

The girl nodded.

All the boatman's latent powers of control came to the front and he set about arranging matters.

It was finally decided that she should slip away after her "folks" had gone to bed. Then they would go to the village a mile away and seek the only minister the place afforded. After that the canal boat was their home—together.

Their plans were not hard to carry out for everybody in the town and country round were fast asleep by nine o'clock. Even the necessary minister whom they roused from his slumbers.

By ten o'clock they reached their home. The moon shone softly over the little boat and lent a mystic beauty to the piles of miscellaneous articles on the flat roof.

"Ain't the moon lovely?" said the girl. "Let's walk across the field to the woods yonder. I've often wanted to go there when the moon was bright but I ain't never had nobody to go with me.

So they walked hand in hand across the broad, silvery field to the border of the woods that stood like a black wall before them.

"Oh," cried the girl suddenly and leaned heavily against him.

"What is it?" asked the man in alarm.

"My heart, that's all. Don't be scared, it 'ill pass all right in a minute."

But it did not pass, and in a few moments the young man felt his little wife grow limp in his arms. He raised her quickly and ran to the boat. But it was too late—when he laid her on the rude bed he knew that his life was as lonely as before—only a memory to keep him company.

She had showed him where she lived and he went to tell her "folks."

At first, of course, they would not believe him, but he told them of a note she had left for them to find in the morning, and they had to believe.

When they came and took away the body which had become so dear to him he did not go with them.

At the first ray of daylight he loosened the rope that held the boat, and bending his body to the work, he trudged on along the path he had trod for so many years.

MOTION PICTURE MUSINGS

In halls that well abound with sound,
In every land and strand are found,
All observant faces viewing well
The tale that motion pictures tell.

There is a sudden fading of light,
A sputter from the arc so bright,
A buzz of films in motion fast,
And light upon canvas is cast.

In darkness light and shadow breath
Mix, struggle well with each, and weave
All form and scene, to show in fact,
The voiceless soul's emotion and act.

The speech of feeling without sound,
By action truly here is found;
With majestic silence and impress,
Then all so grandly on us rests.

How well the actor plays his part
About the hope and scene at heart,
That seems so real, to vision shown
While it but on canvas is known.

We see the spur for distant goal,
For love, for success and rare gold;
Love, play and tragic phase amaze
In emotions display that we praise.

With eager eyes our thought is drawn
By films, that make us muse and dawn;
We dream and roam near castles shown,
In fancy, while views pass unknown.

The comedy makes us laugh in mirth,
The drama brings the sigh to birth,
But when the film to us seems real,
It ends and darkness comes with zeal.

The light is gone and all but fades,
No mirth, no sigh or act now jades,
All hope and scene to passing blends;
So our life's film of motion ends.

JOSEPH A. VOGELMANN.

THE BRAID

By VIRGINIA WEST

Adapted from Comet Synopsis

When the doctor bowed his head in answer to the unspoken question on John Jackson's face, as he knelt by the bedside of his young wife, it seemed to the husband that the whole world had ceased to be. Nothing could be any longer, for Sarah was gone, and in Sarah lay the whole world. He sank, almost unconscious, to the floor and made no sound.

"Come, man, you must not give way like this," said the doctor in a gentle voice that sounded far away, and in which John took no interest whatever.

He did not answer.

"Help me a little, Nurse, and we'll take him to his room. He's fainted, but he'll come around soon."

The man allowed them almost to carry him into an adjoining room. He did not resist; he did not help himself; it was not worth while. Sarah was gone, and of course he would go too, in a short while. He vaguely wondered why they took the trouble to move him.

"He's better," said the doctor when he saw his eyes were open. "Just watch him a little. He'll be all right."

For a long time he lay counting the figures on the ceiling. What trivial things we do in the greatest crises of our lives! Nature seems deliberately to dull our senses for a while, until our nerves have had time to recover a little from the first shock.

Soon the sleep of utter exhaustion fell upon John, for he was weary from much watching and great anxiety.

How many times the nurse went softly out of the room he did not know. Nor did he care. He slept, and all was forgotten.

How long he slept the man did not know, but when, in the stillness of the night, he awoke all the house was dark and silent. Then his brain began to act, and with a rush everything came back to him. Sarah, his young wife, was dead, and he was alone in the world. His mind worked normally now and he knew that the world would not go to pieces but would go right on, and that he must go on with it somehow.

Then he thought over their life together. How perfect it had been! They had been doubly dear to each other through the fact that both were orphans, without brother or sister.

He arose from the bed. His Sarah lay in the next room and he would go to her. After lighting a candle he stole softly with it into the silent chamber. There she lay, cold and beautiful. Her dark hair, wound around her head in two great braids, glistened under the candlelight.

He stood for a moment gazing down upon the quiet face. "I am sure she would wish it," he whispered. He quickly crossed the room to a little work table and returned to the bed with a pair of scissors. Gently, reverently, he uncoiled the heavy braids, then stood for a moment holding them across his hand. "It seems almost a sin," he thought, "but I am sure you wish it, dear." Then closing his eyes he quickly cut through one heavy braid. Laying it aside, he deftly replaced the other one over the short ends. "I have a part of you now," he said, "to keep always." Very quietly he stole back into his own room.

When the funeral was over and the friends and relatives who had come to take charge of things had departed, John Jackson was like a caged animal. He did not know what to do nor where to go to get away from himself. His restlessness was terrible to see. He would not have anyone in the house with him. He said he could not stand anyone about. If he could not hear the voice and the footsteps of the one he loved, he did not wish to hear any about his house.

Everything reminded him of Sarah. Every sight and sound inside the house and out, and he was tortured almost beyond endurance.

Frequently he went to the public park near by and sat idly watching the people as they passed. Every woman he compared with his dead wife. It seemed impossible to keep himself from doing so.

One evening, about seven o'clock, he sat on his accustomed bench. He heard a laugh and turned his head. A young woman stood with her back toward him, talking gaily to a man. She was dressed in the extreme of fashion. How different from his Sarah, he thought, who dressed always with such tasteful simplicity.

The man held up his hand to the chauffeur of a taxicab near by and he and the woman turned to go to it. John Jackson's heart stood still for a moment, and then started beating so rapidly that it almost choked him. The woman was almost the exact image of Sarah, the difference being that her beauty was of a more vivid type.

The man handed his companion into the taxicab and bid her good-bye. As he turned away John sprang into another cab and gave orders to follow the one which had just sped up the street. He was in an agony of suspense lest he lose her.

In ten minutes his cab stopped and he saw the woman disappearing through the stage entrance of a theater.

It was but the work of a moment to pay his fare and purchase from the box office a ticket for the night's performance.

Seated near the front of the house, he waited in feverish impatience. Sarah, his Sarah, seemed to be behind that curtain, and he must wait there even to catch a glimpse of her.

At last the curtain arose. The play was one of the "Old Homestead" type, and the woman he was watching so intently took the part of a country girl. Her extreme of fashion was gone, and she seemed more and more like the dead wife.

When the curtain fell on the last act John Jackson had made up his mind to one thing: He must become acquainted with the actress. He knew of but one way. So, taking a card from his pocket, he wrote on it and then made his way to the stage door.

The doorkeeper took his card without a word, little guessing the cause of the tremble of John's hand or the huskiness of his voice.

When the card was brought to her dressing room she read it and laughed. Turning to a companion, she said:

"Say, girlie, this is something new. What do you 'spose he's up to? Listen: 'Miss Langford: If you have one spark of human kindness in your heart, you will see

me. You *must* see me.' What do you say to that, Mamie?" she asked of her room-mate.

"He's struck sure," answered the girl. "Are you goin'?"

"I guess yes," said Miss Langford. "It sounds interesting. I'm not much on missing anything, eh, Mamie?"

"Well, there's one piece of advice I'd give," said Mamie with a wise air, "and that is to play your part like the nice little girl you were this evening. That's probably what struck him, and that's probably your best card. See?"

"You're a wise old owl, girlie, and I'll take your advice. Well, so long," she called as she hurried out, putting on her gloves.

"This is your card, I believe?" she said when she had found John standing near the stage door.

"Yes," he said in a low voice. "I first wish to beg your pardon for my unconventional act. I had no other way of meeting you."

"I quite understand," answered Miss Langford, "and I forgive you." She looked into his eyes and gave him her hand.

"You are so kind that you almost give me courage to ask a very great favor of you."

She smiled. "Ask it," she said.

John hesitated, embarrassed. Then, with the impetuosity of a boy, he hastily said: "I want you to come to my house and have supper with me. You attract me in a way—in a way—well, I cannot explain it to you."

She lowered her eyes—discreetly.

"I have offended you," he cried.

Slowly she raised her eyes to his. "No," she said; "I trust you and I will go with you."

"Oh, thank you, thank you," he cried feelingly. What if she should be like his Sarah and would be to him what she had been?

When the supper had been brought in from a nearby restaurant and disposed of, John said:

"Miss Langford, there is something I want you to know. I am a widower. And there is something I want you to do for me," he continued. "There is a dress which belonged to my wife that I should like to see you in. Would you mind trying it on?"

He felt that he must see her in his wife's dress. She looked so like her and filled him with such desire for her, and yet, in her own clothes, there was just that something in the actress which troubled him; that made her seem like his wife and yet not like her. He must see her in Sarah's dress.

Miss Langford had had a good supper and felt agreeable. Anyway, it didn't matter much to her—she was always ready for an adventure. If she did as she was requested, perhaps there might be more suppers in the future.

"Yes, I'll put on the dress," she said. "Just show me to my dressing room."

John led the way to his own dressing room. Somehow he could not bring himself to take this woman into the rooms of his wife.

"I'll bring you the dress here," he said, and went to get it.

He selected a dress of soft blue silk, one that Sarah had often worn, for he felt that he must see if this woman was really like her.

When he was away from her he seemed to have some grave misgivings, but the moment he came into her presence the likeness was so striking that it seemed almost that his wife had come back.

"Put this on, please," he said to Miss Langford, "and will you put your hair around your head in two braids?" and his voice trembled a little.

Miss Langford had not forgotten her part, even though it did seem to her that she was dealing with a man she didn't quite understand.

"You have been so kind to me, I am very glad to do anything to please you," she said, and he thought he saw tears in her eyes.

While she dressed he walked around his own room. He stopped before a little table upon which stood a single object—a jewel casket. It was a very beautiful thing which had belonged to his wife. It fastened with a secret spring lock, which would open only when touched in a certain way. The servants had strict orders never to touch the casket.

John Jackson stood now holding this casket in his hand. But he did not open it.

At a sound behind him he set down the box and turned. He gave a cry and then stood still gazing, gazing as though he would devour the woman before him with his eyes. She took a step toward hi mand said, "Well, how do you like me?" Wild with mingled feelings of joy and pain, he clasped her in his arms. "My wife," he cried: "you are, you will be."

The girl freed herself from his embrace, and, not in any way realizing the seriousness of the situation, went dancing merrily around the room. The man stood fascinated by her every movement. In passing the little table she chanced to notice the casket. She stopped and picked it up. She stood with her back to John, and he could not see that she was holding his treasure in her hands.

By some trick of fate she accidentally touched the spring and the lid flew up. There, revealed to her cold, unfeeling eyes lay the sacred braid. Before John knew what she was doing, she had carelessly pinned it around her head and gone dancing around the room again.

"Stop!" cried the man, "stop!" and when she only laughed at him, he seized her by the throat and tore the braid from her head.

The woman struggled, but his hold upon her was strong. The man was choking her. She had about resigned herself to her fate when suddenly he relaxed his hold and stood as if entirely oblivious of her existence.

John had suddenly heard his wife's voice speaking to him. It seemed to come from a portrait hanging above the little table.

Vaguely he heard the actress moving rapidly in the dressing room behind him, then speed down the steps and out through the front door. Still he stood listening for that beloved voice to speak again. And it seemed to him that it did.

"John, it is not only the body. Will not the memory serve to comfort? My spirit is near."

John fell upon his knees and bowed his head, his face pressed against the braid in his hand.

"Sarah, my wife, forgive me! I know now that you are near. Forgive this desecration," he cried in agony.

Then a great calm came over him, such as he had not felt since Sarah's passing. He raised his head, and there before him seemed to stand his wife, bright and beautiful. "I do forgive, freely—my husband," she said. And at last John Jackson was at peace.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Feb. 28.—If there is any one in "the valley of vapors" who does not understand or comprehend the work that "Uncle Sam" is doing on the Isthmus of Panama, it will not be because motion photography hasn't been constituted a very important factor in the work of enlightening the people of all countries on this greatest of all canal projects.

This brings one face to face with a review of the Panama Canal pictures, which were the "headline" feature of this amusement here the past week. There have been quite a number of reels exhibited from time to time bearing on this work, and patrons of the various houses have seen the dirt fly on numerous occasions on the big ditch. It appears that the Government finally became cognizant of the fact that motion pictures of this work would not be confined exclusively to the broad domains of "the good old U. S. A.," but will also be sent to other countries, the governments of which are greatly interested in this gigantic engineering feat, which would, as one can readily see, make it possible for them to obtain very valuable information, which would come in mighty handy in case it ever became necessary to "unchain the dogs of war" and exchange those little pleasantries that add so much to the gaiety of nations and make imperative the Hague Peace Tribunal, in the shape of bombs, solid shot and shell.

All things have a beginning, including even the beginning of the end. The beginning of the end of motion pictures of the Panama Canal took place several months ago, and official Washington came to the conclusion that it would be much better to deny the public the right to gratify a natural desire to be informed through this medium of every bit of progress and thereby retain such secrets, than by permitting motion pictures to be made, which, in the end, would be studied by other governments. That is why "the lid" was put on the man who turned the crank and no more pictures will be permitted to be taken of that work.

The Panama Canal pictures came to the Photo Play Theatre this week. There were two reels of one thousand feet each. One of the reels, I was informed had been shown in Arkadelphia. The operator in the house there, evidently being a student of construction in general and canals in particular, and being desirous no doubt to be as consistent as possible with the cut up condition of that country, exemplified it fully in his treatment of the reel in question, so that when it was received in this city it was found necessary to submit it to a board of the city's most eminent physicians, who doctored it and made it possible for it to be exhibited here.

I want to go on record as saying that the pictures were the finest of an industrial nature that I have ever seen. To begin with, save for the defects in the reel aforementioned, they were bright and clear, and they showed every feature of the work. The name of the gentlemen who showed them isn't necessary for exploitation purposes, but as an additional fact of interest he had decorated the lobby of the Photo Play Theatre with some of the finest skins of animals and snakes that the people of this city have ever seen. The pictures drew a great crowd during the two days' run that they had here, and the Photo Play put another one across a few days later when it showed for the first time in this city the moving pictures of the last National Convention of the Royal Order of the Moose. The local lodge attended in a body. The feature of these pictures was the fact that one part showed the midnight parade of that order. They were very successful, were these reels, and attracted a great deal of attention.

Industrial pictures had the call, in fact, during the entire week, for the Moose feature had no sooner been run off than along came the Princess with the pictures of Gary, Ind., and these were "pippins." There is a company in Gary who think so much of their town what it has accomplished and what it will do in the future, that they are sending a man all over the United States to exhibit the pictures and get capital interested in the development of that city. The prospects for Gary are very bright, according to the pictures, and, of course, you have heard the old statement that "the camera does not lie," but when one considers that Gary is but six years old and that in that time the town has grown to some forty thousand souls, with about all the big steel industries in the country represented there, it makes one think that possibly, in after years, the development of Gary can be attributed to the motion pictures that advertised the city so thoroughly. Wesley Ansley lectured on the Gary reels at the Princess and his elucidation was much enjoyed.

In one of the local papers the past week there appeared on the first page a short story, which told how a clever bulldog had recovered a lady's pocketbook. It recited the fact that several hundred persons had watched the dog pick up the purse and carry it to the woman, and applauded the performance greatly. In this manner the article wound up, by stating that the dog was still in the city and could be seen in the moving picture at the new Central Theatre, that the dog's name was "Dooley"—and, of course, it was a cleverly written press notice, and it brought the results desired.

Aside from the industrial pictures there really wasn't anything startling in the moving picture field here the past week. All of the houses are featuring a very good line of pictures, but the town is thinking at present of the big horse show that is coming off here March 5th to 9th; of the visit, too, of Andrew Carnegie, and of the great throng that is crowding Central avenue, overflowing the Arlington and filling the Eastman and the Park Hotels. The houses are all doing a good business and if the moving picture places could have this kind of patronage all the year around that they do when the season is on, they would be as happy as those who own beach front property in Atlantic City, and that's about the greatest joy that I know of, for I've passed four seasons there.

THE MAN IN THE BATHS.

HOW THEY TAMED MARY—IN FLORIDA

The newest negative from their Florida aggregation to be received by Thanhouser Company goes under the title of "The Taming of Mary," and is heralded as a pretty unusual comedy. Mary was mighty jealous of her husband. Her jealousy, let it be said, was thoroughly without cause. One day, though, she got a letter signed "A Friend," enclosing a photo that showed her husband looking very endearingly at a very pretty woman. Furthermore, "A Friend" wrote that hubby and the she-devil had it all fixed for a meeting next day.

Mary got her anger goin'. She fairly "biled" with virtuous wrath. She got to the meeting place at the meeting hour, finely fitted out with a horsewhip. As her guilty helpmate loped in with the erring female, Mary put her whip in posion. But she didn't bring it whack down!—cause the female wasn't what Mary thought she was, and Mary was the goat in the little game that cured her of that jealous feelin'. The story releases Friday, March 22.

Shamokin, Pa.—James McFadden has awarded the contract for the erection of a new moving picture theatre at Kulpmont, to Evert Bros., the house to be located at Chestnut and Second streets.

MR. ALMOST BUTT { IS NOT THE NAME OF A FILM! IS NOT A COAT! HE BUTTS IN NEXT WEEK! WATCH!

BETTER THAN GOLD
Imp Drama of March 21

"Better than Gold" is a story laid in the rough mining district of Southern California, when gold was the lure.

A young couple there, the man of which drinks and gambles and is generally a bad lot. His wife is the saving partner—saving, that is, in respect of personal heroism. She robs the man in whose house they are living and leaves something which is "better than gold" in payment. This something is her infant child.

Parson Jim, the miner man, accepts the charge and his fellow associates in the camp help him to take care of the little one.

In the passage of years, the father goes to the bad,

and the mother works to pay the little one's schooling. But she is not very successful in this, as ill health overtakes her. Meanwhile, the child is sent by Parson Jim to a convent, where she is kept for many years. But age limit tells. She has to be sent home; so home she is sent to Parson Jim.

Just before she arrives, however, remorse has seized her stricken mother. She returns to Parson Jim to tell him why she had robbed him and why she had left her child in payment for the money she had taken. She is physically a wreck, and dies in Parson Jim's house.

When the girl, who has now passed into brilliant young womanhood, arrives "home," it is to learn of her origin and of the death of her mother.

The story concludes with a visit to the grave of the dead woman, and the marriage of the former waif to the man who had befriended her for so many years.

Margarita Fischer skilfully doubles the parts of mother and daughter, and Harry Pollard is Parson Jim.

The picturesque settings of California life a few decades ago are artistically rendered in this picture.

Toledo, Ia.—The erection of the new opera house here will commence as soon as possible.

SCENARIOS WANTED: Indian, Military, Pioneer, Cowboy, Historic, for our two-reel feature films. Best prices paid. Send scenarios to FRED J. BALSHOFER, Bison Pacific Coast Studio, 1719 Allesandro St., Edendale, Los Angeles, Cal.

Notice to Manufacturers of Moving Pictures

At the Annual Convention of the "International Alliance of Theatrical Stage Employees" held in Niagara Falls, N. Y., during July, 1911, a resolution was adopted instructing their executive board to communicate with the manufacturers of moving pictures and respectfully request that members of the I. A. T. S. E. be employed to construct all scenery, scenic effects, properties, etc., and the setting thereof used in the production of moving pictures.

By the employment of members of the I. A. T. S. E. you are assured of the very highest class of skilled workmanship in all lines of construction. This, in conjunction with the fact that your film is being projected by operators "members of the I. A. T. S. E." should doubly assure its perfection upon completion and exhibition on the screen. Capable men in all branches will be furnished upon application or our representative will call at your request. Respectfully, Jos. L. Meeker, 1547 Broadway, New York Ctiy. 'Phone 1479 Bryant.

CAMERA OPERATORS WANTED

I can furnish profitable, occasional, assignment to free lance moving picture camera operators wherever located. Let me have your name and address quickly. Address

DIRECTOR,
c/o MOVING PICTURE NEWS

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.
INDEPENDENT FILMS ONLY
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Power's and Motiograph Machines

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BUILDERS OF PIPE ORGANS
With or Without Self Playing Attachment
POMEROY, OHIO, U.S.A.
Established 1819

Over 3000 Barckhoff Organs in use, which testify to their superiority and durability in construction, workmanship and sweetness of tone.

We make a specialty of Organ Chimes, made by no other builder.

You are dealing with the Manufacturer, no commission.

FIDELITY

Forthcoming American Release

Sometimes there comes in the lives of all of us the supreme moment, when we are called upon to choose definitely the future of our lives. It sometimes happens that influence is brought to bear upon us to guide our choice, and it is usually found on the side we are least inclined to follow. When Sadie Powers found that she loved Jack King her father and mother tried very hard to have her reconsider her choice and look with favor upon Ed. Ellis. But Jack was an ardent wooer and the pretty little surprises he arranged for Sadie made her think of him constantly. One morning when she came to the well, Jack had been there before her and had filled "The Old Oaken Bucket" full of flowers for her. When her parents learned that she was not to be swayed from her decision to marry Jack her father cast her off, for Jack was poor and Ed. Ellis was wealthy. Leaving her home with the man of her choice, they were married and began life together in a poor but happy home.

Two years of happiness followed. Jack was considerate

and kind, a child was born to them, and Sadie's life was complete. And then—the shadow fell over the bright outlook of their future, blotting out all happiness.

Jack was accosted on the street by a quarrelsome drunk, who made insulting remarks about his wife. It was more than human nature could stand and with one well-directed blow Jack felled him to the ground; his head struck the curbing, and when bystanders raised the fallen man it was found that life was extinct. Jack was immediately arrested, and, without funds to employ legal defense, he was railroaded

to the penitentiary by his old rival Ed. Ellis, as foreman of the jury. Alone, Sadie and her child returned to her father's home and after the first sting of her grief was over she was constantly urged to secure a divorce and marry Ellis. And at last, for the sake of her child, she gives a reluctant consent.

But although Jack was sentenced for five years, good men who knew the true circumstances of the accidental killing brought influence to bear and after a year in the penitentiary Jack is released and pardoned. He returns to find his wife and, unseen, witnesses her reluctant consent to marry Ellis.

On the eve of her marriage with Ellis Jack places his gift of flowers in "The Old Oaken Bucket" and then hurries to the little home that once held so much of happiness, to be alone with his grief.

Sadie finds that, although promised to Ellis, she cannot bring herself to go through with the marriage and decides to return to the little home and away from her parents' influence. Taking her child, she steals away in the night and starts for home. She stops at the well and finds Jack's gift of flowers. Tender memories return to her, but she does not realize that he is free.

She enters the little home where Jack has flung himself down on the bed, but does not see him in the semi-gloom. But they feel each others' presence and Jack raises up to look into the loving, faithful eyes of his wife.

Once again they take up the thread of life together after their interrupted happiness.

THE FAMOUS MISSOURI HOUN' SONG ILLUSTRATED

Champ Clark's favorite song, "They gotta quit kickin' my daug aroun'," has just been illustrated with original comic slides by the Novelty Slide Company, of New York.

This is the famous houn' song that originated in the "Show me state," and rapidly spread all over the country.

Moving picture patrons will welcome the humorous illustrations especially prepared for this unique song, and this illustrated number will prove a popular feature for your theatre.

Modesto, Cal.—Architect R. P. Morrell, of Stockton, has completed plans for the new theatre to be erected here by W. R. Mensinger.

SCENE FROM "THE FUR SMUGGLER"
Reliance Release, March 30th

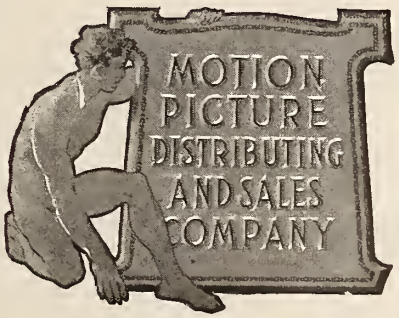
ORDER IT NOW

OUR FIRST

ANIMATED WEEKLY

Consisting of Latest American and European Happenings will be issued WEDNESDAY

MARCH 13th



MOTION PICTURE DISTRIBUTING AND SALES CO., 111 E. 14th Street NEW YORK, N. Y.

NON-INFLAMMABLE FILM AT LAST!

It has been left for Germany, the home of modern science, to fill a long-felt requirement in the moving picture business.

The moving picture has suffered a great deal of criticism on account of the inflammable quality of the film. A great deal of anxiety has been felt by those interested in the public welfare because of the fire dangers said to be attendant on the moving picture.

A large and important manufacturing firm of Berlin, the Actien Gesellschaft für Anilin Fabrication, manufacturers of color, chemical and film produce, and all kinds of photographic supplies, perfected one year ago, after several years of experimenting, a satisfactory method of making non-inflammable film.

This film was exploited by leading German moving picture manufacturers some four or five months ago and found to be adequate to their needs, durable, and in every way equal to the ordinary film.

It is only now, however, that this much needed product has been actually placed on the market. The German is a shrewd business man, a careful worker and developer, and not until he is actually certain that his product is in shape to bear out his testimony will he risk his good name as a man of infallible business intuition. He works on the strength of the motto which reads something like this: "Be sure you're right, and then go ahead."

This fireproof product is being handled for the United States by the Raw Film Supply Company, 15 East Twenty-sixth street, New York City, and the up-to-date manufacturer will no doubt follow the lead of science and accentuate the value of his goods by taking advantage of this opportunity to assist in the protection of the general public.

GAUMONT RELEASE

The Gaumont 1,960-feet feature for release Saturday, March 9th, is one of special interest, dealing with unscrupulous methods put in use by the heads of the Rubber Trust to obtain certain information regarding a secret process for the manufacture of artificial rubber. The story is worked out in a most interesting manner, and the opportunities which circumstance throws in the way of the wily detective, enabling him to act for both parties and thus draw water to the well of the trust adds a very exciting element to the story.

One feels glad, however, after the capture of the young man who is bringing the truths of the secret process to Wilson, who has refused to join the trust, when the formula which has been written for the mighty trust fades from the paper, all traces of ink being obliterated, regardless of the fact that $10,000 has been paid by them for same.

The story is exceedingly tense, and the successful landing of the secret with its rightful owner leaves one with a satisfied feeling of all being well.

SHAMUS O'BRIEN

Imp Drama Release of March 14th

Several private exhibitions of the Imp Films Company's great drama, "Shamus O'Brien," have been given in the company's projection room at 101st street, to representative film men from all over the United States, together with others from across the Atlantic, including Mr. J. F. Brockliss, of London, and Mr. H. A. Brown, president of the Walturdaw Company of London, two of the largest and most influential men in the British film business.

Without exception the film has received unstinted praise as the finest piece of work the Imp Films Company has produced. Its success is a foregone conclusion.

The picture was conceived and made in five days, which having regard to the wonderful amount of work it contains, is really a remarkable piece of quick film making. The details are accurate to a nicety and the picture may be regarded as a triumph of motographic art.

Petersburg, Ill.—Court White will open a new picture show in the Branson Bldg.

A NIGHT'S ADVENTURE

(Champion)

The scene herewith depicts the three frightened girlies who are aroused from their sleep by invading burglars. They are alone in the house, as the parents have gone to spend the night elsewhere and thus this situation is

one of affrighted nerves to them. One of them manages to pull herself together and phone for help, and when three male friends arrive they beat a hasty retreat at the sight of three chalkened faces looking down upon them from an upper window. They enlist the aid of a 'copper' and all four burst into the house with fear and trepidation to find three scared-to-death bundles of feminity oscillating on the verge of nervous collapse.

Released Monday, March 25th, 1912.

NESTOR SHOWS GOOD FILM

A number of the press were treated to an exhibition of a very splendid Nestor film during the past week. This film is entitled, "The Revelation." Taken as it was, among the beautiful groves of California, many are the splendid situations for fine photographic and dramatic effects afforded it.

The story is a fine one in every respect, carrying with it a good moral for the selfish, money corroded individuals who swarm the stock and money exchanges of the great cities.

A unique and unusual point in the picture is the incorporating of Salvation Army scenes. Some of the most beautiful moonlight scenes among the palms and terraces of California abound in this film.

Chicago, Ill.—Buehlmann & Meyer will erect a new theatre at 4037 Elaton avenue, at a cost of $8,000.

Long Beach, Cal.—The Wiswell Amusement Company will erect a new theatre building at Fourth street and Pine avenue, at a cost of $50 000.

THE SUNDAY SHOW FROM THE POOR MAN'S STANDPOINT

SITTING in the luxury of their homes before their warm, cheery fireplaces, the relentless pastor and the "idle rich" alike take issue at the holding of the Sunday picture show.

The man who earns his bread by the sweat of his brow, the man who spends the larger portion of his waking hours in the heat and grime of the foundry, the man whose ears are filled for six days in the week with the monotonous hum of revolving wheels, the whirling of belts, or the pounding of different automatic devices, this is the man who has the right to say whether or not on Sunday, his one day in the week for rest and relaxation and the absorption of something more than coal cinders, all places of recreation and amusement shall be closed. It is for him to say whether or not the shackles of subservience and poverty which clank about his ankles shall be supplemented by the elimination of the only form of recreation which his purse will allow.

The closing of the Sunday picture show is a criminal act. It is a crime against humanity. The moving picture has come to us as an educator. It has come to us as an aid in the educating and enlightening of the poor. Many a poor man whose chances for education have been limited but who is striving, by dint of hard work in this land of freedom and advanced thought, to give to his children that which has been denied to him in his earlier days, finds in the moving picture his only means of enlightenment, not speaking of the recreative side of the question.

The following letter copied from the Springfield, Mass., Evening Union, and written by one of that vast majority of human beings whose natural talents and opportunities are swallowed up in that large sad grind for bread, one of those who has time to mark God's good sunshine but once a week:

"Dear Sir: Just a few moments of your valuable time, please. I noticed in this evening's paper that you received more "kicks than comfort" for allowing the theatres to go open on Sundays. Of course one glance at this letter will show that it is not from a highly educated person. No; it is from a common laborer, blessed with poverty, but happy in many ways. First, that I have a job; second, that I have only to work from 6 a.m. to 10 p.m. in order to earn $10.50 a week, which just keeps my family lukewarm these cold days, and by living on the cheapest grade, I can afford to let my children continue their education; and third, to think that the Mayor of "Spotless Town" has left a small chance open for the many unfortunates who are compelled by honesty and their consciences to lead a straight life, and who gladly sacrifice the light of day, and the Godly gift of fresh air, and must feel content with only dreams of a home of our own, to enjoy a ten-cent picture show on Sunday. Many, many thanks for your thoughtfulness.

"I consider this Sunday show a luxury, and look for it from week to week as anxiously as many ministers do for a big collection. And I trust you will continue to favor the majority of working people who do not have a chance to visit the theatre during the week. If you receive too many kicks from people of leisure, why not let the people vote and the majority say? The majority is working people, and they are strong for you. Why not continue their friend?

"Yours truly,

"G. V. B."

In a postscript to the above the following quotations appear: "Anybody who is enjoying good health and will complain about the pleasures of others has very little to do," and "Some people are like mosquitoes. They are never at rest unless they think they are getting a living by holding some people down. I am the other kind of a man. When everybody is happy, I am the same. Please excuse mistakes, for I started to work when I was 11 years old and I have been at it for 25 years, and my chance has not come to go to school yet."

It seems to me there is a strain of bitterness and pathos in the above, and there is most certainly a strong rebuke for the would-be "Sunday joy breakers." Mayor Lathrop of Springfield, to whom the above letter was addressed, has shown a kinship in sentiment by allowing it to be published.

Let us not deny those less fortunate than we the little mite of comfort which they derive from the innocent Sunday picture show, but, on the contrary, let us do all we can to promote its efficiency to accomplish a good purpose by striving to eliminate anything that may be unhealthful in the atmosphere of individual theatres.

BILL YOUR NEIGHBORHOOD

Boston, March 3, 1912.

Dear Sirs:

Passing through New Bedford, Mass., yesterday, I was more than surprised to see how the manager of the Comique Theatre, of that city, has billed "East Lynne," a Thanhouser picture-play. I surely saw over 50 lithographs, one-half and one sheets, and due credit should be given to that hustler, as all of them were in good spots and surely will get some business.

Thanking you, I remain,

Yours truly,

AN ADVERTISING MAN.

?

Why is POWER'S CAMERAGRAPH No. 6 recognized as the leading moving picture machine?

Because in it the most vital point of all has been developed to the highest degree—PERFECT PROJECTION.

Why is "POWER'S" known in every civilized country, and used in nearly all the leading houses?

Because it has won confidence from its users. They know it is made of the best material, and is a product of the oldest experience and most advanced scientific knowledge.

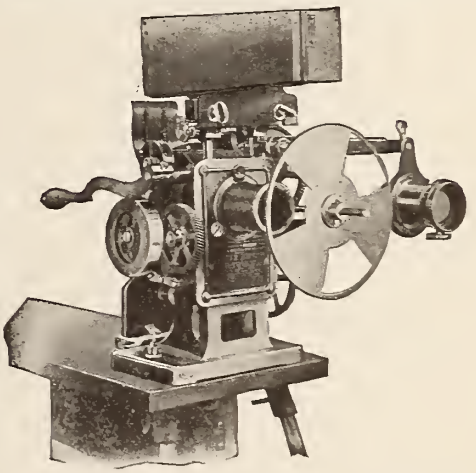
Why is it that all the prominent lecturers use "POWER'S"?

Because they know when the public pays good money they have got to "show them," and only the best will do it.

"Sufficiency!" Mr. Exhibitor. These are only a few reasons for "POWER'S" supremacy. Ask any operator. He will tell you that "POWER'S" tops them all.

Rush of business has swamped us, but in our new quarters, which are larger and superior in every way to the old, we can give you better and prompter service than ever before. How about *you* now?

Send for catalogue and proposition D.



NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

For fourteen years the leading manufacturers of motion picture machines.

Daily Consular and Trade Reports of Moving Pictures Abroad

[By Consul John N. McCunn, Glasgow.]

Widespread Popularity

The moving picture business is increasing rapidly, as is shown by the fact that in 1907 there were only 4 picture shows in Glasgow, while now there are upward of 100. Every town of 4,000 or 5,000 inhabitants has its picture show.

Practically every known make of machine is used, and every known film maker is represented. There are no picture machines made in this district and films are manufactured only to a limited extent, such as those showing daily chronicles of local events, etc. There are a number of firms dealing in the exchange and hire of films.

GERMANY

[From Consul General Alexander M. Thackara, Berlin.]

It is estimated that there are about 1,500 moving picture shows in Germany, some 360 being in Berlin. The number is subject to marked fluctuation. A variation throughout the Empire of as much as 50 a week is not unusual. The general trend, however, is toward an increase.

This is true not only of the number of shows in operation, but also of the seating capacity. It is estimated that the average seating capacity of the cinematograph theaters in Berlin is at present 360, having risen from 280 within a short time. There are few large theaters devoted exclusively to moving pictures. One new moving picture theater now under construction will have a seating capacity of 1,200.

Film Supplies

The managers of moving picture shows lease the films from middlemen, here called "buyers." There are 60 or more of these buyers throughout the Empire—14 in Berlin; 7 in Leipzig; 3 each in Munich, Cologne and Hamburg; 2 each in Frankfurt, Dresden, and Stuttgart, and 1 or 2 each in Chemnitz, Nuremberg, Dusseldorf, Hanover, Crefeld, Strassburg, Brunswick, Carlsruhe, Bochum, and other less important cities.

The buyers purchase the films outright from the manufacturers or from their agents. Films are sold by the meter (3.28 feet), the standard price for this unit being one mark (23.8 cents). This is equivalent in American standards to 7¼ cents a foot. As the cost of producing the films averages 5¾ cents a foot, the usual profit is 1½ cents, which is low as compared with other countries, the average manufacturer's selling price in Great Britain being reported as 8 cents and in the United States as 10 to 12 cents. One firm dealing in what are known as special releases, that is, extra long films, is able to command 1.25 marks per meter. Their films are seldom less than 850 feet in length, and once each week the company turns out a film of 3,000 feet. There are two German film manufacturers which make a specialty of extra long films, producing none under 3,000 feet in length. These longer films as a rule have love stories for their subjects.

Severe Competition Among Dealers

Competition among the middlemen is as severe as that among the manufacturers. As a result, showhouse managers do not come to Berlin and other centers to procure their films, but are waited upon by agents who tour the Provinces. Competition has now reached such a point that a movement has been started for the organization of a company, to be capitalized at 2,000,000 marks ($238,000), to exercise an effective control over the entire trade in cinematograph films, with Berlin as its center. The idea is encountering strong opposition, and its realization is uncertain.

One result of the competition, coupled with an almost uniform price for films, is that the middlemen are quick to take up films which embody any point of superiority, and the market is very responsive to merit. This is an advantage to foreign film manufacturers seeking to enter this market, which in a measure compensates them for the disadvantage arising from the keen competition among manufacturers now in the field.

Police Censorship—American Films Popular

In addition to the severity of competition, account must also be taken of the censorship which the police authorities exercise. The police direct special attention to the elimination of all pictures depicting scenes of disorder or acts of violence such as might incite a riot or accustom the people to breach of the peace. Special attention is also directed to the elimination of all pictures the action of which depicts disrespect for authority or holds up to ridicule or contumely officers of the law or other servants of the government. It will readily be seen that this excludes from the German market many American films, such as some of those which show stories of frontier life and attendant disorder or such as make a policeman, or other person in authority, the butt of a comedy skit. All films depicting pugilistic contests are absolutely barred. Objection is also made to pictures involving religion on the ground that they may incite sectarian feeling.

American films enjoy a wide reputation and popularity in Germany. In Berlin more than a dozen American film companies are represented, and all are reported to be doing a fair business. With one exception they are represented by Germans. Three other American firms have combined their representation in one agent.

A moving picture operator in Berlin is paid 30 to 40 marks ($7.14 to $9.52) a week. Operators in the smaller cities receive 20 to 30 marks ($4.76 to $7.14).

[From Consul General Frank D. Hill, Frankfort on the Main.]

Foreign Pictures in Demand

Moving picture shows are in operation in all cities of any importance in this district and in Germany. According to an estimate recently published in a local paper, there are 2,500 such shows in Germany, of which 300 are located in Berlin. There are some 15 moving picture shows at Frankfort on the Main. The more important establishments renew their programs twice a week.

Films are manufactured by a number of German houses, of which the most important are in Berlin. The average production of leading German concerns is estimated at 3,280 to 3,937 feet per week. There is, however, an excellent market for foreign films in Germany, three-fifths of those exhibited here, according to reliable estimates, being imported.

Dealers advise this office that German manufacturers have greatly improved their product during the last few months, paying much more attention to quality of material used, subjects, and talent employed. Some of the leading Berlin stars now act for films.

Method of Selling Films

The film business, particularly in foreign films, is conducted as follows: The manufacturer has a general agent in Berlin, one man often representing several firms. This agent travels through Germany, making the entire circuit every two weeks with his new pictures. There are about 45 customers to be seen in the different centers. In each city of any importance there are one or more houses which buy the films outright from manufacturers; the price paid for films being 1 mark (23.8 cents) per meter (3.28 feet). These firms then let the films to the moving picture shows, which keep them sometimes a few days, sometimes weeks, according to popularity and intervals at which programs are changed. The so-called "verleihanstalten"—firms which buy films from manufacturers and rent to shows—are often important concerns, well fitted up, with rooms for showing pictures, etc.

French films are very popular here, and English films also find a good market. The English subjects are good, but complaint is made that on account of the dampness of the English climate the films do not last. American films are also in demand, this office being advised that some 10 American manufacturers are represented at Berlin. The subjects most in demand are those dealing with Indian life, cowboys, wild West scenes, etc. Pictures must be of such a character as not to come into conflict with the censorship exercised by the police.

(*To be continued*)

Bulletin Number 3

H. A. MACKIE
and
SIDNEY ASCHER
announce that they are open to buy established

MOTION PICTURE SUPPLY HOUSES

anywhere in the United States and Canada :: ::

As announced in Bulletins One and Two, stock allotments will be made March 15th :: :: :: ::

Address all communications to
SIDNEY ASCHER
Suite 715 to 721 27 William Street, New York City

JACK REED, JR., IN LONDON

Mr. Jack Reed, Jr., of the Raising-of-the-Maine Co., arrived in London, England, on Saturday last to transact further important business for that flourishing company.

THE
Film Service

51, Rupert Street, Shaftesbury Avenue
LONDON, W. ENGLAND

Conducting a large film business in London, being extensive buyers of new films, desire to act as agents for the sale of good subjects in England.

References: Capital and Counties Bank, Finsbury Branch, London, E. C.; also all the manufacturers trading in London. Particulars and terms, &c., to W. A. FENNING, Director and General Manager, *THE* Film Service, 51 Rupert Street, LONDON, W.

PEGGY GOES TO VAUDEVILLE

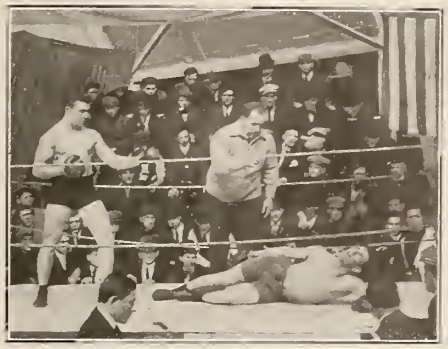
The little comedienne who played the title role in all the releases in Lubin's "Peggy" series has left moving picture work and entered vaudeville. She has enlisted with Lydia MacMillan in a variety sketch, and so we shall miss her face in the films. "Peggy" (or Peggy Glynn, to give her full name) made a reputation in Independent pictures before she joined the licensed Lubin organization. She was with Powers and Thanhouser, and made a hit in one of the latter pictures called, "The Train Despatcher," in which she pluckily climbed a telegraph pole that was swaying to and fro in the wind.

"Peggy" really got to the "top 'o the top," and saved the day for the director. When questioned about this dare-devil feat later, she simply said, "Oh, it was easy. My director told me to get to the top, and then I heard the camera purring. The wind was shaking the pole frightfully but I simply kept my eyes upward and kept moving until I had only air overhead."

SCENE FROM "A TRAGIC EXPERIMENT"
Reliance Release, March 27th.

"Ireland and Israel"

TRUE HOSPITALITY



DEFEATED

FRIENDS

Champion Release of Monday, March 18th

A lesson of human hearts that beat together although of different creeds. A Hebrew immigrant and an Irish pugilist become fast friends. Young Riley protects Abie and receives him into his home. Later Riley is defeated in the ring and counted out by the Referee, TOM SHARKEY, the famous ex-pugilist. Riley meets with reverses, but in later years, Abie, who has become wealthy and Americanized, gives him a truly helping hand and puts him again on his feet. "IRELAND AND ISRAEL" is already famous o'er the country.

Actual New York Scenes — A Big Bout — Tom Sharkey

GET FROM US THE SYNOPSES, LOBBY SHEETS AND THE MAGNIFICENT POSTERS. BOOK IT BIG AND ADVERTISE IT RIGHT!

"A Night's Adventure"

RELEASED MON., MAR. 25TH is a siren comedy of three frightened girlies in a burglarized house, who phone for help, and when it comes they create another scare!

"Thou Shalt Not"

RELEASED WED. MAR 27TH is a swell comedy of side whiskers on a seeming Rev. Smith who gets into a load of trouble with them.

TWO REEL FEATURE!

Kid Canfield

RELEASED APRIL 1ST, startling career and gambling expose.

The CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.,

145 West 45th Street NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

Bowling Green, Ky.—Dr. John E. Gray has had plans prepared for a new theatre to be erected at State and Eleventh streets.

Philadelphia, Pa.—John D. Allen has prepared plans for a new theatre to be erected at Forty-first and Lancaster avenue.

Brazil, Ind.—The Dreamland Amusement Company, of Wabash, is installing a moving picture theatre here which will be known as the Princess.

Louisville, Ky.—Whallen Bros. are planning the erection of a new vaudeville and picture house at Jefferson and Third streets.

Lexington, Ky.—The Berryman Realty Company has been incorporated with a capital of $120,000. Will erect theatre in Main street.

Redding, Cal.—The Redding Lodge of Elks are contemplating the erection of a $50,000 three-story theatre here.

Carrollton, Mo.—The Wilcoxson Opera House here was destroyed by fire at a loss of $75,000.

Baltimore, Md.—A new theatre is to be erected here at 523-27 N. Howard street at a cost of $100,000.

Evansville, Ind.—Arch. Clifford Shopbell has plans for the construction of a new theatre at 1015 W. Franklin street. Will be called the Franklin.

Green Bay, Wis.—The Green Bay Theatre Co., capital $40,000, J. R. Minahan, V. I. Minahan and M. K. Kobussen.

Milwaukee, Wis.—Arch. J. J. F. Gavigan is preparing plans for a new theatre building for the Palace Realty & Amusement Co.

Winona, Minn.—Peter Schwab has been awarded the contract for the erection of a new theatre being erected by Roesner & Mott on Main street.

White Castle, La.—Paul Blanchard will erect a two-story theatre to replace Fairyland Theatre.

Americus, Ga.—Sherlock & Co. are reported to erect theatre.

Ft. Wayne, Ind.—Sam F. Nixon, of Philadelphia, is contemplating the erection of a theatre at 127-33 W. Main street.

THE CHILD OF THE TENEMENTS

(Solax)

CAST

Lydie Martin.....Blanche Cornwall
Tom Martin.....Mace Greenleaf
Their child.....Magda Foy
Mike, a neighbor.....Lee Beggs
Dr. Mann.....Darwin Karr
Kate .....Fannie Simpson
Mill hands, etc.

What mother wouldn't sacrifice almost everything she has and holds sacred and dear to her, for her offspring? Such is the law of nature. It is a higher law than the law of governments—for experience has shown that a mother may kill and rob for the sake of her children, and yet there isn't a jury on earth that would convict her for her crime.

In the Solax production of "The Child of the Tenements," the release of Friday, March 22d, we forgive Mrs. Martin for robbing her benefactor, so that she may take her child out among the trees and flowers and give it a chance for life and happiness. We sympathize with the suffering child of the tenements and manifest a profound regard for the courageous mother. Although it may sound hackneyed to say so, this production is a production which touches the heart-strings. This is the story.

Lydie Martin has trouble with her ailing child. Dr. Mann, the visiting settlement doctor and the friend of the West Side poor, does all he can to help Lydie and her sick child. Tom Martin, Lydie's husband, is out of a job and things look pretty black. The child has no chance in the atmosphere and filth and dirt. Lydie plans to take her child and her husband to the country, a place in California where a neighbor has relations—a place the neighbor speaks of very often. But there is no prospect of going—her husband is out of work and three hundred dollars are needed.

One day Dr. Mann while making his rounds of the tenement stops in to see the Martins—for he always makes their rooms his headquarters while in the district, because they are the cleanest. He leaves his coat and bag on a chair. Mrs. Martin is wretched. She sees visions of herself and family comfortably settled out in California—but she cannot go there Her child will not be able to grow up strong and healthy—it will be a weakling all its life Mrs. Martin moves about the room with unsteady and sinking spirits.

When her eyes light on the wealthy doctor's coat, a sudden impulse impels her to go through the doctor's pockets. She finds his wallet, from which she removes just enough that would take her and hers to California. Just as she takes the money, an evil-minded and jealous neighbor sees the act and immediately goes off to report to the police.

In the meanwhile, Lydie Martin makes hasty preparations for a departure to California, explaining to her husband that the doctor had loaned her the money. Just as she is about to go, the police break in and she is accused of theft. The doctor is brought in and he tells the police that he loaned the money to Mrs. Martin. Mrs. Martin thanks him with grateful eyes and the little family start for fresh air and happiness.

THE TANKVILLE CONSTABLE

Imp Comedy, March 23

The Tankville constable applied the literal letter of the local law to over-speeders. The limit was 10 miles. Of course, he had his hands busy. Unfortunately he tries to stop the local judge, and the local judge makes a detour, and comes to grief in his car, being thereby much injured.

Now, the Tankville constable dreams a dream. He dreams that he is arrested and sent to jail for the offense of which he is guilty, and in his dream he goes through a series of very harrowing, and from the spectators' point of view, amusing experiences. He is chased, and electricuted and maltreated in a variety of other ways. Finally the Tankville constable wakes up and he is so impressed with the absurdly impracticable speed law that he ostentatiously changes the 10 on the board to 100, thereby assuring himself from further trouble of stopping local magnates in their rides.

This comedy gives rise to a bewildering series of diverting situations. It is well acted by the members of the Imp Californian Company.

DeWitt, Neb.—C. A. Wolf will soon begin the erection of a new opera house here

Fremont, Neb.—Frank J. and J. W. Parr, of Dodge, have purchased the Bijou Moving Picture Theatre here.

Chicago, Ill.—G. F. Stricker will erect a two-story theatre at 4719 Lincoln avenue, at a cost of $8,000.

Laramie, Wyo.—The Laramie Amusement Company has been incorporated with a capital of $12,000; Fred Cameron and Mrs. J. S. King. An opera is contemplated for this city.

Salt Lake City, Utah.—Plans are well under way for the erection of a new Orpheum Theatre at 52 West Second South street

Bloomsburg, Pa.—Wm. Fegley, of Sunbury, and L. T. Williams, of this city, will build a $10,000 moving picture theatre here.

Iowa City, Ia.—W. H. Englert, proprietor of the Bijou Vaudeville House, has purchased property on East Washington street and will erect a new vaudeville theatre there.

½-sheet Synopsis—1 and 3-sheet Posters—4-page Booklets and Lobby Frames for all our Features.

THE

Exhibitors are requested to write for addresses of parties handling our features.

CALL OF A WOMAN

A MAMMOTH MASTERPIECE OF DRAMATIC ART IN THREE REELS

PORTRAYED BY STAR PERFORMERS OF INTERNATIONAL REPUTATION

ANNIE BELL APPEALS IN VAIN TO OWEN BROWN

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"VICTIM OF THE MORMONS"

Read what a State Right Buyer writes:

"Wish to compliment you very highly upon a 'Victim of the Mormons.' It is one grand production. May wire you to ship second copy."

COING FAST

"THE NIHILIST'S CONSPIRACY"

A THRILLING AUTO CHASE

Through city and country at breakneck speed, smashing gates, etc., showing auto going over precipice with real passengers going to their doom.

COMING SOON!

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THE MOST THRILLING DETECTIVE DRAMA EVER STAGED—A WONDERFULLY EXCITING FEATURE FILM

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My new single illuminant dissolver and motion picture combined is the machine of the future—these machines are not liked hy the other manufacturers, hecause—why! Write for my catalogues immediately.

EBERHARD SCHNEIDER, 219 Second Ave., near 14th Street **NEW YORK**

MANUFACTURERS' SYNOPSES of FILMS

HE WHO LAUGHS LAST LAUGHS BEST
Gaumont Release, March 26

Old Herr Reuter, retired bachelor, is terribly smitten with a widow stopping at a fashionable seaside hotel, at which he is also a guest, and protests his love only to be rebuffed by the lady he so admires. Unbaffled by his poor success, Reuter engages the services of a young fellow of charming appearance to woo and win the widow for him under the pose of his nephew. The supposed nephew makes rapid headway and soon wins the widow's heart, to such an extent that it is impossible to get her to transfer her affections to Herr Reuter. Chagrined and infuriated, the latter orders his employee to leave, only to find that things have advanced too far and that the widow refuses to let her sweetheart get away from her without marriage. Thus the widow, Reuter's supposed nephew and all the other guests of the hotel have the laugh on the old gentleman. On the same reel

JIMMIE AND HIS DONKEY

Little Jimmie starts off for the county fair with his long-eared donkey only to be intercepted by a thief, who robs him of his faithful animal friend. Jimmie pleads for the beast, but all efforts of entreaty prove futile till he secures the aid of a sheriff whom he happens to meet. Even then Jimmie's arguments are overcome by the cunning of the fellow until he finally evolves the idea of asking the thief to tell the sheriff in which eye the mule is blind. The first guess is the left and then when found to be wrong, the right, only to learn that the beast has two good eyes—of course Jimmie walks off with his donkey while the sheriff goes off with the guilty fellow.

NICHOLAS NICKLEBY
Thanhouser Release, March 19

Nicholas Nickleby was the son of a country gentleman who died leaving his family destitute. The son, his sister Kate and their mother, went to London, hoping that the father's brother, Ralph, would aid them to secure a livelihood. Ralph, a money lender and a miser, was indifferent to the claims of those of his own blood, but the beauty of Kate impressed him and he thought that she might be of assistance to him in his business life. To get the girl in his power he sent Nicholas to Yorkshire, as assistant to a schoolmaster, Squeers, promising to care for his mother and sister. With Nicholas out of the way, he planned to use the girl to lure rich men to his home and loan them money on excessive terms.

The girl, however, was too high-minded and pure to lend herself to any such scheme, although for some time she did not believe that her uncle was to blame. In the meantime, Nicholas found that the "school" was a den of infamy, the pupils neglected, starved and ill-treated, and Squeers a drunken, brutal, ignorant tyrant. For the sake of his mother and sister he stood it as long as he could, but finally the cruelty of Squeers to a poor drudge, Smike, aroused his just indignation. He thrashed Squeers soundly, and left the school forever. Returning home he finds his uncle, who is reviling the two helpless women and telling them that he will force them to obey his commands. Nicholas enters just in time, declares he will protect his mother and sister, and orders his ungrateful and heartless uncle from the house. In addition he promises Smike that he will have a home with them for the rest of his life.

PART TWO

Nicholas Nickleby, after his lively but unfortunate experiences at the school of Wackford Squeers, returns to London determined to make a home for his mother and sister. He fails to find work, and his uncle Ralph offers to see that the women are cared for, if Nicholas will go out into the world and shift for himself. Nicholas, with no prospects, consents and leaves London, accompanied by the faithful Smike.

At a roadside inn the wayfarers fall in with Vincent Crumeles, a theatrical manager, who offers them employment. They gladly accept, and in his new vocation Nicholas quickly achieves fame. He arouses the jealousy of other members of the company and one of the men plots to "take him down a peg," but the vigorous tactics of Nicholas bring the scheme to naught and adds new laurels to his credit.

In the meantime, Nicholas' sister Kate has been exposed to insult in the home of her uncle and he does not defend her. His clerk, Newman Noggs, who has kept a watch over her, warns Nicholas and he comes back to London, post-haste.

Immediately after his arrival, Nicholas, by chance, meets Sir Mulberry Hawk, who has annoyed his sister with his attentions, and Nicholas successfully defends her honor.

Nicholas secures employment with the firm of Cherryble Brothers, his employers being two kind hearted men, who, finding that he is honest, able and industrious, gladly aid him to success. At their establishment Nicholas meets Madeline Bray, with whom he falls in love. He is able to prevent her from being united to a worthless old miser who has her father in his power and in the end wins her love.

THE TAMING OF MARY
Thanhouser Release, March 22

They were an old married couple, yet she was jealous. It seemed to her that every woman they met had designs on her middle-aged husband, although the man thoroughly realized that his days of romance were passed, never to return. Personally, he wished that he did not have the reputation of being a gay Lothario, for the wife scolded and nagged and expressed herself in unpleasant terms from morning to night.

They went on a pleasure trip South, but he failed to enjoy himself; his wife would not let him. Then, with the aid of a friend, he decided to make one desperate effort to cure his wife of her foolishness, mentally deciding that if he failed that he would do something desperate.

The wife received a lette rone day signed "a friend," enclosing the photograph of ner husband and a beautiful woman, and from appearances they were very much in love with each other. "A Friend" explained that he would enable the wife to confront the brazen creature if she so desired, and told ber where to meet him. She was promptly on hand at the appointed hour armed with a horsewhip, willing and eager to get her name in the newspapers.

She met the woman, but did not lift a hand to her. No, it was not her husband's long-lost sister, but under the circumstances the wife could not wax angry. Furtbermore, it taught her a lesson and she stopped being jealous, for the best way to cure such a woman is to make her ridiculous, and tbat was exactly what happened in this case. On the same reel

THE GOLF CADDIE'S DOG

The man was a beautiful golf player, the woman was a beautiful girl, but so far as her playing was concerned, well, the less said about it the better. The man, however, loved her for the foozles she made, for love is blind, even on the golf links.

They were playing over the course in St. Augustine, and although the twosomes were one-sided Mr. Bogey had nothing on them when it came to the love match. Tbeir darkey caddy looked on and approved, for he greatly admired the young man and treated the girl with tolerance, because a good player seemed to be very fond of her.

Then came the quarrel. Tbe girl could not get out of a bunker and, in a rage because the man laughed, she decided to get out of her engagement. It was a sad blow for the man and equally sad for the caddy. He had been "carrying double," but now he had lost two patrons at one fell swoop.

The girl came to the links one day, hired the caddy and started around by herself. After a short time she met a young man, sent her clubs back to the house and flirted with her new admirer. The caddy did not approve. He objected to the second suitor, first, because he could not play golf, and second, because he was a dude. Lastly, he had a very poor opinion of the girl who would desert a hero to accept the attentions of a man who didn't play golf.

On the way back to the clubhouse the caddy thought deeply. He saw his hero "teeing off," and decided to start something. So he went home, got his "trifling" dog, and made him mad. Then he turned him loose on the links, gave tbe alarm and waited for developments.

The outcome was as he had expected. The "dude" deserted tbe girl and climbed a tree. The "hero," wbo was not in the plot, rescued the maiden in distress, restored himself to her good graces, and the caddy again found pleasure and profit in "carrying double."

How do you make a good natured dog mad? Give a darkey caddy some hot water and plenty of soap and he will tell you, if he feels so inclined. There is nothing magical about it, but it can be worked most effectively, and is proven in this case.

THE REVELATION
Nestor Release, March 11

Arthur Colville is a member of the Stock Exchange. Through luck, coupled with clever, constant work, he accumulates a fortune estimated at several million dollars.

The pursuit of riches strips him of that love which man should have for his fellowmen. The power of gold dominates him to such an extent as to

make him cold even toward his own wife and only son. He has a positive aversion for the poor, and not only refuses aid to worthy people but brutally repulses their appeals. A Salvation Army lassie is none too gently shown the door. A starving man is actually thrown aside with violence and a woman in tatters, with an infant in her arms, is avoided as though she were pollution.

After spending the evening at the opera, Mr. Colville makes himself comfortable in a luxurious rocker, facing the fireplace, and then proceeds to enjoy a perfecto. Gradually he falls asleep and dreams: At his office everything goes wrong, and the vagaries of the stock market completely wipe away his fortune. By rapid stages he descends to the level of a beggar. In a dilapidated attic where he lives, his only child is ill unto death, and his wife almost mad with hunger and grief. The doctor calls and does his utmost to save the boy's life. The Salvation Army lass also comes, bringing with her a hasketful of foodstuff. This alleviates the wants of the suffering trio. He grovels before the doctor and the girl, offering them his heartfelt gratitude and his everlasting thanks. Then he suddenly awakes. For the moment he cannot realize that he has been dreaming, and the father instinct makes him rush into his child's bedroom. Frantically he takes up the boy and makes sure he is well. When fully awake, Colville firmly decides to change his mode of living and devotes his time and money to the welfare of mankind.

THE FIGHTING CHANCE

Nestor Release, March 13

Trego Bill and Pete, two outlaws, are partners. While Bill is dreaming of going to a new country to commence all over again and live on the square, Pete enters and asks Bill for money, as Pete has spent all of his money for drinks and in gambling. Pete is angry and takes out a reward placard, reading "$500 reward for information leading to the capture of Trego Bill—John Kelly, Sheriff."

Pete decides to pose as a stranger and betray his partner to gain the reward. He goes to the sheriff's house. The sheriff and his men, headed by Pete, start off for Bill's shack. Bill, in the meantime, has packed up, and leaving a note for Pete, starts away. On the trail he sees the sheriff and posse with Pete and becomes suspicious. He hides until they have passed, then rides back to see what they are after. Dismounting some distance from the shack. Bill creeps up and overhears enough of their conversation to convince him that Pete has betrayed him. He hurries to where the sheriff's horses are tied. Selecting Pete's, he drives him off, leaving Pete to catch his horse.

As he comes up to his horse, Bill appears and accuses Pete. A violent quarrel arises. Pete shoots Bill and runs. Bill stops to bind up his wound, then follows. Pete runs on and on until he comes to a shack. Seeing a ladder leading to the attic, and fearing Bill's appearance at any moment, he climbs up and crawls into the window. Presently he hears voices below, and looking through a hole in the trap door he sees a man and wife putting away a couple of bags of gold. They soon go out. Pete drops into the room and secures the gold just as the woman, who was only hidding her husband goodby in the path, returns.

She springs at Pete and they struggle; Pete finally knocks her down and picking up the gold to run out is met by Bill. The wife runs out calling after her husband, and overtaking him as the men struggle. The man returns just in time to prevent Pete from killing Bill with his upraised knife. As the husband covers Pete with his revolver, Bill hears the sheriff and his men approaching with the wife, whom they had met on the road. He runs out, leaving Pete to be placed under arrest.

THE UNKNOWN MODEL

Nestor Release, March 16

Mrs. Brown's birthday is approaching. Huhby, of course, wants to do the right thing and to do it well. What shall he give her? He finally decides on giving her a surprise, that is, surprise her with a new dress patterned after the latest Parisian style, a style she has much admired. A fashionable dressmaker is taken into his confidence, but before he can go ahead with his plan he must manage to get his wife's exact measurements, and furthermore advertise for a model that would fill the bill. Brown steals his wife's "measure" most successfully and then proceeds to get a model.

His office is stormed by a bevy of pretty girls, all eager to do the model stunt. Mrs. Brown happens to drop in, and in a spirit of fun poses as a model. The dressmaker promptly engages her, as the lady, more than any other, answers every requirement. Promising to report for duty on the morrow, Mrs. Brown departs, but not until the dressmaker, womanlike, has acquainted her with Mr. Brown's intended surprise to his better half.

In due time the dress is finished, and Mr. Brown is informed to call at the dressmaker's at 2 p.m. to see the lovely creation on the model. At the appointed hour Mrs. Brown, fully garbed in the new garment, awaits her husband's appearance. Business, however, detains him, and the Mrs. slips out unnoticed by the dressmaker, intending to surprise Mr. Borwn at his office. Brown manages to get through with his business deal and makes a Marathon dash to the dressmaker's. Here he finds that both model and dress have vanished. The police are quickly called into the case, and they soon catch Mrs. Brown with the goods on. At headquarters. Brown realizes that the surprise, though on his wife, is "on" him.

A TRAGIC EXPERIMENT

Reliance Release, March 27

Hager, an old chemist, has been for years experimenting upon a certain combination of chemicals that he expects to make his fortune with. His older daughter, Jane, disbelieves in any such consummation, but Gertrude, the younger daughter is enthusiastic that her father will succeed. Gertrude is brought home one afternoon by a rich young promoter, Findlay, after she had sprained her ankle. Jane takes an instant dislike to Findlay, but Gertrude quickly loses her heart to him. He learns of Hager's experiment and becomes greatly interested, much to Jane's dislike. Hager promises to allow Findlay to finance the experiment, and succeeding before he expected he has Jane phone to him to come to the laboratory at once. Findlay comes and the papers are drawn up. He takes a phial of the precious fluid with him and the other phial is placed on a safe. He is in such a hurry when he departs that Jane's further suspicions are aroused, as her father will not tell her what happened between them. Hastening to get to the city, Findlay breaks the phial and leaves his packing to rush back to the laboratory to get the other phial. Jane sees him rush through into the laboratory, and again becomes suspicious but is called out of the room for the moment. In the laboratory Findlay finds Hager asleep and gets the other phial without disturbing him, leaving a note to the effect that he is leaving town at once, etc. Hager awakes, reads the note and tears it in half, using one half to place beneath some chemicals. Going to the sink he slips and falls, pulling down the draperies, some statuary and knocking over the chair. Jane comes back into the parlor in time to see Findlay rush out. Later, when she goes to see her father, she finds him on the floor to all appearances dead. Gertrude is called and Jane tells her that she believes that Findlay killed her father. She phones the police and a doctor, then rushes off to catch Findlay before he can leave town. She finds him and accuses him, but as he does not understand she seizes his revolver and is about to shoot him when the phone rings, telling her the police are coming. They apprehend Findlay and take him back to the Hager home. In the meantime the doctor has been able to bring Hager back to consciousness and he secures the other half of the paper and explains how it all happened, and Findlay and Gertrude are offered the old chemist's blessings.

THE FUR SMUGGLER

Reliance Release, March 30

Ruth Maynard lives happily with her father up in the snowbound woods near the Canadian border. Her father and Steve Phillips are fur smugglers and have always managed to evade the watchful eyes of the customs officers. Walter Leggett, a young customs officer, vows to discover the smugglers and through his sweetheart, the school teacher in Maynard's vicinity, decides to get on the trail of Maynard. He plans a ruse wherehy he will be taken into Maynard's cabin supposedly very ill. The ruse works far better than he expected, for he manages to win the love of Ruth during his supposedly convalescent period. Steve resents Leggett's intrusion and suspects him. He gives Ruth his revolver for protection and she has no occasion to use it until Leggett leaves, making an appointment to meet her down by the river. Steve sees Leggett with the school teacher and later meets Ruth patiently waiting at the tryst. She won't believe Steve at first, then Leggett not coming she runs home where she discovers Leggett searching and finding the hidden furs. Securing the gun she waits for him. He discovers her purpose and wrenches the gun from her, then runs down the trail. The school teacher coming along, sees the whole affair; Loggert stumbles, and, in falling, shoots himself. When Steve is taxed with the killing through the fact that it was his gun that was used, he realizes that Ruth alone must be the responsible one and so shoulders the blame himself. Ruth and the teacher arrive in time to clear Steve and later she slips from her father's comforting arms to seek those of Steve and is forgiven.

THE MAN FROM THE WEST

Imp Release, March 18

When a Westerner comes East, he is at once "placed" in the minds of the alleged cold-hearted dwellers on the shores of the Atlantic. It is traditional and almost proverbial, but it is not true, that the inhabitants of the Eastern States are deficient in warmth of heart; they are opposed in mind and feeling to the people who live toward the Pacific Ocean side of the country.

When Cousin Steve, from the West, finds his way to the East, therefore, he verified the partial truth of this tradition. He stayed with his relatives and mistook their innocent attentions for designs upon his peace of mind. He did not understand the Eastern veneer of civilization. He got into trouble with the butler; he saw a cabman abusing a horse and unwisely interfered; he rescued a girl in distress, and generally did a lot of things the average Easterner regards as unnecessary. Steve floundered badly in fact. Still his heart was in the right place.

There was a family conspiracy to get him to marry his cousin, who loved another. Steve, too, had conceived other ideas. The cook of the family was a very comfortable and good-natured girl, with whom Steve, in his blunt, homely way, had struck up a flirtation and then a friendship.

MR. ALMOST BUTT
IS NOT THE NAME OF A FILM!
IS NOT A GOAT!
HE BUTTS IN NEXT WEEK! WATCH!

The old proverb that the way to a man's heart is through his stomach was put into practice by the adroit young cook. She made excellent pies and Steve liked pies, and liked the maker so much that he decided to marry her.

Steve, in his good heartedness, makes a very handsome present to the man in love with his cousin, whom he regards somewhat critically as a clotheshorse and not a woman.

This story is of the domestic kind which strikes a widely acceptable note. It proves that after all, the heart is the predisposing factor in marriage, even amongst men of the primitive type of Cousin Steve, who are supposed to fall for mere externals.

King Baggot has the part of Cousin Steve; Vivian Prescott is the cook; William Shay and Violet Horner play the young couple who are united by Steve's generosity.

BETTER THAN GOLD
Imp Release, March 21

A good-natured miner, Jim Stafford, harbored in his house a young couple, who had not met with the best of luck. They had a child. Harry Green, the husband, drank somewhat and gambled and lost. Matters came to that point when both he and his wife were penniless. So, in Jim's absence, they steal his money and by way of payment they leave something "far better than gold," their baby.

Jim accepts the child. He reared the child until she was of an age to be educated. So when she was rising seven, she was put into a convent. Jim and his associates took leave of her, and the former is left lamenting the loss of his little foster child.

Meanwhile, things have gone from bad to worse with Harry Green and his wife. He has become a degenerate and she has to get their bread by washing. Years pass. The child finishes her term in school and is to go home, and home she goes.

But the instincts of a mother are strong upon Myrtle Green and she makes her way to Parson Jim's house and before the girl arrives confesses to Jim that it was she who left the little baby in his house so many years ago. The struggle is too much for the woman; she dies.

When the girl arrives home it is to learn of her mother's death. In company with Parson Jim she visits the grave of the dead woman.

The schoolgirl has become a woman, and it is obvious that when both learn the truth, lonely Parson Jim finds a future wife in the little waif that years before was intrusted to him as "better than gold."

CLASSICAL DANCES BY COUNTESS DE SWIRSKY
Imp Release, March 23

Pictures of dancing subjects are apparently rare. The dance, however, as a theme for motion picture rendering has great possibilities and this particular Imp release avails itself of them in an admirable degree.

The series is given by the Countess Thamara de Swirsky, who first of all offers a humorous dance and then one entitled "Spirit of Music." A series of plastic poses form part of the offering.

The dancer seeks to interpret musical effects by the poetry of motion. The dances, therefore, besides having mere aesthetic value are also scientifically esteemed because of the suggested possibilities of correlating movement to sound or even light. In other words, the dances as illustrated by Mlle. de Swirsky may be regarded as a composition which appeals as strongly to the eye as music may be understood to appeal to the ear.

These dances, therefore, should have considerable educational value. On the same reel

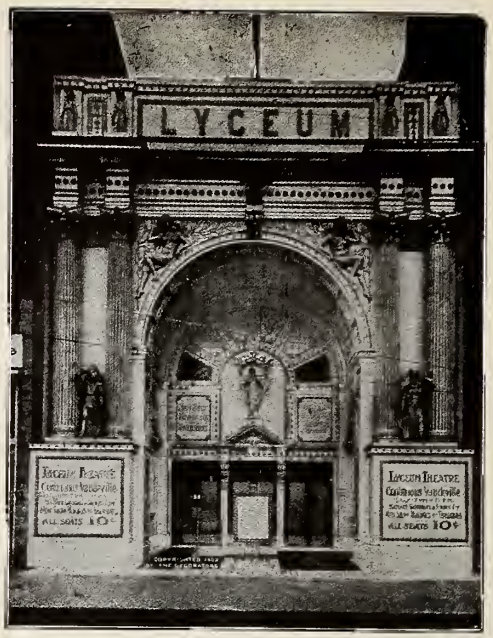
THE TANKVILLE CONSTABLE

Eben Green, the Tankville constable, was a deadly enemy of the overspeeder. The local limit was ten miles an hour and Eben, brave man, held all and sundry to the strict limit of the law. The result was that he was constantly getting himself in "Dutch" with his good friends.

Eben seeks repose from his labors by the wayside and falls asleep and he dreams a dream. He and his help endeavor to stop an automobile driven by a local judge, but the judge evades the obstacle placed across the road, and in evading it meets with an accident.

On recovery from this accident he has poor Eben arrested for attempted murder, and he is condemned to thirty years hard labor. His troubles as a convict are terrible to follow, but finally he escapes from his prison by scaling its walls, after the guards have unsuccessfully attempted to electrocute him.

The convict constable, of course, coalesces with the real constable in the picture, and when Eben awakes and comes to his senses he changes the Tankville sign from ten miles an hour to 100 miles an hour. By this means he relieves himself of further trouble by "overspeeders."



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THE FULL VALUE
American Release March 18

Jack Raymond, a young man in the employ of a real estate firm, learns to love the pretty stenographer in the office and his attentions were not unpleasing to the lady. But the manager also admired her and determined to show her attentions. Flattered, the thoughtless girl accepted his attentions and allowed him to escort her home.

They are observed by Jack and in a jealous rage he accosts her employer when he is returning, and demands that his attentions to his sweetheart cease. He then hurries to the home of the girl and demands that she choose between him and his employer.

She answers him in kind words and then leaves him abruptly and he finds that instead of helping matters he has widened the breach. When he reports for duty the next morning he is discharged for impertinence. And in the weeks that follow he finds work impossible to secure and is soon reduced to poverty.

In the meantime the employer has made more and more advances to the girl until one morning in the office, believing her acquiescent, he attempts to insult her. Freeing herself from his arms the outraged girl takes her hat and leaves his employ. She hurries home to her mother and tells her the whole story.

That he should be repulsed, rankles in the breast of the manager and he determines to humble the girl. Her mother's property is listed with the firm and he determines to defraud her out of it. He tells his new stenographer to call the young man employed to take Jack's old position and outlines his plans to him.

Now this new employee is something of a grafter himself and he sees a way to make some money himself out of the deal. He hurries from the office and seeking an equally unscrupulous crony, tells him that the widow's property can be bought for so much money. They can buy it and then force the real estate firm to pay them a decent profit. It happened that Jack was seated on the bench when the proposition was broached and gathered that no matter who made the profit

the real estate firm, or his agent, the widow was sure to lose. He hurries to her with his information and asks her to allow him to engineer the deal.

When the agent comes to her with his proposition she refers him to Jack, stating that he had already secured an option on the property. Seeing that his chance for profit has fallen through the agent tells Jack to do business direct with the firm.

Jack calls at the real estate office and, knowing that the property is necessary to the firm to further other plans, forces his old employer to pay him full value for the property.

The disgruntled manager makes out a check and Jack hurries back to the widow with the good news. And the old sweetheart learns the full value of the man that loves her and their differences are settled.

FOR HOME AND HONOR

Champion Release, March 18

An appealing story of a trusting girl who is lured from home by a blase man of the world, with the wrong righted in the end, there being a lesson in each situation. Edward Stanton, an Englishman, lives unhappily with his wife. They having nothing in common he casts about for diversion. Out hunting one day he meets Margaret King, a beautiful and pure young country maiden and marks her for his own. His hunting trips become more frequent and he finally approaches her at the spring, where she comes for water. He wins her confidence and persuades her to elope. The wife is deserted and the couple go to Liverpool, where Stanton weds the girl, despite his previous marriage.

An accident to his first wife, however, prevents the crime of bigamy, she being thrown from a carriage and instantly killed. This accident occurs but four hours before the second nuptials. Stanton soon tires of the girl and begins a flirtation with another woman. Margaret becomes indignant and takes him to task. They quarrel; she threatens to leave him; he informs her quite coolly that she is not his legal wife. Stunned by this disclosure, Margaret leaves him and comes to America, where she becomes the wife of an estimable man whom she truly loves.

While stopping at a Washington hotel, she again meets Stanton, who is a guest of the hostelry. Again a desire to possess her is aroused within him, but Margaret, goaded to desperation at the thought of leaving her present loving husband, climbs the fire escape to the room occupied by Stanton and there demands of him to cease his persecutions under pain of death. He refuses and she shoots him. Her arrest and trial soon follow. Stanton is not dangerously wounded, and when he regains his better nature he makes a clean breast of the true facts to the court and completely exonerates Margaret. He discloses a divorce document obtained prior to Margaret's second marriage. Again the life of happiness is renewed.

IRELAND AND ISRAEL

Champion Release, March 20

Abie Wedertzky arrives in America and is an object of ridicule by the hangers on around the Battery in New York. Immediately he is surrounded by a gang of toughs, who treat him roughly until Pat Riley, a champion pugilist, providentially appears on the scene and comes to his aid, dispersing his tormentors. Abie is profuse in his thanks and there is a bond of sympathy established between the strangely assorted pair. Pat gives Abie his card and invites him to his home, where the immigrant is royally received. Abie joins a gymnasium and becomes a boxer, visits the Battery and gets revenge on his tormentors.

Later there is a boxing entertainment at the Manhattan Athletic Club, the wind-up to be a 25-round go between Riley and another for championship honors. Tom Sharkey is the referee and master of ceremonies and it is the first appearance of the celebrated pugilist in moving pictures. Abie goes on in a preliminary and is bested in a ludicrous scene. Pat is whipped at the end of four rounds and his friends all desert him, save Abie.

The years go by and Pat is reduced to poverty, while Abie prospers as a real estate dealer, having slightly changed his name. Pat is ill in bed and his family in reduced circumstances, and to make matters worse the wife is served with a writ of ejectment, the rent being in arrears. She is desperate and takes the paper to the real estate dealer and is recognized by Abie as his friend's wife. Abie accompanies her home and proves to be a ministering angel—bringing to them a basket of provisions and other necessaries. He awakens Pat and they clasp hands in a happy reunion. Abie has become the benefactor and Pat is uplifted to a happier plane.

COUNT HENRI, THE HUNTER

Solax Release, March 20

Count Henri leaves his moldering castle near the outskirts of Paris and decides to emigrate, temporarily, at least, to the land of money and heiresses. On his arrival the count is well received in American society. Had the count limited his boastful conversation to the mere recital of his family connections he would, perhaps, have been successful in getting an heiress. But the count had an imagination, and so he told his host and his new acquaintances that he was a wonderful hunter and a remarkable shot.

Some of his host's friends got wise to Henri and trumped up a plan by which he is exposed. They invite him to a hunting party so that he may have an opportunity to show his skill with the rifle.

They go out to the chase and before long one of the men, who is the rival of the count, gets one of his friends to masquerade inside a bearskin. In the course of the chase, the count meets this bear, and, of course, the first impulse of the count is to retreat to pleasanter surroundings. But the bear is not to be so easily outwitted. He pursues the flying count until in desperation the count shoots in the air. To his surprise, the count sees the bear do a somersault and then lie perfectly still. The count laboriously drags back his trophy of the hunt—and then the fun first begins.

THE CHILD OF THE TENEMENTS

Solax Release, March 22

Lydie Martin has trouble with her ailing child. Dr. Mann, the visiting settlement doctor and the friend of the East Side poor, does all he can to help Lydie and her sick child. Tom Martin, Lydie's husband, is out of a job and things look pretty black. The child has no chance in the atmosphere of filth and dirt. Lydie plans to take her child and her husband to the country—a place in California where a neighbor has relations—a place the neighbor speaks of very often. But there is no prospect of going; her husband is out of work and three hundred dollars are needed.

One day Dr. Mann, while making his rounds of the tenement, stops in to see the Martins, for he always makes their rooms his headquarters while in the district, because they are the cleanest. He leaves his coat and bag on a chair. Mrs. Martin is wretched. She sees visions of herself and family comfortably settled out in California, but she cannot go there. Her child will not be able to grow up strong and healthy—it will be a weakling all its life. Mrs. Martin moves about the room with unsteady and sinking spirits.

When her eyes light on the wealthy doctor's coat a sudden impulse impels her to go through the doctor's pockets. She finds his wallet, from which she removes just enough that would take her and hers to California. Just as she takes the money an evil-minded and jealous neighbor sees the act and immediately goes off to report to the police.

In the meanwhile, Lydie Martin makes hasty preparations for a departure to California, explaining to her husband that the doctor had loaned her the money. Just as she is about to go, the police break in and she is accused of theft. The doctor is brought in and he tells the police that he loaned the money to Mrs. Martin. Mrs. Martin thanks him with grateful eyes and the little family start for fresh air and happiness.

THE BETTER INFLUENCE

Majestic Release, March 17

Henry Marion, broken-hearted upon the death of his wife shortly after the birth of a baby boy, places the child with his wife's mother and mad for an entire change of existence that may help him to forget the pain and regret that the sight of every familiar place brings, moves to New York. There for five years he loses sight of his baby boy, but finds that careless living and the society of careless men and women have not brought joy nor even contentment.

He becomes practically entangled by a wily widow named Mrs. Bennet Allan, and without realizing it his finer instincts are being coarsened and lost sight of during the Bohemian parties he enjoys in her company.

A scoffing visit to a Salvation Army ball by Marion and Mrs. Allan and a gay party almost brings him to his senses, for the sight of a sweet young girl in the uniform of the Army, praying for a blessing upon the scoffers before her, makes him quiet the noisy interruptions of the party and he leads them away to finish the evening in his apartment where a telegram awaits him that his late wife's mother has suddenly died of heart disease and that he must make immediate arrangements for the care of his little son, now five years old. He fetches the boy to New York and there Mrs. Allan finds a worthy rival in an innocent child.

The boy's little fingers reach out and the Salvation Army girl is also arrayed against the forces that are disintegrating the character of the child's father, and the babe that cost the father so much at his birth is the means of preserving the finer instincts of his father and leading him into paths bathed in the pure sunshine of tender love.

LEAP YEAR

Majestic Release March 19

Any man loved by two girls is apt to find himself in an embarrassing position, but in Richard Lee's case the situation was rendered the more susceptible of trouble in that the girls were sisters and that he was in love whole-heartedly with but one of them.

After a long period of attentions which, truth to tell, had been shared by both girls, he at last mustered up courage to buy an engagement ring and prepared to ask Mabel Benton the fateful question.

Mabel, who was ready enough to make him the happiest man in the world, was sidetracked by her sister Grace, who was laboring under the erroneous impression that she was the real object of Dick's attentions, and Dick innocently, seized with chills that ever affect true lovers, neglected to state that Mabel was the girl the ring was intended for.

Grace, misunderstanding the silence, determined to help him along and bethought her of the Leap Year privilege and calmly proposed to the astounded and abashed Dick.

Mabel's heart was broken and Dick, engaged to the wrong girl, is ready to commit suicide.

Now Dick's father, exiled for business reasons ten years in Australia and unknown to the Benton family, was on his way home and Dick, thrown into contact with a tramp, of habits alcoholic, unclean and unethical, determined on a desperate expedient to force Grace to release him from his engagement. His plan of passing off the disreputable and thieving old bum as his father caused a series of complications that, while distinctly humorous, nearly landed Dick in jail, but the opportune arrival of his real parent saved the situation after Grace had repudiated her engagement and tender-hearted little Mabel had flown to Dick's rescue, no matter how terrible his father appeared.

TENDER-HEARTED MIKE

Powers Release, March 19

Billy and Ethel, happily married, are about to go to the theatre when a telegram arrives for Ethel, stating that her mother is coming for a long visit. Ethel is delighted, but poor Billy is downhearted and refuses to go out. This makes Ethel angry and a quarrel ensues, after which Billy rushes from the room using some hard words, leaving her in despair. Ethel then decides that life is not worth living and she writes a letter of farewell to Billy, turns on the gas and awaits the end. Meanwhile Billy, in another room, is doing the same thing only he selects the revolver route. It is while they are both writing that a burglar enters and finds his way to Billy's room, sneaks up behind him and reads the letter. He turns away disgusted and soon finds his way into the room where Ethel is seated, and the same scene greets him. Instantly it dawns on him that there has been a quarrel and it is then that "Tender-Hearted Mike" decides to bring them together. Going into Billy's room and holding up the would-be suicide with a gun, he backs him into the room where Ethel is seated, carrying with

him Billy's farewell letter to Ethel. He then brings them face to face and compelling each to read the other's letter he makes them see their silly mistake and "make up." While they are spooning, Mike proceeds to fill his bag, even taking the rug from under their feet, and sneaks out. Entering, unobserved by the young couple, Ethel's mother announces herself and is received with ecstatic hugs and kisses by her "children." On the same reel

SCENES OF RICHMOND, VA

A camera tour of this interesting city, showing the various public buildings, a birds-eye view of the James River, fortifications used in 1863 and other places of interest connected with the Civil War, the public parks, Soldiers' Home, and the big reception tendered Governor Wilson by the State Assembly.

HER FIRST ASSIGNMENT
Powers Release, March 23

Ethel was most ambitious to become a newspaper reporter and finally, through the influence of friends, she secures an opportunity to prove what she can do. Her assignment is not a specific one, however, being general in nature and she experiences a great deal of trouble in obtaining any news. At last, just as she is on the point of giving up, she stumbles upon a chance to demonstrate to the public the ease with which the homes of the elite of the city may be entered and robbed. Surreptitiously gaining an entrance into the bachelor apartments of a wealthy clubman, she is in the act of giving a practical illustration of her theory when she is suddenly confronted by the occupant of the rooms. Then follows a most exciting and rapidly moving series of incidents, from which she emerges triumphant, leaving the unfortunate clubman in the clutches of the law, accused of robbing his own flat. Of course he is released, but does not discover the identity of the fair marauder until he reads her entertaining newspaper story in the following morning's paper, said story holding for him a particularly well-defined and all-powerful double interest.

ARABELLA BECOMES AN HEIRESS
Lux Release, March 22

Having served her master faithfully and well Arabella is ever in his thoughts, even in his dying moments. Despite the woebegone expression on his relatives' long faces, as they suddenly present themselves on hearing of his approaching death, old Moneybags chooses his old servant and leaves her all his money. The "grief-stricken" relatives appear upon the scene later and endeavor to get some of old Moneybags' legacy. They manage to get the will into their own hands through overcoming the guileless Arabella and are about to turn her out of the house when the lawyer arrives upon the scene and saves the situation. A subject dealing with the loving tenderness of relatives, it provides food for much amusement. On the same reel

IN THE BAY OF BISCAY

A photographic ramble amid the quaint little towns on the Vendean Coast. Some of the interesting industries of the people are reviewed, and the film terminates in a little trip among the fishing fleet, in which some splendid views are obtained of Sables d'Oslenna, a picturesque town in the Province of Vendee.

BILL HAS OWN BACK
Lux Release, March 15

Bill receives notice, while working in a hotel, that his services are no longer required. He plans with one of the housemaids, who has also been discharged, to "get his own back" on the manager of the hotel. Disguised as a wealthy traveler and his lady, the conspirators manage to get a room in the hotel from which to work sundry amusing little pranks, which result in the immediate and indignant departure of the guests. Having caused the departure of the last guest in the hotel, Bill and the housemaid depart in a lordly manner, which thoroughly deceives the bewildered manager, who retires to lament the loss of a good reputation. On the same reel

ARABELLA JOINS THE S. P. C. A.

Arabella becomes a member of the S. P. C. A. and fully realizes the responsibility of her position. She is called to prevent cruel actions being perpetrated against nearly as many animals as entered the Ark. Finally, her home strongly resembles a menagerie. However, "noblesse oblige." Her obligations certainly afford food for much humor.

EYES THAT SEE NOT
Rex Release, March 14

The labor question might have arisen when Adam was dispossessed from the Garden of Eden and insisted on an eight-hour day and a living wage, even though the only union then in existence was that of Adam and Eve. But it was not until some of earth's inhabitants wanted more of life than they needed to live that that formidable phase and phrase of modern industrial conditions arose, "the law of supply and demand."

To-day, when man has conquered nature and made it do his bidding, mouths are hungry and hands that work are stretched forth supplicating righteousness to manifest itself, and sickness steals in past the wolves at the door, and lingers because drug stores pay rent and have other expenses; lingers until death, the only institution that isn't biased or bossed by dollars, takes the freed serf to the only court where a judge can't be bought; and a smug, complacent few smile at their own happy reflections in a distorted mirror and say we live in an age of culture, of civilization, advancement. Listen, the Rex Company isn't exactly socialistic, but it's good to think the truth sometimes and tell it.

Poverty fought its barren battle there in the homes of those mill-workers. Grim destitution was their portion, and the hands that made wealth rocked hungry babes to sleep. So the leader of the mill-workers decided to go to their tyrant god and petition him to grant his slaves at least as much consideration as the machines in his mill. On the roof-garden of the palatial home he found the mill owner's wife dressed in a gown woven by the bleeding fingers of toil from the stuff of human hearts, surrounded by luxury and arrogant pomp. Her little daughter was with her, a soft little thing in white; and he thought of his own little child lying on a sick bed bequeathed by poverty, with death lurking under the cover, ready, oh, only too eager, to lead it down into the shadow. He thought of it all, his eyes saw red, and such thoughts came to his mind as make men forget their God. In maniac rage he advanced upon the woman to touch her silk and tell her it was to be the crape of his suffering child; and she, fearing the light in his eyes and the strength in his arms, hurled him away and he went toppling over the roof into the depths below.

By a miracle he lived, and by a miracle the conscience-stricken woman felt constrained to visit him. As she entered the squalor of his home, she saw a cot and a dying child upon it. The child of the poor lifted her dull eyes in wonder, not at the silks and the golden sight she beheld, but at the sympathy in the woman's face; a light of angel sweetness came to the child's eyes, and in those eyes the woman saw God.

She went back to her home, took her child into her arms, and realized that love alone was wealth. And the yellow thing that before she had called gold she gave as food for the hungry.

IN FULL PAYMENT
Rex Release, March 17

It may not be specifically mentioned in the Bible, but of all the gods that women erect and worship, the greatest is Clothes. It is an unjust god, a tyrant that makes its subjects slaves and sycophants. It is not only a jealous god itself, but it plants its own green greed rankling in the hearts of its follow-

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ers. Its dogmas and dictates are in direct contradiction and distinct competition with the doctrines of man's God; and sometimes both conflict, and sometimes, even, the woman's deity gains the mastery.

She was tired of her plain dresses and the plain story they told of wanton want; her scorned, impatient god whispered to her in the silences and urged her to mutiny. So that night she told her husband, who looked out upon the world from the standpoint of an ill paid bookkeeper, of the desire that was to be the disaster. The husband was a young man who had lived longer than his years; his eyes were bright with youth and cold with the asbes of age; and he loved his pretty young wife, loved her more than he did his soul. It was not the first time that a man has prayed to the false idols of the woman he loved; so long he sat, staring into the fireplace, and there came a thought to his mind, and an impulse to his heart, which through all the years have visited men when they desired the things that were another's. His conscience whispered to him, but it was a feeble voice, so feeble that he was not certain that he had heard it. Moreover, it was stifled by the masculine, mental challenge that he would be a coward not to commit that which his impulse suggested.

And so the next day at the office the guilty pen left a balance in the figures, and the sin was concealed under the silks it bought. The woman was happy, and in her joy he forgot the Doubt and the Thing as black as the ink with which it was secured. Like all offenders against the laws of man, he thought he would be the exception, that his act would be undetected and undiscerned. And like all offenders, he forgot the Invisible Eye.

It was discovered, and he was taken away to jail. When the wife learned the price of the money he had given her, when her slave came to say good-bye, when she saw the fortitude born of love with which he faced the barren years, when she realized that the silken gown she wore was to be the shroud of a dead manhood and the pall of slaughtered years, the child became a woman—and she understood, and renounced the devil she had called her god. She went to the judge with her woman's tears and a weeping plea, but in the stern eyes of earth's law sentiment is no extenuation. So the barred gates of hope closed behind him, and on the four stone walls he saw the Handwriting and read its message.

The years went by, and one day a woman older than her birthdays sat in the twilight, and, peering into the gloom, saw her heart reflected.

THE KODAK CONTEST
Eclair Release, March 14th

Wherein men and women become victims of enterprise. A story replete with laughable situations sure to prove popular.

It tells of the troubles experienced by two families while trying to win a prize offered by a newspaper for the best amateur photograph. A good finishing reel for the best of programs. On same reel The Shriner's Parade at Rochester. Every Shriner in the United States was there.

IT PAYS TO BE KIND
Eclair Release, March 19th

Mrs. Burt, a wealthy widow living in Philadelphia, while mourning for her dead daughter, receives a letter from her brother Charles, who suggests that she visit her nieces who have never seen her, and see whether one of them will not come and live with her, and take her daughter's place. Mrs. Burt makes the visit, but, in order to test her nieces, she conceals the fact that she is wealthy, and goes for a poor woman who must work for her living. The nieces having discharged their cook decide that the poor aunt must take her place. On the arrival she is escorted to the kitchen and put to work. All the nieces, save one, treat the aunt with coldness and rudeness. The youngest niece is kind, thoughtful and affectionate, and takes the aunt's part on all occasions. After Mrs. Burt has learned all that is necessary, she disappears. Soon after the nieces receive a letter from Uncle Charles inviting them to accompany him to Philadelphia on a trip of pleasure and education—and to meet a dear friend of his. They arrive at the beautiful home of Mrs. Burt who, surrounded by her servants and dressed in elegant apparel, greets them much to the mortification of the girls who had treated her cruelly. Mrs. Burt invites Mabel, the younger niece, to remain with her and take the place in her heart and home made vacant by the death of her daughter. The others return to New York, sadder but wiser girls.

COMING

Our dramas and our comedies are attracting attention. All agree that we have "Some" for ourselves — Read!!

THE MORNING TELEGRAPH
SUNDAY, MARCH 3, 1912.

Free SEND IN YOUR NAME FOR A Solax Calendar.

"BLIGHTED LIVES."
Solax—March 1.

It begins tritely and has all the appearance for a few scenes of an old story, then it takes a turn for the better and develops interestingly and ends with dramatic conviction if not happily. Two men are in love with one girl and one is accepted. The successful suitor is pressed financially and his rival loans him a check accusing him of forgery when it is presented for cashing. The fiance is sent to prison. Conscience takes its turn and the rival gives monetary aid to the imprisoned man's mother. The girl learns of his kindness and marries him in the belief that the other was guilty. On the convict's release he returns home seeking vengeance on the guilty usurper, but on realizing all that his enemy had done for his mother he relents and leaves a photograph of the girl on which he writes his forgiveness of the couple. The photo is found by the wife and for the first time she learns of the guilt of her husband and she leaves him forever. This finale deserves especial praise, for it is unusual in films and true to dramatic instincts if not to all lives of such tragic experience.

Free SEND IN YOUR NAME FOR A Solax Calendar.

RELEASED WEDNESDAY, MARCH 20th

Count Henri, The Hunter

A "game" fortune hunter in the guise of a foreign nobleman comes to America with nothing to recommend him but a "musty" castle and a colossal nerve. He parades himself in American society as a fearless hunter of wild animals—although in reality he had never held a gun. Some American young men get wise to him and the "fearless" count is "shown up." This is a feature Billy Quirk comedy.

On the same reel THE BACHELORS' CLUB
This is a musical comedy in motion pictures.

RELEASED FRIDAY, MARCH 22d

The Child of the Tenements

The illness of her child and the strike at the mills reduces an impulsive mother to absolute penury. She has dreams of California, the land of roses and health, but to take her sick child there is out of the question. She has barely enough money with which to carry on housekeeping. In a moment of impulsive desperation the mother steals from one of her benefactors. She only steals enough money to take her to California. She is accused of the theft, but her benefactor allows that he loaned her the money. The scenes are tensely dramatic and emotional.

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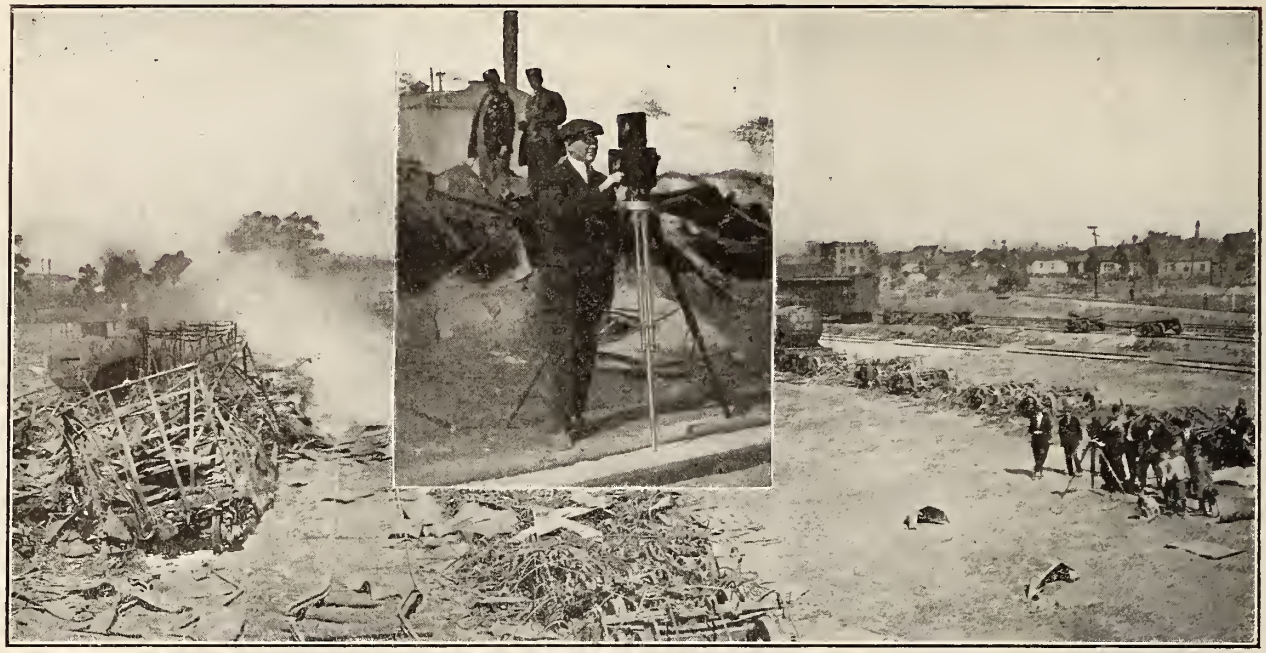

HERMAN OBROCK

A camera operator representing the Gaumont Weekly, was the only motion picture man on the ground at the time of the Houston, Texas, fire. His work appears in the Gaumont Weekly of February 28.

Start On A Sound Basis

Get a machine that can DO the work—and do it now—and to-morrow—and for a good long time to come.

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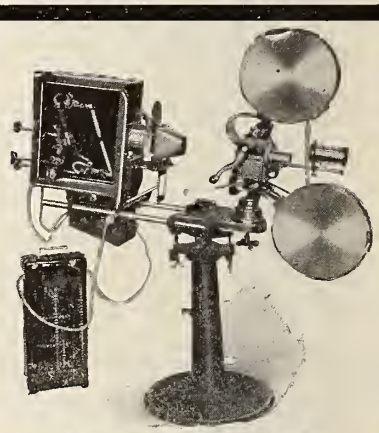

No. 1000—A MOTIOGRAPH

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CELL THIRTEEN

Great Northern Special Feature Film Company

(In two reels.)

"Cell Thirteen" is a two-reel subject which is announced by the Great Northern Special Feature Film Company to be the best thing in a drama the concern has yet offered. While it is an extra reel subject it is pregnant with strong situations, startling in the extreme. The finale embodies a dramatic climax that is an innovation—an unconventional situation that is quite unexpected and one long to be remembered for its preachment.

The story has to do with the weakness of a woman—a wife—and the blandishments of an unprincipled roue, who preys on women. Dr. Russell and his young and handsome wife, meet Marius at a hotel. Marius, who finds time hanging heavily on his hands, admires the woman and she in her weakness, yields to the blandishments of the courtly stranger, who is a polished man of the world, whereas her husband has few of the traits that fascinate silly women. It is the old story, ever

new—a stolen meeting—an altogether too willing wife and her pursuer. A ball is given at the hotel at which the trio are guests, and there is a clandestine meeting and vows of love exchanged.

The doctor is suddenly summoned home to look after his affairs, as the head of a private sanitarium for the insane. The wife writes a note to Marius begging him to visit her and, with the cunning of an infatuated woman, plans the meeting. If the coast is clear she is to signal the lover. He repairs to the house, the light is burning according to the arrangements and he enters the darkened house. The arrangement of the rooms is unfamiliar to the scoundrel and he is wandering about trying to find the woman when Dr. Russell returns home, having in charge a demented man, who is hopelessly insane and violent at times. Marius accidentally stumbles on the party, but is not observed. He is alarmed and seeks some avenue of escape before his presence becomes known. He stealthily enters the insane ward, makes his way to cell No. 13 and hides under the bed.

Dr. Russell orders his attendants to place the lunatic in the strong ward for the night and he is carried into cell No. 13, unstrapped and left for the night. The door is securely fastened and the patient calms down in his supposed solitude. Marius, the intruder, thus finds himself confined with a maniac, once the patient is aroused. He dare not call for help for he cannot explain his presence, and he is terrified. He drags himself from under the bed and stealthily tries to escape. In his desperation he tugs at the door and the maniac is aroused. Springing to the floor the man with the dethroned reason grapples with his cell companion. They struggle fiercely and Marius is like a child in the hands of the maniac. The noise of the struggle reaches the corridor and an attendant hurries to call the doctor. In the meanwhile Dr. Russell has prepared to retire and sees his wife garbed to receive a guest. He is questioning her when the terrified attendant rushes into their presence and relates what he has ascertained. The wife is in abject terror. She intuitively divines that Marius is concerned. The doctor rushes away, followed by his wife. The cell is reached, the door unlocked and the man of medicine is surprised to find his casual acquaintance of the hotel on the floor overpowered by the infuriated madman. He is rescued and carried into the office, but his reason has suffered an irreparable shock. The horror of his surroundings; the attack of the madman; the struggle for life and loss of strength has made him insane. He looks about him unconscious of his surroundings, when the wife enters and with eyes dilated takes in the full import of the situation. The doctor cannot understand but connects the presence of the man in some manner with his wife. Marius sees the beautiful woman and for a second his memory partially returns. He comes to meet her and then holds out the letter written by her appointing the meeting in the night. She recognizes it and staggers to him. The husband acts and forestalls her. He gains possession of the missive and it is all made clear.

It is one of the most dramatic finales ever shown on the screen. What follows can only be conjectured. A home is wrecked and the cause of it is a hopeless madman, made so by his pursuit of the lawful wife of another. While the punishment is severe the moral pointed is a vivid preachment and, if the story may treat on an indelicate subject, the object of the producer is plain and the mission of the drama fulfilled.

FILMS SEIZED BUT THE SHOW WILL GO ON

Mr. Cohen, of Dante Pictures, Charged by Monopol Company with False Pretences

When Mr. Cohen, showing the Dante pictures at the Lyceum last evening, was accosted in an ordinary "good evening" salute, by a fair-haired, dapper and rather guileless looking young man, his thoughts were far from trouble. When the salute was followed by, "I am Frank Winch, of the Burns Detective Agency," Mr. Cohen sat up and took notice, and when the rather one-sided conversation was extended to "and general manager of the Monopol Film Company," Mr. Cohen metaphorically threw up his hands.

"And what are you going to do with me?" he asked Mr. Winch, in something of a tremble.

"Not much," replied the young man addressed, "but what do you think I ought to do with you?"

Then Constable Edwards, who accompanied Mr. Winch, served some papers on Mr. Cohen, which disclosed the charge of obtaining commission and money under false pretences.

It appears that the Monopol Film Company, who own the American and Canadian rights of the Dante's "Inferno" pictures, made in Italy, by the Milano Film Company, had leased certain territory in Canada to Margolis and Cohen, and it is also alleged that this latter concern had exceeded this privilege by coming into Nova Scotia, to which province their lease did not extend, those rights belonging to Guernsey Myers, who is also in the city on the chase.

When the object of the legal documents had been accomplished, and this was after the pictures had been shown, Constable Edwards passed the films over to Mr. Winch. The party in company with J. W. Maddin, attorney for the Monopol Film Company, and J. J. Martin, solicitor for Mr. Cohen, afterwards held a conference, which resulted in the release of Mr. Cohen on personal bail and an arrangement whereby the films will be shown at the Lyceum to-day and to-morrow afternoon and evening.

To the Record last night, Mr. Winch said that as the theatre managers were innocent parties to the arrangement he had no desire to do anything that would affect their business. The Dante films would run and "they are the best in the world" he admitted.—Sydney Record, Sydney, Cape Breton.

The Novelty Film Exchange is in a position now to supply the demands of the non-competing houses, who want some good films for a commercial price. We are situated now so that should the exhibitor desire a first or second run of film a day, we can supply them with the other two reels of so-called commercial stuff, which will give them practically a four feature film show a day.

LOS ANGELES CORRESPONDENT

Several films that were taken recently of Jim Jeffries, Ad. Wolgast, Johnny Coulon, Billy Papke and Abe Attell, which shows each of these world champions in a three-round bout, were shown last week at the Lyric to capacity business. The films proved to be clear and good, especially as they were shown at the Lyric, for the projecting work put up by Operator Earnest Geary and Assistant Ray Benson is pretty hard to beat.

After the pictures were shown at this house they were exhibited by several other showmen and proved to be of much interest to local boxing fans.

Moving pictures were also taken of the Kilbane-Attell bout, which took place on February 22.

The Lubin Company has settled down at their new home, at 1625 Fleming street, which is near Hollywood, and the work on the studio is being rapidly completed. Quite a large force has been sent here and is in charge of Mr. Harry Kelly.

It has long been known in producing circles that Santa Monica Canyon is a spot of unusual beauty and, therefore, nearly all the Western companies have taken several films in that locality.

Now the various ranch owners in that vicinity are trying to charge outrageous amounts to the producers for the privilege of taking scenes in the canyon.

As there are several companies permanently located in Santa Monica, and as the members of the said companies trade extensively with the merchants, it behooves these grouchy individuals to get wise before they lose half of the population of their enterprising (?) burg.

The New F. B. Film Exchange opened on February 19th at their quarters at 110 East Fifth street. This Exchange will buy twelve releases to start, and it is expected that the number will have to be increased in the near future.

Two of the most popular houses in the city, the Isis and the Shell, have contracted for first run service and several other theatres will use older pictures.

Mr. F. J. Balshofer, who is at the head of the Bison Company, is general manager of the new firm, and Mr. A. P. Tugwell, who is well known in local film circles, is in charge of the Exchange. The booking department is under the direction of Mr. E. L. Kennedy, who is a most capable man for that position, having been connected with Acme Film Exchange, of San Francisco, and the Los Angeles Film Exchange, for a number of years.

The Moving Picture Operators' Union, Local 150, held their annual election on February 6th and the following officers were elected: Harry Cage, president; E. R. Saunders, vice-president; Earnest Geary, recording secretary; Frank Sawyer, financial secretary; C. C. Harden, guide, and Warren Thomas, sergeant-at-arms.

The Hills Theatre, Bakersfield, Cal., has changed from Trust to Independent and the management is highly pleased with the new class of films. Service is being supplied by Miles Bros. Exchange.

By the way, talking about Miles Bros. Exchange it seems that Charles Marley, who does all the booking for that concern, now has a new fad.

It is said that Charles is now a full fledged entomologist, and it is rumored that he keeps a fine collection of rare specimens at the Exchange, among which are a dozen fine insects of the myriapod species.

Owing to an uprising in Mazatlan, Mexico, several films that Miles Bros. have shipped to Mr. Burriss, of that city, have been held up and badly delayed. To cap the climax an epidemic of smallpox has broken out in this Mexican town and the films have been quarantined and, of course, Mr. Burriss has been forced to suspend operations.

The Westlake Theatre, which changed to Trust pictures a short time ago, has again entered the ranks of the Independents. The service will again be supplied by Miles Bros. Exchange.

PHIL. WHITMAN.

AMERICAN SPENDS $100,000 ON "FLYING A" PRODUCTIONS

S. S. Hutchinson, president The American Film Mfg. Co., is sponsor for the statement that during the past six months the company has spent in excess of $100,000 in advancing the character of "Flying A" productions.

A large sum of money has been invested in the new factory just completed. Every device tending toward a more refined manufacturing process that would add to the life of American film and increase its marketability has been added; every advance known to the technical handling of motion pictures has been made a part of the new equipment regardless of expense. The new studio is a distinct triumph of its kind, combining as it does, the latest and most improved ideas in stagecraft. The expensive residence property on which the factory is situated is ample evidence of this—an expensive departure intended to secure the purest of dust-free air.

The Western studio at La Mesa, So. Calif., has also come in for its share of expensive improvements. All those devices for the increased efficiency of Flying A films introduced to the Chicago plant were purchased in duplicate for the La Mesa headquarters.

Now, in addition to the sums expended in the technical departments, the American has entered upon an expensive advertising campaign intended to assist the exchange and exhibitor in creating widespread public interest in its pictures. Thousands of dollars will be spent in asking the public to call for the Flying A brand. An educational campaign that will go far toward establishing the "Flying A" in the public mind is now under way, and, it is predicted, will set a new standard of film publicity. The move is epochal and charged with extraordinary possibilities.

It is interesting to note that there is a progressive concern styled the Special Event Film Manufacturers' Co., with headquarters at No. 248 West Thirty-fifth street, that is specializing in the taking of moving pictures to order—and in accordance with modern tendencies, at short notice. They employ a staff of experts in motion picture photography and take great pride in the high character of the films that they produce. Their facilities are such that they do their own printing and developing.

AMERICAN TO RELEASE NEW SCENIC

"Winter Sports and Pastimes of Coronado Beach," the scenic American to be released Thursday, March 28th, promises some especially fine things for those lovers of the scenic film.

The pictures constituting this film were taken at an opportune time. January 1 is a big day at Coronado Beach, and while the greater part of the United States is basking beside steam radiators, California, or that part of it of which Coronado Beach is the center, is disporting itself in the warm waters by swimming races, yacht races, polo matches, automobile races, etc.

The San Diego Rowing Club is the largest organization of the kind in America, comprising some 500 members, and every New Year's Day for the past eighteen years the organization gathers at Coronado Beach, where races of every character are featured.

The American release for March 28th contains some excellent views of the famous polo match between the San Diego Club and the speedy crack Canadian team from Calgary who were present New Year's Day to settle the honors.

Nineteen entries of some of the fastest yachts in the country entered the open competition in the afternoon. The winning boat is seen crossing the line after an exciting battle for supremacy.

The opening pictures show California's famous hotels, the botanical gardens in and around the Hotel Del oronado, noted for its magnificent verandas, gardens, etc. The photography is above the average, the settings chosen with exquisite taste, and the general grouping of subjects calculated to please.

Los Angeles, Cal.—J. Wilson Wright is erecting a new theatre here which will be called the Dreamland.

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	7—Tweedledum Riding Master	
Feb.	7—Called Back	
Feb.	14—A Father's Fault	
Feb.	21—The Accursed Rock	
Feb.	28—Tweedledum's Evasion	
Feb.	28—Tweedledum's Gift	
Mar.	6—The Duchess Lady Companion	

AMERICAN

Feb.	8—The Grub Stake Mortgage	1000
Feb.	12—Where Broadway Meets the Mountains	1000
Feb.	15—An Innocent Grafter (W. Dr.)	1000
Feb.	22—A Leap Year Comedy	1000
Feb.	26—The Land Baron of San Tee (Dr.)	1000
Feb.	29—An Assisted Elopement (Com.)	1000
Mar.	4—From the Four Hundred to the Herd (Dr.)	1000
Mar.	7—The Broken Ties (Dr.)	1000
Mar.	11—A Bad Investment (Dr.)	1000
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000

BISON

Feb.	6—Protection of the Cross	
Feb.	9—A Tenderfoot's Revenge	
Feb.	13—Broncho Bill's Love Affair	
Feb.	16—The Wild West Circus	
Feb.	20—The Deputy's Sweetheart	
Feb.	23—War on the Plains	
Mar.	1—The Indian Massacre	
Mar.	8—The Battle of the Redmen	
Mar.	15—The Deserter	
Mar.	22—Blazing the Trail	
Mar.	29—The Crisis	

CHAMPION

Feb.	12—Mr. Piddie Rebels	
Feb.	14—For Her Father's Sake	
Feb.	19—The Merchant Mayor of Indianapolis	950
Feb.	21—A Wife's Discovery	950
Feb.	26—The Robbery at the Railroad Station	950
Feb.	26—A Higher Power	950
Feb.	28—Wrongly Accused	950
Mar.	4—The Manicurist	950
Mar.	6—Blind	950
Mar.	11—The Fatal Glass	
Mar.	13—The Editor	
Mar.	18—For Home and Honor	

COMET

Jan.	8—Mr. Whoops, the Detective (Com.)	
Jan.	12—The Widow (Com., Dr.)	
Jan.	15—The Braid (Dr.)	
Jan.	19—Thirty Days (Com.)	

ECLAIR

Mar.	3—Prague	
Mar.	5—A Child's Plea (Dr.)	
Mar.	7—No Wedding Bells for Me (Com.)	
Mar.	10—Alcohol	
Mar.	12—Bridge (Dr.)	
Mar.	14—The Kodak Contest (Com.)	
Mar.	14—Shriners' Parade at Rochester, N. Y.	
Mar.	17—The World's Champion (Com.)	
Mar.	17—Willie's First Cigar (Com.)	

GREAT NORTHERN

		Feet
Mar.	3—Obverse and Reverse	389
Mar.	9—For Her Sake (Dr.)	
Feb.	5—A Victim of the Mormons (3 reels) (Dr.)	3200
Feb.	18—The Nihilists Conspiracy	
Mar.	18—The Call of a Woman	

IMP

Mar.	14—Shamus O'Brien	1000
Mar.	16—Daring Feats on a Cavalry Horse	400
Mar.	16—Percy Learns to Waltz	600
Mar.	18—The Man From the West	1000
Mar.	21—Better Than Gold	1000
Mar.	23—Classical Dances by Countess De Swirsky	400
Mar.	23—The Tankville Constable	600

ITALA

Feb.	3—The Ascent of the Matterhorn	
Feb.	3—An Anarchical Attempt	
Feb.	10—Toto, the Door-Keeper	
Feb.	10—Hunting Ducks	

LUX
By Prieur.

Mar.	1—The Skivvy's Ghost (Com.)	557
Mar.	8—A Romance of the Stock Exchange (Dr.)	761
Mar.	8—A Rough Sea	223
Mar.	15—Bill Has His Own Back (Com.)	495
Mar.	15—Arabella Joins the S. P. C. A. (Com.)	449
Mar.	22—Arabella Becomes an Heiress (Com.)	708
Mar.	22—In the Bay of Biscay	252

MAJESTIC

Mar.	3—Does Your Wife Love You	
Mar.	5—The Best Man Wins	
Mar.	10—The Closed Bible (Dr.)	
Mar.	12—The Unwilling Bigamist (Com.)	
Mar.	17—The Better Influence (Com. Dr.)	
Mar.	19—Leap Year (Com.)	

NESTOR FILM COMPANY

Feb.	26—The Smugglers (Dr.)	
Feb.	28—At Rolling Forks (W. Dr.)	
Mar.	2—His Good Intentions (Com.)	
Mar.	2—The Battle of Roses	
Mar.	4—The Mills of the Gods (Dr.)	
Mar.	6—The Double Trail (W. Dr.)	
Mar.	9—The Village Rivals (Com.)	
Mar.	11—The Revelation (Dr.)	
Mar.	13—The Fighting Chance (W. Dr.)	
Mar.	16—The Unknown Model (Com.)	

POWERS' PICTURE PLAYS

Feb.	20—His Brother Willie (Com.)	
Feb.	24—As Fate Would Have It (Dr.)	
Feb.	27—A Tangled Courtship	
Mar.	2—The Path of Genius	
Mar.	5—The Honor of a Pugilist	
Mar.	9—His Daughter's Loyalty	
Mar.	12—The Power Behind the Throne (Dr.)	
Mar.	16—Sogarth Aroon	
Mar.	19—Tender Hearted Mike	
Mar.	19—Scenes of Richmond, Va	
Mar.	23—Her First Assignment	

RELIANCE

		Feet
Mar.	2—The Duel	
Mar.	6—The Yeggman	
Mar.	9—The Better Man	
Mar.	13—The Ruling Passion	
Mar.	16—Bedelia's "At Home"	
Mar.	20—Hide and Seek	
Mar.	23—Jealousy and National History	
Mar.	27—Tragic Experiment	
Mar.	30—Fur Smugglers	

REPUBLIC

Feb.	10—Mother's Old Arm Chair	
Feb.	11—The Reckoning	
Feb.	17—Human Nature	
Feb.	18—The Girl Who Waited	
Feb.	27—In the Government Service	
Feb.	24—A Tangled Skein	
Mar.	5—The Dream	
Mar.	9—A Brand from the Burning	
Mar.	12—Two Men	
Mar.	16—The Scar	

REX

Feb.	18—So Speaks the Heart	
Feb.	22—The Final Pardon	
Feb.	25—The End of the Circle	
Mar.	3—Through Flaming Gates	
Mar.	7—Making Heroes	
Mar.	10—Songs of Childhood Days	

SOLAX COMPANY

Feb.	23—God Disposes	
Feb.	25—His Lordship's White Feather	
Feb.	28—Algie, The Miner	
Mar.	1—Blighted Lives	
Mar.	6—Sealed Lips	
Mar.	8—Animated Bathtub	
Mar.	13—The Boarding House Heiress	
Mar.	15—Falling Leaves	
Mar.	20—Count Henri, The Hunter	
Mar.	22—The Child of the Tenements	

THANHOUSER COMPANY.

Feb.	23—A Message from Niagara	
Feb.	27—The Guilty Baby	
Mar.	1—The Arab's Bride	
Mar.	5—Extravagance	
Mar.	8—His Great Uncle's Spirit	
Mar.	12—Flying to Fortune	
Mar.	15—The Poacher	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)	
Nov.	20—Zigomar (Dr.)	
Jan.	1The Thunderbolt (Dr.)	

GAUMONT

Feb.	20—Mr. Le Black Learns to Fly	
Feb.	24—The Smuggler	
Mar.	5—Jimmie Saves the Situation	
Mar.	9—The Trust	
Mar.	12—What's in a Name	
Mar.	12—Calino and His Boarders	
Mar.	16—Maternity	
Mar.	23—An Old Romance	
Mar.	19—Jimmie, Temperance Reformer	
Mar.	19—Game Shooting from an Aeroplane	
Mar.	26—Jimmie and His Donkey	

The following films will be released by the Moving Picture Distributing & Sales Co. for the week of March 11, 1912:

Monday, March 11:
American—After School.
Champion—The Fatal Glass.
Imp—Timely Repentance.
Nestor—Revelation.

Tuesday, March 12:
Eclair—Bridge.
Majestic—Unwilling Bigamist.
Powers—Power Behind the Throne.
Republic—Two Men.
Thanhouser—Flying to Fortune.

Wednesday, March 13:
Ambrosion—Thomas Chatterton.
Champion—The Editor.
Nestor—Fighting Chance.
Reliance—The Ruling Passion.
Solax—Boarding House Heiress.

Thursday, March 14:
American—Bad Investment.
Eclair—Kodak Contest—Parade.
Imp—Shamus Obrien.
Rex—Eyes That See Not.

Friday, March 15:
Bison—The Deserter.
Lux—Bill Has Back—Arabella S. P. C. A.
Solax—Falling Leaves.
Thanhouser—The Poacher.

Saturday, March 16:
Great Northern.
Imp—Cavalry Horse—Percy Learns to Waltz.
Nestor—Unknown Model.
Powers—Sogarth a Roon.
Reliance—Bedellia's "At Home."
Republic—The Scar.

Sunday, March 17:
Majestic—Better Influence.
Rex—In Payment Full.
Eclair—Willy's First Cigar—World's Champion.

Oldest and Best — 3 A WEEK

NESTOR

Always a Feature — 3 A WEEK

"The Worth-While Film"

MONDAY, MARCH 11th, 1912

The REVELATION

A Feature Drama of Highest Excellence

GET IT! You'll wish it were more than 1000 Feet

WEDNESDAY, MARCH 13th

The FIGHTING CHANCE

A Wholly Worth-While Western Drama

GET IT! 965 Feet of Virility and Thrills

SATURDAY, MARCH 16th

The UNKNOWN MODEL

A Comedy Among Comedies

GET IT! 976 Feet of Classy Fun. GET IT!

COMING NESTORS

March 18th—THE FEUDAL DEBT (Drama)

March 20th—A PAIR OF JACKS (W. Comedy-Drama)

March 23rd—OVER A CRACKER BOWL (Comedy)

March 23rd—SANTA FE (Scenic)

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ARIZONA
Tucson Times
ARKANSAS
Little Rock Democrat
Ft. Smith Southwest-American
CALIFORNIA
Los Angeles Record
San Francisco News
San Diego Sun
Sacramento Star
Fresno Tribune
Berkeley Independent
COLORADO
Denver Express
Pueblo Leader
CONNECTICUT
New Haven Times-Leader
GEORGIA
Atlanta Journal
ILLINOIS
Chicago Tribune
Peoria Journal
Springfield State Journal
INDIANA
Terre Haute Post
Evansville Post
Logansport Reporter
IOWA
Des Moines News
Sioux City News
KANSAS
Wichita Beacon
KENTUCKY
Louisville Herald
Covington Post
LOUISIANA
New Orleans States
Shreveport Times
MICHIGAN
Detroit Times
Saginaw News
Grand Rapids Press
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Muskegon Chronicle
MINNESOTA
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TENNESSEE
Memphis Press
TEXAS
Austin Tribune
Houston Post
Dallas Dispatch
WASHINGTON
Seattle Star
Spokane Press
Tacoma Times
WISCONSIN
Milwaukee Journal
Madison State Journal
Superior Telegram

American Film Mfg. Co., *Ashland Block CHICAGO*

LICENSEES OF PATENTS CO.

BIOGRAPH

Feb. 19—Got a Match (Com.).....
Feb. 22—Under Burning Skies (Dr.).....
Feb. 26—The Sunbeam (Dr.).....
Feb. 29—A Message From the Moon (Com.) .....
Feb. 29—Priscilla's Capture (Com.).....
Mar. 4—A Siren of Impulse (Dr.).....
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Mar. 11—A Spanish Dilema (Com.).....
Mar. 11—The Engagement Ring (Com.).....
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Feb. 20—Leah's Trick (Com.).....
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Feb. 24—Daughter of the Regiment (Dr.)..1000
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Mar. 5—Lucca, Italy (Sc.)..... 192
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Mar 12—From Tent to Mansion (Dr)..... 965
Mar. 16—Out of Tune (Com.).....

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Feb. 24—The Lost Kitten (Com.)..... 575
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Mar. 1—Tony's Oath of Vengeance (Dr.)..1000
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Mar. 2—The Jam Closet (Com.)..... 380
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Jan. 9—Gorges of the Verdon River..... 200
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Mar. 1—Hunting Bears in Malaya (Sc.)..
Mar. 2—His Mexican Sweetheart (Dr.)....
Mar. 4—Pathe's Weekly No. 10.....
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Mar. 8—The Battle of Cracy (Dr.).....
Mar. 8—Small Trades in Havana (Sc.)....
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Mar. 18—Pathe's Weekly No. 12.....
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Jan. 31—Earl's Court, London.....
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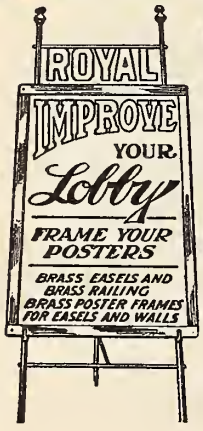

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Volume V
No. 11

March 16
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Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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PATENT LITIGATION

THE decision handed down by the Supreme Court sustaining a patent monopoly has caused quite a number of our readers to send in searching telephone questions and letters. One in especial we quote from as follows: "Dear Saunders: Please tell me what position I am in to-day following the decision of the Supreme Court. Have the Patents Company a monopoly on the moving picture business in this country now, and must I become a licensed exhibitor to get a living? For God's sake, tell me, and others who are in a like condition, what we can do!"

In reply to this we can only say, in the words of one of the old generals, "Trust in God and keep your powder dry." There is really little to trouble you in the decision handed down. Regarding the shoe machinery case, we are inclined to side with Chief Justice White in his dissent from the decision of the majority. We consider he is by far the most sensible and clear-seeing of the bench.

Another point to be taken into consideration is the fact that the shoe machinery men had sustained their patents, while the Patents Company *have not sustained theirs in any court in the land;* consequently they cannot claim under these patents, and, as we understand the question to-day, a full, complete defense will be made against any cases brought against the users of Independent film. The Sales Company guarantee this.

While we are penning this editorial we are hoping to receive a legal opinion on the question. We feel assured, as we have told our readers many times in the past, that the Patents Company are an illegal monopoly for the restraint of a beautiful educational industry, combined with art, that ought to be as free as air, and we have as yet had no reason to change our opinion on this question. To put some of our readers more at their ease, we extract from the Tribune of March 13th the leading editorial, which covers the case well and completely:

Criticism of the Chief Justice

Chief Justice White, in his earnest dissent from Monday's decision of the Supreme Court sustaining a patent monopoly, recognizes the virtue of criticism of judicial decisions. He gives as one of the reasons for using the extraordinarily sharp language which he employs regarding the opinion of the majority the hope that his course may lead to narrowing the application of the decision in the future and that it may serve to call attention to the need of legislative action. His criticism is already being justified by the results. Congress is showing an interest in the situation and steps are being taken toward securing a rehearing of the patent case before a full bench, when it is hoped that the four judges who made up Monday's majority will be found in a minority. Public interest, moreover, has been aroused by the Chief Justice's vigorous words, and there is good reason to think that in one way or another defects in the patent laws will be cured.

The criticism in this instance possesses extraordinary force, coming from the Chief Justice. It is an example of the kind of criticism of which more is needed in this country—authoritative, unbiassed, fair, but none the less forceful. If it has the effect either of bringing about a rehearing and reversal or a change in the law or a restriction of the decision in future interpretations the court will be in a great deal better position before the public than if yesterday's decision had been allowed to pass almost unnoticed and little understood, and when the ill effects which the Chief Justice forebodes came to be felt the public had been told that they all sprang from a decision of the Supreme Court rendered some time previously.

Proper criticism of the courts is one of the most delicate of functions, yet there can be no doubt that its effects are wholesome. Had there been more of it in the past it is probable that the courts would have been kept in closer sympathy with present day ideals than they are. The force of public criticism in securing good government from the legislative and executive departments and in keeping them truly representative is universally recognized. The judicial department alone has been left measurably free from criticism, partly because there are times and seasons when comment on the work of courts is improper, as, for example, during the progress of a trial, and partly because intelligent criticism is difficult to any but members of the bar, and they have been naturally reluctant.

The result of not having enough criticism of the right sort in the past is the present reaction,

which is bringing a good deal of criticism of the wrong sort and even irresponsible attacks and wild condemnation, while leading some persons to look with favor upon crude schemes to substitute public clamor and passion for calm, judicial action.

In reply to another question, "Do we think the decision will hold?" we reply emphatically, No, we do not. We think that every right-minded, honest citizen throughout the States will rise up and protest against such a far-reaching, wide-sweeping decision. It simply means if such a decision can be sustained that the very stove a man uses in his house, if the patentee wishes, shall only burn a certain quality of coal sold by a person whom the patentee licenses to sell;—the very music one plays on the piano, or the Angelus, or any other musical instrument, if it is patented, shall use only such and such a selection specially notified by the patentee of the article; the very water that one uses must be dominated by the patentee of a faucet, and so on *ad infinitum*.

To the moving picture industry all we can say is, do not be over-worried, but go on as you have been going, trust in justice and truth prevailing over injustice and falsehood.

THE MOVING PICTURE BOOTH

On another page in this issue will be found drafts of bills before the Assembly at Albany chiefly referring to New York State. We want every exhibitor in the State to write his Assemblyman and Senator voicing his desire for the bills of relief to the present unjust conditions to go through so that they may not have to wait another twelve months for further action. It is very urgent that immediately on receipt of this copy of the Moving Picture News each one interested sit down and write a letter off at once. Do not delay under any consideration, unless you wish to be placed in the position of having to substitute asbestos at a very high price for your sheet-metal booth. There are two bills before the House at Albany, one drawn up by the sheet-metal industry and the other by the Censorship Board of New York City. Our preference is fully in favor of the sheet-metal workers, owing to the fact that it is more to the interest of the exhibitor, drafted by practical and responsible men. It is a pity the two bills were submitted; if they can be merged into one bill embodying the good points of each we think it would be wise. However, let our readers judge which they want and act immediately.

ON TO DAYTON, OHIO

MARCH 26th and 27th are to be special red-letter days for the exhibitors of Ohio at their Dayton convention. Every exhibitor in the State who can get there should be present to take part in the deliberations of the assembly. Points of interest will come up of vast importance to them in the industry. Conditions are arising thick and fast which will need the full, concerted strength of every man in the association to combat. From an educational standpoint the convention will be an eye-opener. Looking in our present issue at the menu of good things provided, they will see for themselves that it is worth their while to be in attendance. (By the way, the article in last issue is attributed to Mr. Huss, the secretary. This should have been Mr. M. A. Neff, the national president, to whom all credit goes.)

Mr. Neff is straining every effort, with the assistance of the county authorities, to make this meeting a grand success. We have no doubt whatever that he will succeed beyond his expectations. At the same time we want to urge everyone to be present at this meeting. Don't leave it to the other fellow, but be there yourself.

Cincinnati, O., March 12, 1912.

Alfred H. Saunders,
Editor, Moving Picture News.

Dear Sir:

The Motion Picture Exhibitors' League of the State of Ohio extends to every exhibitor in the United States, whether they be a member of the League or not, an invitation to come to Dayton and meet the other exhibitors and enjoy themselves. While this is to be a State convention, exhibitors are coming from all parts of the United States and it will be the biggest convention ever held by the Motion Picture Exhibitors' League of America. A plate will be reserved at the banquet for all visiting exhibitors, covers already having been arranged for not less than six hundred (600), and we hope to make it a thousand. While this is an Ohio convention, at the same time Ohio wants to become acquainted with all the exhibitors throughout the United States, and we want them all to come to Ohio and be our guests. We want to fully demonstrate to every exhibitor that our organization is a business organization built upon a permanent foundation for the benefit of the exhibitors and the public. The organization is for the purpose of uplifting of the motion picture business and placing it upon the high plane where it belongs, and it cannot help but be a great benefit not only to the exhibitors and the public but to everyone connected with the motion picture business.

A large number of exhibitors will come from the following states: Illinois, Wisconsin, Indiana, Michigan, Kentucky, Pennsylvania, New York, West Virginia, Alabama, and we expect representatives from as far west as California and also as far East as Massachusetts, as we have letters stating that they will be at Dayton. The Committee at Dayton has a sufficient amount of money now on hand to pay for the big entertainment.

Following is the program:

On March 25th, at 8 o'clock p.m. the directors of the Motion Picture Exhibitors' League of America will meet in special session for the purpose of transacting national business affairs. Every officer of the Motion Picture Exhibitors' League of America will be present.

On March 26th at 10 o'clock a.m. all the League members and visiting exhibitors will meet at the Auditorium Theatre, a short session will be held for the purpose of appointing committees, etc. While the business session is going on an automobile ride will be given the ladies and visitors, sight-seeing Dayton, the National Soldiers' Home will be visited, also every place of interest.

At 2 o'clock p.m. an automobile parade will start from the Auditorium Theatre to the big hall at the National Cash Register works, which is now being decorated for the occasion. Moving pictures of this parade will be taken and it is expected that every automobile in Dayton and the surrounding vicinity will be in the parade. Arriving at the Cash Register Hall the convention will assemble where they will hear short speeches by statesmen, prominent exhibitors, newspaper writers and manufacturers.

At 4 o'clock a trip through the National Cash Register Works, by those who wish to go will be taken. Those who wish to see the machinery will have an opportunity as it will be on display. The latest creations in musical instruments, electrical engines and in fact, all kinds of machinery used in the motion picture business.

At 5 o'clock p. m. kinemacolor and feature pictures will start; they will run all evening for those who wish to see them.

At 8 o'clock p. m. a musical and high-class vaudeville entertainment will be given for the enjoyment of the visitors. On the morning of the 27th, at 9 o'clock, sev-

eral of the stores in Dayton will give a special entertainment to the lady visitors.

At 10 o'clock a. m. The Motion Picture Exhibitors' League will be called to order at the big convention hall for the purpose of transacting business, where motion pictures will be taken of the members of the league. At night a big banquet will be given, all arrangements having been made and the money now on hand, with which to entertain every visiting exhibitor and his family.

E. W. WAUGH
National Vice-President, Huntington, W. Va., who will be at Dayton on the 26th and 27th.

We again call the attention of every exhibitor throughout the country to the fact that while this is a State convention we want to make your acquaintance and have a good time; we will show the world that we are business men and not asleep, and that we are a part of this great commercial country.

Cinematography is making the most rapid progress of any business in the world, and you as an exhibitor must be progressive and keep up with the procession or you will get so far behind that you never will catch up. Focus your mind on Dayton, where the big doings will take place and do not fail to be there.

M. A. NEFF,
President M. P. E. L. of America.

FOUR KINGS AND AN ACE
Solax Poker Club.

GOOD NEWS FOR SCENARIO WRITERS

The Reliance Company have made an advance movement, one that will do full justice to authors and writers. We have long contended that scenario writers should have their names attached to their work. The Reliance Company will in future place the name of the author of their story on the film. Good for Reliance! Who will follow?

NEW FILM EXCHANGE HEAD

Mr. I. A. DeSomers who has been sales manager of the Western Film Exchange of Milwaukee the past few years, and served in various other capacities since the organization, has been appointed manager of the Western Film Exchange of Kansas City, Mo., by J. R. Frouler, owner, to take effect March 5th.

Mr. DeSomers has a complete and thorough understanding of every branch of film exchange work, having had considerable experience in all departments, working his way up from the bottom. His knowledge and efficiency in this work offer the company complete assurance of a successful career.

His many friends in the Northwest will watch the progress of his work with interest, and feel that his pleasing manner will no doubt win for him as many new friends in the new territory.

LENTEN FEATURES

During the Lent season, moving picture exhibitors should endeavor to furnish their patrons with suitable Lenten subjects and should exhibit pictures that are appropriate for the occasion.

Notable among this year's offerings for Lent are the beautiful feature slides produced by the Novelty Slide Company of New York. They have issued such interesting subjects as the Passion Play, Wonderful Rome, Papal Consistory, Stations of the Cross, Milton's Paradise Lost, Dante's Inferno and Jerusalem and the Holy Lands.

These slides have met with popular approval wherever exhibited, and enterprising theatre owners have played to capacity houses with these highly interesting and beautifully colored works of slide art.

Seattle, Wash.—Rufus Merriam, of Spokane, has announced that $100,000 will be expended on the erection of a two-story theatre at Howard street and First avenue. Seating capacity 1,000.

Hoboken, N. J.—The Lyceum Theatre Company, of this place, recently organized with a capital of $105,000, will erect a new theatre at Broadway and East Thirty-eighth street, Bayonne, N. J.

Indianapolis, Ind.—Benj. V. Barton and Chas. Olson will erect a new moving picture theatre at 135-9 North Illinois street, at a cost of $50,000.

Philadelphia, Pa.—Hopkins & Milgram are planning the erection of a new theatre at South and Leithgow streets.

A STRAIGHT FLUSH
Solax Players.

"A DEAD MAN'S CHILD"

(In three reels)

Great Northern Special Feature Film Co.

"A Dead Man's Child," is a story quite out of the ordinary in which startling situations and denouements follow one another quickly and in logical sequence to make it a drama in which the interest is not allowed to lag for an instant, and expectancy is maintained from the opening to the close.

The story plot is one of the strongest that can be conceived and cleverly worked out in an elaborate manner with an exceptionably capable cast of actors.

The Count, who is well along in years, makes a will in favor of his daughter, Edith, and her fiance, Baron Sternberg. They are called into his study and informed of the provisions of the instrument and then dismissed. The Count has a lifelong friend, Pendleton, who lives in an adjoining house and they have communicated with each other by the means of a secret subterranean passage way. The Count repairs to his room, locks the door, and pays a visit to his friend by the means of the underground passage. He tells Pendleton a secret, of which the young couple are ignorant—that in case his daughter dies without issue the estate will revert to Pendleton—and the latter is elated.

In returning to his house the Count falls down the steps and is seriously injured and soon dies. Then Pendleton sets about it to remove the obstacles that stand between him and a fortune, and he goes about it cunningly—deliberately. He engages the services of an Oriental doctor—a criminal whose specialty is secret poisons—and he enters into the plans with devilish cunning. Pendleton arranges to have the Oriental doctor at the marriage of Edith and the Baron, and the accomplice succeeds in injecting a narcotic poison in a rose. Edith smells it and is overcome. She is removed to her room and subsequently the doctor, by means of a secret panel in the wall, administers a powerful drug in her medicine

and she is reduced to a comatose state in which she remains for four days. She is supposed to be dead and is placed in a casket in the family vault.

Pendleton and the Oriental remove her body and take it to the home of Pendleton, where the girl is revived by the doctor. Pendleton attempts to force his attentions upon her but is repulsed. In the meantime an old servant has gone to the vault to deposit flowers on the casket of his supposedly dead mistress, and discovers the body has been removed and reports the matter to the bereaved husband, who employs a detective in Newton, one of the most expert sleuths to be secured. Pendleton arranges with the doctor to take Edith to Constantinople, and she overhears the plans and scratches a note on the window of her prison room with the diamond in her ring.

Pendleton is anxious to have the Baron removed and the Oriental schemes to bring about this end. Newton visits the home of the Baron, takes measurements, and then places himself in the bed usually occupied by the Baron. He has not long to wait for a secret panel at the head of the bed slides back and the hideous face of the Oriental doctor appears. Stealthily he extends an arm through the aperature in which is held a knife. He raises it to stab the sleeper when he is seized. A struggle ensues but the doctor makes his escape and is followed down the secret passageway where a battle between the fleeing villian and the officers takes place. The Baron is wounded and the doctor makes his escape through the trap door which is soon splintered by the police, to find the room empty and the girl and her captors gone. Newton reads the message on the window pane and gets into action. Pendleton and his accomplice rush to the railroad station, board a train and are gone when the officers arrive.

Newton starts in pursuit in a fast motor car, and arrives at an overhead bridge ahead of the train. He climbs on the bridge and, as the swiftly moving train passes under, he leaps and lands on the roof. He exchanges clothing with the guard and enters the compartment where the conspirators have their charge. He is attacked by the Oriental and they struggle out on the platform. It is one of the most exciting situations ever shown in moving pictures. The Oriental is finally overpowered and hurled from the fast-moving train.

Edith is restored to her huband who is overjoyed to see her and the drama has a happy finale.

SCENE FROM "MOTHER"
Reliance release, April 6th.

Ft. Smith, Ark.—Chauncey A. Lick and associates contemplate the erection of a $60,000 theatre.

Maysville, Ky.—J. C. Simons and Sherman Arn will erect moving picture theatre at a cost of $4,000. W. J. Kerwin will be manager.

SCENE FROM "A LIVING MEMORY"
Eclair Release, March 26th.

WHAT PERSEVERANCE DID FOR A MAN

By Margaret I. MacDonald

Charles Urban was the man. Kinemacolor was the result of his perseverance. A good head, plenty of common sense, and a bull-dog tenacity are the attributes that have been instrumental, more than all others, in placing him where he is to-day, king of motion picture photography.

It has been said that Charles Urban "caught Nature napping." Perhaps he did. However, he has shown the world two of the most important discoveries in photography that it has ever known: First, that objects can be photographed in their natural colors, and second that the

MR. CHARLES URBAN

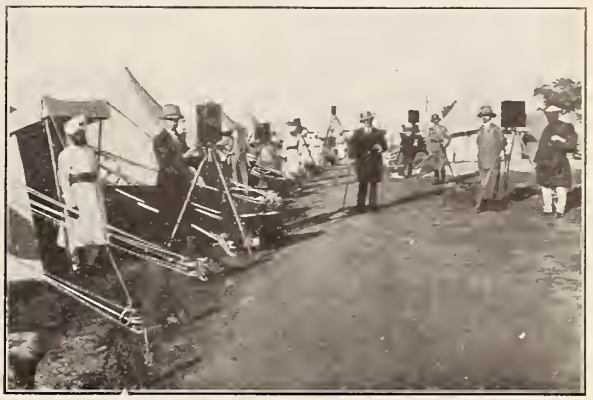
photograph after it has been successfully taken and developed can by a certain simple method of filtering, be projected on the screen in such a manner as to give the human eye a satisfactory reproduction of the object in its natural shadings.

Mr. Urban is still a young man, but there is a great lesson to be learned in the careful study of his life up to the present stage of his career.

"There is a tide in the affairs of man, which, taken at its flood leads on to fortune." Thus has it been with Charles Urban. When opportunity knocked at his door he listened and obeyed. A stationery retail merchant in Detroit, Mich., he was induced to take an agency for the Densmore typewriter. Selling a fabulous number of these machines in an extremely short time, he became by reason of his success as a salesman, an exponent of the phonograph at its entry on the market. Then came the vitascope, a tremendously heavy affair which took about as much electricity as it was worth to run it, and Mr. Urban incidentally became interested in the manipulation of this machine. "After this," said he, "no more typewriters for me—the motion picture fascinated me, and I have stayed with it ever since."

Ten years ago kinemacolor did not know its own name. The discoverer of the basic idea, a man by the name of Turner, died ere he was permitted to develop the embryo of a great invention. Mr. Smith and Mr. Urban bought out the Turner interest and went to work on nothing but a crude framework of the wonderful science being so beautifully demonstrated to us at the present day. Hope was high in the hearts of these two young men as they started out together for the coveted goal. But alas! discouragement after discouragement challenged them. Many a time they hopelessly dropped their task and sat staring hopelessly at each other. Year after year went by with no better result than had been accomplished in the last. At the end of the sixth year they threw down their tools, buttoned up their coats and, flayed by the conquering arm they walked disconsolately away.

Close observation of Charles Urban as you sit opposite



KINEMACOLOR SECTION OF PRESS CAMP

to him in conversation tells you that he is a man of indomitable courage, will power, and perseverance. There is that in the glance of his eye, in the general poise of both his physical and mental system which makes you unconsciously grip a little harder at thought of him as a competitor. And so before he had gone far on the road of retreat he shrugged his shoulders, put his hands in his pockets and turned him about again. Slowly he sauntered back to the workshop, this time alone. He settled himself on a bench hard by, dropped his head in his hands and proceeded to think at the knotty problem again with a steam engine energy. He closed his ears to all but that still small voice within him which kept right on singing, "You've got something, old boy, keep

LOVAH FRASER, LONDON "TIMES"
PERCIVAL LANDON, LONDON "TELEGRAPH"
J. E. BUCK, "REUTERS"

at it! You've got something, old boy, keep at it!" He kept at it, and the result has been the recording in natural colors of events and scenes of such magnificence as may never again be witnessed in the history of the human race.

The most subtle secret of kinemacolor is not in the photographing of the object in its natural colors but the projection of the picture in those same colors under artificial light. Urban found that he must utilize the entire spectrum instead of working with three colors as had heretofore been done. He found also that he must work in conjunction with the artificial light if the picture

PRESS CAMP, BOTTOM OF RIDGE, KINEMACOLOR OPERATOR

was to be projected under the artificial light. He found also that the human eye had a secret of its own in the way of blending color, that by the filtering of light through certain shades and colors in alternation at a certain point of the vision certain satisfactorily effects could be produced.

Kinemacolor is the direct result of systematic, persevering, intelligent work, the object of which was the proper demonstration of a known fact. Four years from the time of the satisfactory completion of the experiment Charles Urban, at the head of the Kinemacolor Company, was being entertained at one of the most gorgeous functions of modern times by the British Government. At the Delhi Durbar kinemacolor was represented at its private camp by twenty tents, ten automobiles, and cameras and camera men galore, with Charles Urban himself as supervisor of the entire delegation.

To-day kinemacolor is known throughout the globe as the marvel of the age. Bernhardt, Rejane, and other notables of the profession have expressed their willingness to pose for kinemacolor, that not alone form and expression but the real live tint of their skin may go filmed to the halls of fame for posterity to view.

OPERATOR ON TOP OF DURBAR STAND

There is a wondrous fascination in the gray brown of the distant meadows, or the hazy blue of the far-away hills; there is an allurement in the waterfall, or the iridescent rainbow; there is a vividness in the quiver of the foliage, the life-like sheen of the horses, and the polish of their trappings, which no other process of photography has been able to give us.

The ambitious character of the man is told in his answer to my question, "Do you feel that you have come to a definite conclusion with regard to kinemacolor, or do you feel that there is still something to be done to make perfect this wonderful discovery you have made?"

"Oh," said he, "there is still a great deal to be done—I am not resting on my oars by any means. I am still working to further perfect machinery that is as perfect as we know now how to make it."

Charles Urban has written his name in large letters upon the history of this century. His is the reward of the man who persevered.

THE BIRTHDAY PRESENT
Reliance Release, April 3

Cherrytree, Pa.—A new theatre will be erected by the business men of this town. Will have seating capacity of 300.

Wilmington, Del.—The E. I. duPont de Nemours Powder Company is planning the erection of a new theatre at Eleventh and Market streets.

New York, N. Y.—Plans have been prepared for a new two-story theatre to be erected at St. Nicholas avenue and One Hundred and Sixty-sixth street. Architect Thomas W. Lamb will prepare plans.

"JACK" CONWAY

The great attractiveness of the Western pictures as produced by the Nestor Film Company, under the nonpareil direction of Milton H. Fahrney, has been enhanced of late months by the delightful personality and splendid acting of "Jack" Conway. This young, experienced and versatile actor has already won a host of admirers wherever Nestor pictures are shown, and his popularity bids fair to outrival that of any prime favorite now appearing in the silent drama. Mr. Conway fits in photo-plays better than any actor we've ever seen, being gifted with intelligence, dramatic talent, pantomimic ability, fine presence and possessing all the athletic accomplishments necessary to a successful motion picture player. At Hollywood, Cal., where the Nestor studios are located, Mr. Conway enjoys the reputation of being one of the most popular members of the Nestor Film Company.

KINEMACOLOR'S PROGRESS

Who said Kinemacolor would not go? Who said it was a dead letter? Who said it would fizzle out in a month? Well—we know who said these things, but they are wrong—all wrong. The company will have a $2,500,000 building to go into shortly. Some going, isn't it, Oh ye critics?

GAUMONT RELEASES

Exclusive to the Moving Picture News

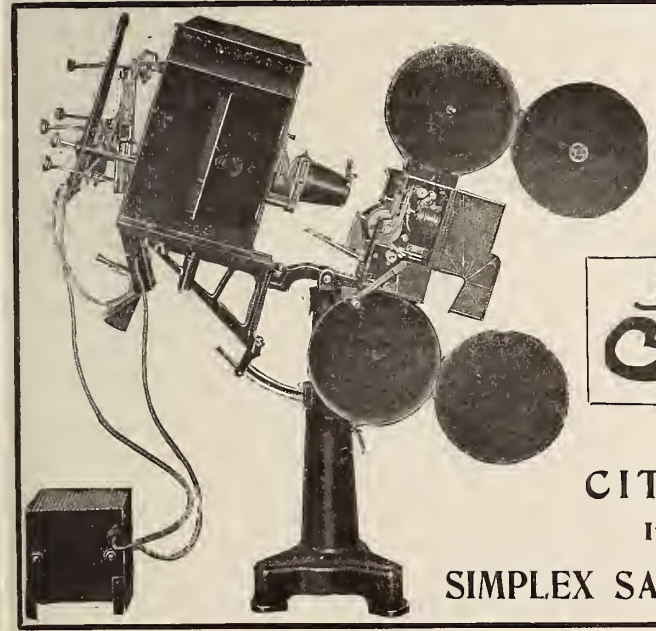
Last week we were the only newspaper that recorded the release of Gaumont's Animated Weekly, through the Sales Co. This week we again give exclusive information of the fact that in future all Gaumont films will be released through the Sales Co. Now, oh ye Exhibitors and Exchangemen! here is the answer to your numerous letters to us. You can now send in your requests for these beautiful films.

(N. B.—Subscribe to the Moving Picture News and get news first hand.)

Sydney, N. S.—The Unique Theater was destroyed by fire.

Chicago, Ill.—John A. Sand will erect a new one-story theater at 2419 W. Chicago avenue at a cost of $7,000.

Barberton, Ohio.—The American Moving Picture Theater was damaged by fire to the amount of $4,000. Louis Keerknisias is the proprietor.



As Exhibitors say "Years Ahead of Other Machines"

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SIDE LIGHTS ON THE CINEMATOGRAPH

The Press and the Motion Picture: A Scandalous Attack and a Challenge

By Leonard Donaldson

I don't know whether the name and "fame" of a weekly journal entitled John Bull has reached my American cousins. However this may or may not be—it matters not. For some considerable time now the four quarters of the London metropolis have been startled by the announcement, "Shocking Secret Cinematograph Shows," and, more recently, "Shocking *Sin*-ematograph Shows." Now, it should be known that the periodical in question unfortunately enjoys a very considerable circulation which has made it all the more damaging to the English picture theatre.

An attempt has been made to arouse the public mind in respect of "disgusting orgies," which this journal asserts are "nightly held in the West End of London." These orgies are, it is suggested, the outcome of "indecent cinematograph films" imported from Paris and exhibited to pander to the morbid taste and lewd appetites of certain visitors to such exhibitions, who, we are assured, pay "anything from half a guinea to a guinea" a head for the privilege (?) of witnessing disgusting pictures. It was stated that pictures of this nature "are being exhibited in several places in the West End and West Central parts of London"; that, in fact, such "shows" represent "a settled and organized business." This, of course, is all very dreadful, if it were true or had not been greatly exaggerated. In a densely populated city such as London, whose inhabitants are composed of all sorts —including the scum of most nationalities—vice of all kinds is undoubtedly to be found, including probably "filthy films." But that the evil has attained the dimensions this sensational "sheet" suggests I do not believe. Nor am I, or anyone else connected with the English film business, for the matter of that, inclined to credit the statement that the police are aware of the existence of these places, but are more or less powerless owing to the difficulty of getting direct evidence. If John Bull can obtain direct "evidence," why not the police? or why did not the journal place the evidence it possesses at the disposal of the police? It is all very well to say, "It is impossible for obvious reasons to give particulars of persons, places and circumstances," but I confess I fail to see the obviousness! Particulars such as it said cannot be given, if they were published, would of a certainty bring the places to which the particulars applied to a speedy termination. Even if it was not deemed advisable to publish these particulars, why not have handed them over quietly to the police, instead of placarding London with sensational, alliterative posters anent "Shocking Secret Cinematograph Shows," with "Filthy Films" as an alliterative sub-head for the article on the subject? The information that these "shows" are "usually in a quiet street just off a main thoroughfare" did not help us much. All I can say—and I have made a diligent search—is that I have not up to the moment located one. That, I admit, is not conclusive evidence that they do not exist, but I confess to being a trifle skeptical on that head. What the journal in question apparently fails to comprehend is that even if the police cannot obtain direct evidence as to "filthy films," the places exhibiting such come under the provisions of the Cinematograph Act, and the officials of the London County Council have never shown themselves averse to moving where the provisions of that act, and the authority of the Council, have been infringed. John Bull should have been a little more precise and communicative either to its readers or to the authorities. If "filthy films" are exhibited nightly in London in "scores of places," no persons will be more ardent to suppress such films, and to get those responsible for such disgraceful exhibitions put under state protection, than those engaged in exhibiting, making and supplying films that are not contaminated. My readers will perhaps wonder why I have referred to all this in the past tense. The reason is that the series of sensational articles has now ceased. I will not be so egotistical as to claim that it was only through my actions, but I do believe that the discontinuance of the scandal was in no small measure due to the offer I made the proprietors of John Bull to conduct a campaign having as its object the elimination of these "Secret Shows," and the bringing to justice those responsible for their existence. The exact nature of my challenge I will make the subject of my next article.

ARE LOVE SCENES ESSENTIAL?

This question is prompted by an incident which was related to the writer a day or two ago. A person prepared a scenario which seemed to the writer to possess more than ordinary merit. It was upon a theme which illustrated certain phases of American history, more clearly, perhaps, than the average historic film.

It was sent out to one firm and was returned, not because it was bad, or was unsuited to production because of its difficulty. None of these reasons influenced the decision. It was solely because there were no love scenes in it. Yet, the subject itself was romantic and there was sufficient romance to hold the interest from beginning to end. It would have been impossible to introduce a love scene without violating the spirit of the film.

It is out now under consideration by another house. Perhaps its fate will be more encouraging. If it is not there will arise an interesting question.

Does the public require a love scene to make it interested in a picture? The comedy doesn't always have it, and there is no question about the popularity of comedies. The travelogue seldom has such scenes, yet it is always popular. The industrial manages to struggle through without love scenes and the scenic gets over without difficulty. Why, then, is it necessary to insert love scenes to supply romance in historical films? Some are improved by it, but unless the subject requires it, or unless the subject selected had a love scene originally, it would be far wiser to leave out all such allusions. Your film is weakened and not strengthened by the addition.

Practically all events of historic importance are dramatic. And this is especially true if they represent any particular development or change in a nation or a country. If a love scene is introduced it weakens the main story by detracting from the principal theme. It is better to concentrate upon the subject and reproduce, as accurately as circumstances admit, the actual event. Then there will be no misunderstanding and those who see it will derive no false impression from the picture.

Love stories are proper and good ones are, and of right should be, popular, but it is scarcely essential to introduce love scenes in every historic tale merely because someone else has done it. Break away and be original. Release some stories without these episodes. Introduce actual characters in such dramatic situations, as you can easily do, and the audience will not miss the love-making which often has occurred in pictures of this type. Make the films live with human interest, and the mere fact of one or two making love will scarcely be an element of importance in this direction. It is time for a change, and some enterprising producer should make the change. Others would see the advantages soon enough and follow. Unless such a thing actually formed a part of a historic episode it should not be included in the film presentation.

Baraboo, Wis.—Al Ringling, "Circus King," has purchased the Wisconsin Hotel property and will erect a new opera house thereon.

New York, N. Y.—Marcus Loew will erect a new vaudeville theatre at Avenue B and Fifth street; will have seating capacity of 2,500.

Linton, Ind.—The Linton Grand Opera House Company, capital $25,000, J. Moss, D. R. Scott and J. Justineau.

METAL VS. ASBESTOS BOOTHS

March 1, 1912.

Mr. Saunders,
Editor, Moving Picture News,
30-32 West 13th Street, New York.

Dear Sir:

Enclosed please find copy of the bill to the New York Legislature, looking to the restoration of sheet metal for use in the construction of moving picture booths.

Last summer the asbestos interests caused a bill to be passed by the New York State Legislature requiring asbestos board to be used in the construction of moving picture booths, since which time sheet metal contractors have been shut out from this lucrative branch. In conjunction with The Sheet Metal Shop of New York we have taken up this matter and are endeavoring to have this law repealed and to have sheet metal restored to its former position as a logical material from which to construct these moving picture booths. This journal has drawn a bill which is to be introduced this coming week into the New York State Legislature, and has called upon all sheet metal workers to co-operate with them in furthering the passage of this bill. As we are considerable users of your products, we ask that you co-operate in this matter by having your New York representatives in the various parts of the state communicate with any state senator or assemblyman they can reach and endeavor to stir up interest in this measure.

Thanking you in advance for your co-operation, we remain,

Very truly yours,
SHARLOW BROS. CO.,
Per C. H. Gilson.

STATE OF NEW YORK
No. 1232 Int. 1089

IN ASSEMBLY
March 1, 1912

Introduced by Mr. CRANE—read once and referred to the Committee on General Laws

AN ACT

To amend article twelve-A of the general business law, constituting chapter twenty of the consolidated laws, in relation to the operation of the cinematograph or any other apparatus for projecting moving pictures, generally.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The schedule of sections of article twelve-A of chapter twenty-five of the laws of nineteen hundred and nine, entitled "An act relating to general business, constituting chapter twenty of the consolidated laws," which article was added to said chapter by chapter seven hundred and fifty-six of the laws of nineteen hundred and eleven, is hereby amended by re-numbering said sections, to read as follows:

Explanation—Matter in **black type** is new; matter in parenthesis ( ) is old law to be omitted.

ARTICLE TWELVE-A

Public Entertainments or Exhibitions by Cinematograph or Any Other Apparatus for Projecting Moving Pictures

Section (209) **210.** Fireproof booth for cinematograph or any other apparatus for protecting moving pictures.
(210) **211.** Construction of booth; approval of plans and specifications.
(211) **212.** Inspection; certificate.
(212) **213.** Penalty for violating this article.

§ 2. Section two hundred and nine of said article and chapter is hereby re-numbered section two hundred and ten and amended to read as follows:

§ (209) **210.** Fireproof booth for cinematograph or any other apparatus for projecting moving pictures. No cinematograph or any other apparatus for projecting moving pictures which apparatus uses combustible films of more than ten inches in length shall be set up for use or used in any building, place or public assemblage or entertainment, unless such apparatus for the projecting of moving pictures shall be enclosed therein in a booth, or enclosure constructed of iron frame work covered (or lined) with **sheet metal**, asbestos board, or with some equally strong and fire-resisting material, and unless such booths shall have been constructed as provided in section two hundred and (ten) **eleven** of this article and the certificate provided in section two hundred and (eleven) **twelve** of this article shall have been issued to the owner or lessee of the premises wherein such booth is situated.

§ 3. Section two hundred and ten of said article and chapter is hereby re-numbered section two hundred and eleven, and amended to read as follows.

§ (210) **211.** Construction of booth; approval of plans and specifications. The booths provided for in section two hundred and (nine) **ten** of this article shall be constructed according to plans and specifications which shall have been first approved, in a city, by the mayor or chief executive officer of the city department having supervision of the erection of buildings in such city; in a village, by the president of such village; in a town outside the boundaries of a city or village, by the supervisor of such town. Provided, however, that no plans and specifications for the construction of such booths shall be approved by any public official, unless the following requirements are substantially provided for in such plans and specifications.

1. Dimensions. Such booth shall be at least seven feet in height. If one machine is to be operated in such booth the floor space shall not be less than forty-eight square feet. If more than one machine is to be operated therein, an additional twenty-four square feet shall be provided for each such additional machine.

2. General specifications. Such booth shall be constructed with a frame work of iron angles not less than one and one-quarter inches by one and one-quarter inches by three-sixteenths of an inch thick, the adjacent iron members being joined firmly with angle plates of iron. The iron members of the frame work shall be spaced not more than four feet apart on the sides and not more than three feet apart on the front and back and top of such booth. The **sheet metal, asbestos board, or other** fire-resisting material provided for in section two hundred and (nine) ten of this article shall completely cover the sides, top and all joints, of such booth. **If sheet metal be used, it shall be of not less than number twenty United States standard gauge. If any other fire-resisting material be used t** (T)he sheets of such fire-resisting material shall be at least one-quarter of an inch in thickness; and **in either case** shall be securely attached to the iron frame work by means of iron bolts or rivets. The floor space occupied by the booth shall be covered **completely** with **cement of not less than one-half inch in thickness,** (said fire-resisting material not less than three-eighths of an inch in thickness). There shall be provided for the booth a door not less than two feet wide and six feet high, consisting of an angle iron frame covered with (sheets of said fire-resisting material one-quarter of an inch thick) **the same material as is used for the top and sides of the booth,** and attached to the frame work of the booth by hinges, in such a manner that the door shall be kept closed at all times, when not used for ingress or egress.

The operating windows, one for each machine to be operated therein and one for the operator thereof, shall be no larger than reasonably necessary, to secure the desired service, and shutters of (said fire-resisting) **the same material as is used for the top and sides of said booth** shall be provided for each window. When the windows are open, the shutters shall be so suspended and arranged that they will automatically close the window openings, upon the operating of some suitable fusible or mechanical releasing device. Each booth shall be provided with any **opening on top for ventilation. Said opening shall be not less than twelve by sixteen inches and shall be provided with a door of the same material as is used for the top and sides of the booth, arranged so that in case of fire it will automatically close the opening upon the operating of some suitable fusible or mechanical releasing device. All sides and top of booth shall be at least six inches from the nearest woodwork.**

§ 4. Section two hundred and eleven of said article and chapter is hereby re-numbered section two hundred and twelve, and amended to read as follows:

§ (211) **212.** Inspection; certificate. After the construction of such booth shall have been completed, the public officer charged herein with the duty of passing upon the plans and specifications therefor shall within three days after receipt of notice in writing that such booth has been completed cause such booth to be inspected. If the provisions of sections two hundred and (nine) **ten** and two hundred and (ten) **eleven** have been complied with, and if, in the judgment of such public officer such booth is otherwise constructed in a manner so as to render safe the operation of apparatus for projecting moving pictures, such public officer shall issue to the owner or lessee of the premises wherein such booth is situated a certificate stating that the provisions of sections two hundred and (nine) **ten** and two hundred and (ten) **eleven** of this article has been complied with.

Assembly, No. 1232.

§ 5. Section two hundred and twelve of said article and chapter is hereby re-numbered section two-hundred and thirteen and inserted herein unchanged to read as follows:

§ (212) **213.** Penalty for violating this article. The violation of any of the provisions of this article shall constitute a misdemeanor. This act shall not apply to cities which have local laws or ordinances now in force which provide for fireproof booths of any kind for moving picture machines or apparatus.

§ 6. Nothing in this act contained shall in any wise affect any prosecution or proceedings now pending.

§ 7. This act shall take effect immediately.

THE BILL AS DRAWN UP BY MAYOR GAYNOR'S COMMITTEE

AN ACT

To amend chapter seven hundred and fifty-six of the laws of 1910 in relation to the operation of the Cinematograph or any other apparatus for projecting moving pictures.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Article 12A. **Public Entertainments or Exhibitions by the Cinematograph or any other apparatus for projecting moving pictures.**

Section 209. Fireproof booth for cinematograph or any other apparatus for projecting moving pictures.

Section 210. Construction of booth; approval of plans and specifications.

Section 211. (Section 211. Inspection, certificate.) **This Article not retroactive under certain conditions.**

Section 212. (Section 212. Penalty for violating this article, Section 211.) **Inspection certification for permanent booth.**

Section 213. Portable booth for temporary exhibitions.

Section 214. Exemption and requirements for Miniature Cinematograph machines.

Section 214. **Inspection, certificate for portable booths and enclosures for miniature cinematograph machines.**

Section 215. (Section 212.) Penalty for violating this article.

Section 209. **Fireproof Booth for Cinematograph or any Other Apparatus for Projecting Moving Pictures.** No cinematograph or other apparatus for projecting moving pictures, save as excepted in Secs. 211 and 213 of this article, which apparatus uses combustible films of more than ten inches in length, shall be set up for use or used in any building, place or public assemblage or entertainment, unless such apparatus for the projection of moving pictures shall be enclosed therein in a booth or enclosure constructed of (iron frame work covered or lined with asbestos board or with some equally strong and fire-resisting material), **concrete, brick, hollow tile, or other approved fireproof material, or any approved fireproof frame work** covered or lined with asbestos board or some other approved **fire-resisting material,** and unless such booth shall have been constructed as provided in Section 210 of this article, and the inspection provided in (Section 211) **Section 212** shall have been issued to the owner or lessee of the premises where each booth is situated.

Section 210. **Construction of Booths: Approval of Plans and Specifications.** The booths provided for in Section 209 of this article shall be constructed according to plans and specifications which shall have been first approved, in a city, by the mayor or chief executive officer of the city department having supervision of the erection of buildings in such city; in a village, by the president of such village; in a town outside the boundaries of a city or village, by the supervisor of such town. Provided, however, that no plans and specifications for the construction of such booth shall be approved by any public official, unless the following requirements are substantially provided for in such plans and specifications:

1. Dimensions. Such booth shall be at least (seven) **six** feet in height. If one machine is to be operated in such booth the floor space shall not be less than forty-eight square feet. If more than one machine is to be operated therein, an additional twenty-four feet shall be provided for each additional machine.

2. General Specifications. **In case such booth is not constructed of concrete, brick, hollow tile, or other approved fireproof material than asbestos,** such booth shall be constructed with (a framework of angle irons) **an angle framework of approved fireproof material,** the angles to be not less than one and one-quarter inches by one and one-quarter inches by three-sixteenths of an inch thick, the adjacent (iron) members being joined firmly with angle plates of metal. The angle members of the framework shall be spaced not more than four feet apart on the sides and not more than three feet apart on the front and back and top of such booth. (This fire-resisting material provided for in Section 209 of this article shall completely cover the sides, tops and joints of such booth.) The sheets of (such) **asbestos board or other approved** fire-resisting material attached to said framework shall be at least one-quarter of an inch and shall be securely attached to the (iron) framework by means of (iron metal bolts or rivets). The fire-resisting material shall completely cover the sides, tops, and all joints of such booth. The floor space occupied by the booth shall be covered with (said) fire-resisting material not less than three-eighths of an inch in thickness. **The booth shall be insulated so that it will not conduct electricity to any other portion of the building.** There shall be provided for the booth a door not less than two feet wide and (six feet) **five feet ten inches** in height, consisting of (an angle iron frame) **an angle** frame of approved fireproof material covered with sheets of (said fire-resisting) **approved fireproof** material one-quarter of an inch thick, and attached to the framework of the booth by hinges in such a manner that the door shall be kept closed at all times when not used for ingress or egress.

The operating windows, one for each machine to be operated therein and one for the operator therein, shall be no larger than reasonably necessary to secure the desired service, and shutters of (said fire-resisting) **approved fireproof** material shall be provided for each window. When the windows are open, the shutters shall be suspended and arranged that they will automatically close the window openings upon the operating of some suitable fusible or mechanical releasing device.

Where a booth is so built that it may be constructed to open directly on the outside of the building through a window, such window shall be permitted for the benefit of the operator, but such booth shall not be exempted from the requirements of the installation of a vent-flue as hereinafter prescribed. Said booth shall contain an approved fireproof box for the storage of films not on the projecting machine. Films shall not be stored in any other place on the premises; they shall be rewound and repaired either in the booth or in some other fireproofed enclosure.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side-wall leading to the outdoor air. The vent-flue shall have a minimum cross-sectional area of fifty square inches and shall be fireproof. When the booth is in use, there will be a constant current of air passing outward through said opening or vent-flue, at the rate of not less than thirty cubic feet per minute.

Inspection Certificate. **This article not retroactive under certain conditions.** Section 211. **Sections 209 and**

210 of this article shall not be retroactive for any booth approved by appropriate public authority or official prior to this act taking effect, provided such booth have or be so reconstructed of the same material as to have dimensions in Section 210 of this article as specified; provided such booth conform to the specifications of Section 210 as regards vent-flue, box for storage of films, specifications for rewinding and repairing films, specifications for windows and doors, and provided such booth be of rigid fireproof material, and be insulated so as not to conduct electricity to any other part of the building and be so separated from any adjacent combustible material as not to communicate fire through intense heat in case of combustion within the booth.

Section 212. (Section 212. Penalty for violating this Article.) Inspection, certificate for permanent booths. After the construction of such booth shall have been completed, the public officer charged herein with the duty of passing upon the plans and specifications therefor shall within three days after receipt of notice in writing that such booth has been completed cause such booth to be inspected. If the provisions of Sections 209 and 210 of this article have been complied with, (and if, in the judgment of such public officer such booth is otherwise constructed in a manner so as to render safe the operation of apparatus for projecting moving pictures) such public officer shall issue to the owner or lessee of the premises wherein such booth is situated a certificate stating that the provisions of Section 209 and 210 of this article (shall) have been complied with.

Section 213. Portable booth for temporary exhibitions. Where motion pictures are exhibited daily for not more than one month, or not oftener than three times a week, in educational or religious institutions or bona fide social, scientific, political, or athletic clubs a portable booth may be substituted for the booth required in Sections 209 and 210 of this article. Such booth shall have a height of not less than six feet and an area of not less than twenty square feet, and shall be constructed of asbestos board, sheet steel of not less gauge than twenty-four, or some other approved fireproof material. Said portable booth shall conform to the specifications of Section 210 of this article with reference to windows and door. Said portable booth shall be equipped with a fireproof vent-flue of not less than fifty square inches cross sectional area, which flue should communicate with the outer air and shall be kept continuously open. The floor of said booth shall be elevated above the permanent support on which it is placed by a space of at least one-half inch, sufficient to allow the passage of air between the floor of booth and the platform on which the booth rests, and the booth shall be insulated so that it will not conduct electricity to any other portion of the building.

Section 214. Exemptions and Requirements for Miniature Cinematograph Machines. The above sections, 209, 211, 212 and 213 referring to permanent and portable booths, shall not apply to any miniature motion picture machine in which the maximum electric current used for the light shall be 350 watts. Said miniature machine shall be operated in an approved box of approved fireproof material constructed with a fusible link or other approved releasing device to close instantaneously and completely in case of combustion within the box. The light in said miniature machine shall be completely enclosed in a metal lantern box covered with an unremovable roof.

Section 215. Inspection, Certificate for Portable Booths and Miniature Cinematograph Machines. Before moving pictures shall be exhibited with a portable booth, under Section 212 of the above article, and before a miniature machine without a booth shall be used as prescribed in Section 213 of this article, there shall be obtained from the appropriate authority as defined in Section 210 of this chapter, a certificate of approval.

Section 216. (Section 212). 1. Penalty for violating this article. The violation of any of the provisions of this article shall constitute a misdemeanor. This act shall not apply to cities which have local laws or ordinances now in force which provide for fireproof booths of any kind for moving picture machines or apparatus.

(Section 2). 2. This act shall take effect immediately.

Mulberg, Kan.—Jack Brainerd has sold his moving picture show to Mr. Wiley, of Arcadia.

STARLAND LIMITED, WINNIPEG, CANADA

On this page, an excellent reproduction is given of the well-known Starland Limited's beautiful theatre in Winnipeg, Manitoba. This is one of Canada's finest picture-play theatres, which was erected in the early part of last year, and opened to the public on May 3, 1911, since when it has played to capacity business, even throughout the entire summer. The seating capacity is 750, which includes a number of boxes. General admission is 10 cents, boxes 25 cents. Projection A1, with Motiograph machines installed. The size of the screen is 16 x 21½, made with a special preparation of the Starland Company's. Independent service is used, together with a number of European attractions supplied by the Canadian Film Exchange. The theatre is beautifully decorated in deep rose and bronze, many hanging

flower baskets serving to give it a very attractive appearance. Music is a specialty, a four-piece orchestra under the direction of Mr. J. P. Humphreys, violinist, being in attendance. The latest catchy ballads are ably rendered in spotlight by Miss Olive Richards, who is known as "The Starland Girl." The management of this theatre is in the capable hands of Mr. Chris. Graham. Starland Limited, owners of the Starland Theatre Circuit, is incorporated under the laws of Manitoba with license to operate in the various Canadian provinces and Western states. Several new theatres having already been contracted for in the United States, namely, in St. Paul (corner of Eighth and Wabasha avenue), Sioux City and Omaha, whilst others are to be added shortly. The company has a paid up capital of $500,000 divided into 20,000 shares of $25.00 each.

The officers of the company are Mr. Paul LeMarquand, president; E. L. Ledoux, vice-president; Mr. Adrian LeMarquand, secretary-treasurer, and Mr. W. Ledoux, general manager, who are respectively the directors.

The Columbus Kindergarten Association is utilizing motion pictures in an endeavor to interest the people to contribute toward the cause of free kindergartens for the Capital City of Ohio.

Baraboo, Wis.—M. G. Garrison and C. A. Booth have formed a company and will erect a new opera house here.

Columbia, S. C.—The Montgomery Amusement Co. will erect a new theatre here. Contract has been let.

Birmingham, Ala.—Julius Patterson and A. D. Moore will establish a new moving picture theatre at 20th street and Third avenue. Will be called the Victoria.

New Orleans, La.—The Americus Theatre at Magazine and Marengo was destroyed by fire at a loss of $1,500.

Muscatine, Ia.—F. E. Chenoweth has purchased the Bijou Electric moving picture theatre at 206 W. Second street from J. D. King.

PAUL V. RAINEY'S SOUTH AFRICAN LECTURE

Those people who were fortunate enough to be present at the Hotel Astor on Monday, Feb. 26th, at the Canadian Club dinner certainly had a treat and again at the American Museum of Natural History on Thursday, the 29th. As these pictures will be exhibited throughout the States we herewith reproduce Mr. Rainey's lecture and will say the only fault we had to find was in the personnel of the operators. They did not know their business, they scarcely knew how to frame up a picture, to manipulate the light, or to do away with the ghost. We trust that operators of experience will be provided by every institution where these pictures are exhibited in future. The pictures in themselves are splendid and great praise is due to John C. Hemment for the manner in which he took the pictures and to Paul V. Rainey in giving us such an admirable illustration of what South Africa has to show us in the way of nature. As educational pictures these will stand par excellence and will be handed down, we hope, to future generations, and further that the Modern Historic Records Association will receive a copy of these films for their archives. Here followeth the lecture as delivered by Mr. Rainey.

I am not going to bore you with any long maps or long talks on Africa, as there has been so much written on the subject since our ex-President went out there.

It is about 6,000 miles long and about 4,000 miles in width. I do not know much more I could say than that it is one of the most beautiful countries I have secn in my life. It was indeed a great surprise as I think you will see from the pictures.

(First Film)

This is the safari leaving Nairobi. See the men checking them out; the different head-dress they have, and the different customs. These are known as the Askairi, on police duty; they look after the saifari. In this trip we are about to go on I had something like 250 porters. We paid the Askairis five rupees and the porters two rupees per month, which is about $1.30 per month. This is one of the Somali gun bearers—Juma. We took him on the trip and he was also with Colonel Roosevelt. They are all lined up now and ready to start. They love to blow horns and make a loud noise when they start. (Laughter.) There are mostly Swahellies; they carry about 60 lbs. This is on the way to the desert. Here you see Mt. Kenia in the distance, 17,968 ft. high and over 90 miles in the distance. Though almost under the equator the peak is always snowbound. These are thc cages I had and are pretty big. These cages hold about 60 lbs. The natives are mixed, being composed of Wahkamba, Swahellies and Kavandas, and carry a 60 lb. load, practically the only thing they are good for, from morning till night, and do from ten to twenty miles. This is the Askairi, the only one allowed to carry a gun. He has permit from the governmcnt. Instead of saying they are going on a long trip they say they are on a safari. Each load is carefully weighed and is about 60 pounds. This last one here is my head man, General Yumamaleaih. These are the Kikuyus. We picked up about sixty of them to carry some extra load. You will notice the different way they carry their loads on their backs instead of on their heads like the others. This is a very good type of Somali. This is Allen Black, a well known white hunter, and the dogs that went with him on the trip; Dr. Johnson and myself. This is inspanning oxen. We had about fifty oxen to each trip. I think if there is anything belongs in heaven it is thesc oxen, because they are so knocked about, and they lost half of them before we got back from the trip. A man always goes in front, generally a boy, and leads the league team. This picture has been tinted as you see. It was taken in the dry season so the grass does not show really as bright and green as it should be. This gives you a very good idea of the general country around Kedong Valley on the way to Southern Guasenyro. They can crack that whip louder than a shot gun. (Great applause as the teams and safari wind their way through the grass, down the gully and through Grant's Glade.) This is loading the camels for our trip through the desert and the Iseola River. I intended to go through Abyssinia into Marsebet, cross the River Nile and then return, but was unable to get enough camels on account of the government reserving them for their transportation. This is entering the Guascnyro River as you will see a little later on. I believe a camel can outkick anything in the world; they have a universal joint and they can kick in any direction. This is the camel safari crossing the Guasenyro River and arriving at our base of supplies—Archer's Post, as you will see by the boys who are here now. These are the Somali boys and Somali horses. One of the great dangers in crossing the rivers of Africa is on account of the crocodile. This river, however, is very shallow and we did not have much trouble at this place.

We had a very hot march and these boys are bathing in the river. Thcre are the Kikuyus. We are throwing coins in the water for them. (Laughter.) They are feeling on the bottom of the sand for the coins. This is taken just as we were leaving for the desert, some eighty miles to the next water. The next picture I show, of the animals at the water hole, is practically at the end of this trip. Most of the white people of Africa are confirmed tea drinkers. The Somali boys come from the borders of Abyssinia. These ponies you see were also bought in Abyssinia. These are some sheep we took along part of the way to feed on.

Few people realize how valuable these cinematograph pictures are in portraying wild game and wild life. The taxidermist mounts an animal and you go up to the museum and see him. It is certainly interesting and you get an idea of how the animal looks, but you have no idea of the characteristics or habits of the animals. People look at it and say very good, but, with the motion picture you get just the way the animals have of drinking—the way the elephant drinks, the giraffe, and it gives you a better idea and makes a record that last forever, and I believe two or three hundred years from now, after the game is gone, people will be able to see the animals gather at these watering holes in the deserts just as I saw them when these pictures were taken.

As I started to say before, when I first started out to Africa I imagined it was a desolate, dry, hot country full of diseases and everything else. They certainly do have a great many different kinds of disease—fever, liver, etc. In Nairobi, which is a fine flourishing city, there are 6,400 Indians. They have two rainy seasons in the year. After these rainy seasons the country is really beautiful, like an enormous park. You will see the acacia trees, oaks, etc., and then you see the game all over. It is one of the most beautiful countries I have ever seen. There are a number of English people there, and where the English are there is generally some kind of sport. They play polo and have five or six teams. They hunt the jackal, and so you can see it is quite a sporting community.

(Second Film)

This picture is catching wild ostriches. These are crocodiles on the banks of Tana. They are very dangerous. I have seen them attacking our dogs down to the river. We drove an old pair of ostriches and their young for three or four miles. Here we are catching the little one. They become tame, very soon—in three or four months you see them following the boys. Ostrich farming is the only industry that has made any money so far. It is wonderful how these little ones can hide. We had the camera concealed here and we drove the ostriches for miles. Here are the little ones we are catching. There is a little one, you can hardly see him. These are about a week old.

This is a month or three weeks later. You can see them following the boys who feed and attend them. They grow very rapidly—it is marvelous how they grow. They are perfectly tame for just following the ostrich boys. These are ostriches about a year old. This running around is what they call dancing. They probably do it more before mating than at any other time. It was at this place that I was unable to get in the reserve, but a lion came in and killed fifty ostriches in one night, and after that I had no trouble in getting in, about which I will tell you later. When these ostriches get another year old they get very dangerous. They can strike a terrific blow. The way to get the best of them is to have a brush with thorns in the end and jab them in the neck. The last one that comes out is the old cock and he is very savage.

This shows you the way we get animals for the zoo. Of course we had a trap. We got the wild dog this way—the second one that ever came to America. It is in the Zoo now. They are hanging the bait in the tree. It is a good thing that you do not get the odor of that bait. (Question.) What is it? It is a buck or young orrix. Any small animal or meat put in a tree will do. This man digging a hole is to put the trap in. We always cover the trap over with earth. This is a striped hyena in the trap. This animal has the heaviest jaw of anything in Africa. They are known to break the leg of a zebra in one bite. They are cowards and simply scavengers—they do not kill at all. Now they are bringing the cage. This trap does not hurt the leg at all as it is padded. It is very heavy. In fact, it does not wear the hair off, as you will see. Of course, it is not very comfortable and I do not mean to say it is very pleasant. (Applause as the hyena is deftly covered over with the cage and the trap door is sprung.) Then the cage is lifted up by the natives on their shoulders. Now starts his 10,000 mile journey to New York.

This next picture I am going to show you is the water hole in the desert. It is what I call a "Noah's Ark" because of so many different animals which come to this spot. These watering holes are the most wonderful places at which to study wild life. The zebra, stein buck, the dik-dik, impala, orrix, elephants, and different animals come here to feed. You will notice the small buck, how frightened they are because it is here that the lions catch them. Here is seen the sand grouse. You will see thousands of sand grouse come for water. You will see flocks of them. With ten or fifteen shots I killed fifty just flying over my head. I have endeavored with these pictures, as near as I could, to avoid what they call nature faking, and the only thing I have done at all with these pictures is at the beginning of the lion hunt, where Masai chiefs came in and report "Zimba," which means lion. This was posed, and this is the only thing in all the pictures that was posed. It is really as it happened to us and just as these boys told us they had seen a lion where we get a start.

These are some of the zebra feeding on the plain. This is a water-buck and he is not wounded or touched in any way. This is the water hole in the desert. Here you see the rhino, the baboon and the impala. Notice how frightened the impala is in entering. This is a little hole in the sand where the animals have dug down for four or five feet and then get water. In ages gone by there has been water there. There is no water within sixty miles of this place. These vultures were on the wing before we could get their pictures. This is the orrix, and the other the impala. (Loud applause.) If I do say it myself, you never will get a chance to see wild life unless you actually go there and see it as I did. Here comes the rhino. There are five. This is a grevy-eyed zebra, much larger than the ordinary zebra. They are fighting for the water. They have to clean out the sand to get at the water. (From the audience): "That is a wonderful picture, Rainey." (Unanimous applause.)

Now you see the sand grouse. (Question.) "How far away was the camera?" About twenty yards. Several times we found one of the animals would be attracted by the turning of the machine, but kept right on and then they seemed to lose interest in it. The rhinos were more dangerous than the elephants. That rhino you will notice has an immense horn. It is a great temptation to shoot some of them but if we did it always spoiled the water holes, as they would not come back. Now you will see how the giraffe straddles out to drink. Some people say they kneel, but you will notice how they really drink. He gets suspicious. This is the reticulated giraffe, only found up on the desert or the Abyssinia border. He is rather rare. Now you see him drink. (Applause.)

You will see when the zebra goes near the giraffe and he makes a little movement with his leg how quickly the zebra gets away. One of the most awful blows that can be struck is by a giraffe. This is the orrix—the one with the long horn. (End of film—unanimous applause.)

The next picture I am going to show you is of the elephant, and so near as I can find out from the best authority, it is the only motion picture taken of an elephant in its native haunts. In fact this is the only country where a motion picture can be taken of wild animal life. I must say elephant hunting is about the poorest sport I ever participated in. I do not think any one would hunt an elephant if it was not for the ivory. One thing happened to us. In the middle of the day the heat was something terrific, in fact, we stayed in our tents from nine in the morning until five in the afternoon with very little clothes on. The heat and flies would make you very nervous and drive you crazy. However, we decided to start out after an elephant. We had been tracking these elephants all night long and until about ten o'clock in the morning and were about all in. We had tracked them up a clearing where we stopped for refreshments. Black went in front, I was next and Dr. Johnson was behind me. The trail led into some acacia trees and in very heavy brush. I suddenly happened to look up and we were standing almost under three large cows. We had backed off the trail and at the same instant Black saw them up went his gun and I did the same. They were cows and Black said: "For heaven's sake get out of here, but don't shoot," and we started down the trail. I started across and beat him about ten yards out into the open. When we came out into the open very pale and badly frightened he nudged me and says, "You made an awful noise over there," to which I replied: "I heard some noise over in your 'alley' too, and if there is anything doing I am going to stay right out in front, and not take any back water from anybody." I wanted to get one elephant on my trip, and it turned out to be a cow, but, the government allows you to kill anything with tusks on, over thirty pounds, as it is then the same as a bull, and this one weighed very nearly eighty pounds.

(Fourth Film)

Here are the vultures that you see all over Africa. It is against the law to kill them. Anything dies and in half an hour the vultures are circulating around, whether they see or smell nobody knows, but here you see how they get there.

Here are the elephants feeding. They feed on little twigs and branches of tree. These are the cows. Now the tusks on that cow probably would not weigh over twenty-five or thirty pounds apiece. Here you see little dik-diks, one of the smallest bucks in the world; about the size of a good-sized hare. Now you see the elephant, the old cow, and the little calf to-to as they are called, and a three-year-old calf. The old cow is cleaning out the hole and the little baby is interfering all the time. She has to keep putting him away. You see the wonderful charge she makes at this other when she tries to interfere with the baby drinking. The water is a sort of catch basin underneath and the holes are simply made by the game. (Laughter.) As the moving picture shows the elephant scratching his tail on a hugh rock. See how frightened this buck is—the look-out that he keeps. This is the way all these game approach a watering hole, especially when they are alone. That is the impala, a very beautiful buck about the size of our deer. This is a rhino taken on the plain. He afterwards goes to the water. This gives you a very good idea of the way they walk, move about and act. The moving picture operator followed him across the plains one morning to the watering hole for about three hours, just about this distance as you will notice, keeping up with him all the time. You will notice the rhino birds on his back. They live on the rhino ticks. When any danger approaches they fly up and although the rhino may be asleep he instantly rises up. They give warning. Now he is rolling himself in the mud. (Question from the audience.) How far away were these rhinos? About twenty or thirty yards, he is about forty yards now. Very close now. The rhino birds are now on his back, watch carefully and you will see them. There is one, there they are. He becomes suspicious here. He is thinking about charging. (Question.) Does he hear the machine? Yes, he did and we kept it going right along and he did not seem to pay any attention to it. (End of film—applause.)

The next picture I am going to show here is of the lion. Friends of mine who have been to Africa and come back have told me of hearing the lions at night, hearing them roar, seeing the spoor next morning, and everything, but, they were unable to see the lion in the daytime. I thought it would be a strange thing if I

could not take my dogs and pick up the trail where the lion had been during the night, and the next day trail him and kill him. On the way out I had a fight pretty near every night in the smoking room on the boat going to Mombasa. The men asked me how many curs I thought I would have left after the first lion hunt. I just said wait and you will see. I found out the difficulty was to trail the lions and to get my hounds to run the trail and fight the lion in ambush and shoot if he pursued him. So I got some young lion cubs and ran them across the country and let the dogs on their trail so that they got to know what the lion spoor was and to scent them.

In six weeks I killed about twenty-six lions, and when I came back to Nairobi some of the men would not speak to me. Some of them said I was not to go back into the country again. This made me rather angry and I went to Oustnam, the game ranger, and told him that I did not have to hunt lions in or around Nairobi or any other place in Africa, and that there were plenty of places in America where I could hunt bear. He said, you do not need to go back. Some of the farmers had a meeting and they said if you do not let this man go in we are going in ourselves, so the warden, to kill two birds with one stone, allowed me to go in. I killed fifty lions. We broke all records of the world. Altogether we killed ninety-four; sixteen in one day. This is where we killed nine in thirty-five minutes, one morning on the 25th of May.

Another thing my hounds became very valuable in was not only in tracking the trail, running the lion and jumping him, but also as fighters. I would go and just allow my hounds to range through the reserves, nothing could escape them.

Very few people who go to Africa ever see leopards. The leopards feed on the dogs coming into the towns. I was told to wait until the leopards got ahold of my hounds and see what happened. Well to make the story short we got the scent of a leopard and one of my hounds ran up to the thing and barked and the rest of the dogs followed. A big leopard jumped out and away went the whole pack. Immediately after I could hear the leopard growling and the dogs biting. To be honest with you I was afraid to go after him. Finally, however, Mr. Heller came up and we found that the hounds had killed him.

On the next leopard I made up my mind to see what happened. And what happens was that the leopard lays down on his back and tries to hug the dog with his fore paws and after just simply two or three good bites it seems to almost paralyze him.

The best picture I ever made of a charging lion was one that we lost. We had a wounded lion on the plains about thirty-one yards from the camera. Hemment started to photograph her. She sat up on her hind legs and he said we were not getting enough action and suggested that we throw some stones at her. The boys threw the stones and we got the action all right. She watched the stones roll past her and then she started after us. Unfortunately I had only my light gun. I shot her square in the chest but I never knew I had hit her. She swished off straight for the machine, and Black who was right behind me let go his "470" and knocked her down. The man Hemment, who took the pictures, I will say turned the crank and stuck to his camera until the lion came out of focus and dropped dead, only forty inches from the camera. These pictures should be developed within a certain length of time and we sent them to America to be done and by the time they reached New York they were spoiled, having been too long on the voyage on account of the big dock strike and suffered sweating.

(Fifth Film)

On my trip in Africa I never had but two dogs killed outright by a lion. I had one dog killed with almost every bone in his body broken by a blow. I was running two or three dogs but you want a large pack when they are on the run. Another time I had a dog crippled on the plain so that he died. What happens to the lion? They are the biggest scavengers in Africa. No matter how long a thing has been dead they will eat it, and anything which he touches with his claws it is almost sure death. Some of the dogs would have very slight scratches and we treated them carefully, but do what we could they would most always die.

This is the cheetah and when we came up to them they had this cheetah standing up in the tree and you will see the dog behind her. She turns around and sees us and springs right out of the tree. We get the camera going again and the next time she jumps out you will see they kill her right in front of the camera.

This is a little baby baboon which went all over Africa with me. It was a wonderful pet and would ride on the oxen. These are my hounds around camp and the fighting dog. The baboon had her particular pet that she would play with, and out of the forty dogs she knew them all, and I must say that I was the only one that this monkey would not bite. When I first got her I gave her a good whipping and after that she would bite anyone but me, and that is the reason I kept her.

Now comes the two Maisie boys to tell us that they have seen a lion. It happened to us just this way on several different occasions. Now we get up the lion hunt. These horses are Abyssinian ponies. Unfortunately they die from a great many different diseases—from the tetsie fly and the reuzda pest. These are the Southern type of fox hound and the fighting dogs. They are very hard to train. Now we are putting them on the trail. Here they go. Now you see the men behind catching up with the fighting dogs, you see them passing. The lion is in the brush. Now you see the dogs fighting him. One time I came very near shooting him. With one spring he could have been right on us. This picture was taken within about fifteen yards. Now he breaks. Now they have him bayed up in another place. You will see him come right out now and make through here. All of these dogs have been scratched from one time or another and know how to take care of themselves. That light bitch over there had a bad scratch one time and she never got another. He has been shot right under the jaw now, the shot going a little too low. The dogs know that he has been shot and they give it to him pretty good and plenty. About this time he is shot again, and the dogs end him.

There you see the cheetah standing right on top of the tree and you see the dogs climbing up behind the cheetah. You see them climb up higher. Off he jumps from the top of the tree to the ground and now they are killing him in front of the camera. They kill him by themselves. I always let them worry anything like a cheetah to encourage them. This is one great dog here, called Dewey, brought from Mississippi.

This is my picture of Silver King, a large bear now at the Zoo. You can hardly see the railing of the boat as he is being pulled up by the derrick. I think it is the greatest picture ever taken of any animal. (Applause.)

(Great applause as Mr. Rainey's picture is flashed on the screen.)

"CARMEN" AND "CRY OF THE CHILDREN" BY THANHOUSER

The "Thanhouser Classic" of "Carmen" is promised the Independent theatres soon. The subject was held back to allow "Nicholas Nickleby" to jump in during the Dickens' Anniversary excitement and get the new Florida series moving. "Carmen" is in two reels, and some special advertising matter is being prepared for it.

While the whole country is discussing the Lawrence strike and the removal or "kidnapping" of the strikers' children, Thanhouser announces a timely feature in "The Cry of the Children," after the poem by Elizabeth Barrett Browning. As a child-labor subject, the producers feel they have gotten together something that will live through the ages and work benefit through the ages. It is released Tuesday, April 30th, in two reels. It is in Thanhouser's "Can Such Things Be?" series and with a strong line of paper will help put the picture show under the New York World's definition of "civilizer."

Jackson, Mich.—Col. W. S. Butterfield, of Battle Creek, owner of a string of vaudeville theatres, will erect a new playhouse at East Pearl and West Main streets.

Kansas City, Mo.—The Swofford Realty Company will erect a new theatre at Thirteenth and McGee streets, at a cost of $71,000.

TWO SUR-PRIZES!

(Seems to be a FORWARD "March!")

ON THURSDAY, MARCH 21

"THE PRICE OF MONEY"

"WHEN LOVE IS YOUNG"

Gee, **LOOK** at the picture! A record-breaking, history-making, ultra-dramatic! It's the Price of Money for You!

ON SUNDAY, MARCH 24

"The STRENGTH OF THE WEAK"

"FEMININE STRENGTH AND MASCULINE WEAKNESS"

A TRIUMPHILM!
EVERY MOVE IS A PICTURE!
IT WILL BE THE STRENGTH OF THE WEEK!

The Synopses, on another page, will convince you!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK
"EVERY INCH A FILM."
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!

AMERICAN SECURES REMARKABLE LENS FOR CAMERA WORK

The new studio of the American Film Mfg. Co. is rapidly nearing completion. It promises one of the really fine studios of the country where the productions of any magnitude may be staged. It is the last part of the American's new factory, located at North Edgewater, Chicago, to be completed.

In every case, the latest and most improved devices were used. Contrary to custom the studios have been made in triangular shape, the camera man to occupy the niche where both side walls meet. Roof and sides are covered with a special glass whose diffused rays are expected to add considerably to the photographic results.

Probably the most interesting feature of the new studio is a new lens, never before used in any sort of photographic work, which has developed the astonishing speed of F 1.9, in optical terms, which is several times faster than the most optimistic ever dreamed of. Among those manufacturers anxious to secure the best results the lens now in use is considered the fastest in the world. This operates at a speed of F 3.5. Hence, it will be seen that the American's new lens will be a distinct novelty.

In experimental work the new lens was used with gratifying results at 5:30 p. m. in the evening of a February day. The pictures were sharp, brilliant and in every way most satistactory. No special lighting devices will be required in the American's new studio if this new lens lives up to its present record.

Ambridge, Pa.—Col. T. J. Keenan is having plans prepared for a new theatre to be erected here.

New York, N. Y.—Herbert R. Brewster, of Manhattan, has the contract for the erection of a new $200,000 theatre to be erected here. Seating capacity 1,500.

Richmond, Ind.—Murray Theatre Company; capital $10,000; O. G. Murray, O. M. Murray and A. E. Urban.

Lakeview, Ore.—C. U. Snider will erect a new opera house here.

WILL PHOTOGRAPH MOON FROM DAYTON

Moving Picture Is Being Taken Through Largest Telescope

By M. A. Neff

The light of the motion picture camera has advanced the world hundreds of years. Ignorance and superstition vanish before the motion picture camera as the dew before the morning sun. Cinematography to-day encircles the world, bringing joy into the hearts and educating millions, and yet its great force and educational power is appreciated and understood only by a limited few. Those who are condemning, like the ignorant a century ago, believe in witchcraft and have even burned witches at the stake.

Cinematography, the real reliable educator, is a great truthful exemplifier. Motion photography cannot lie. A photograph tells the story accurately, thoroughly and truthfully. While the historian may err or be misinformed, the camera tells and depicts things just as they are.

Will Photograph the Moon

In Dayton, where the next big convention is to be held March 26 and 27, the process of photographing the moon is now being conducted and it is not impossible, by any means, that the motion picture photography will depict in the near future the real moon that has been guessed at and looked at for thousands of years.

If astronomers and scientists will turn to cinematography the world will soon reap great benefit. I am pleased to note that in Dayton there is one of the most powerful telescopes in the world and through its force, combined with cinematography, that the world will reap a rich harvest of benefits. The growth of the industry the world over makes it onc of the most marvelous institutions in history.

London, England, at the present time has over 350 moving picture theatres. In the empire there are over 3,000. In 1895 there was one. In 1896 there were twenty-eight. In London the price ranges from 4 cents to 61 cents admission. The show lasts for an hour and a half to an hour and three-quarters. In Bradford the price ranges from 4 cents to 36 cents.

Sixty per cent of the pictures shown in England are manufactured in America. In 1907 there were only four picture shows in Glasgow, Scotland. Now Glasgow boasts of over 100. Every town in Scotland of 4,000 population has one or more picture shows.

Germany boasts of over 2,500 moving picture shows in the empire, over 300 being in Berlin. There are sixty or more of what we would call in this country film companies in the empire.

A motion picture operator in Berlin is paid from 30 to 40 marks a week. In United States money this would be $7.14 to $9.52. Operators in the smaller cities receive 20 to 30 marks per week, which would be, in United States money, $4.76 to $7.14.

Russians Like American Pictures

In Norway there are twenty moving picture shows in Christiania and nine in Bergen. All the machines are French make. Films from various countries are used in Russia. There are a few theatres where one can get a seat for 8 cents and they are patronized only by the poorer class. The admission to the better picture shows is from 20 cents to 25 cents. French pictures in Moscow seem to be the more popular, and American picture manufactures are well received. Indian pictures seem to take best in Russia.

Barcelona, Spain, has seventy picture shows and the number is increasing. There is a manufactory of machines which has 550 in use throughout Spain. The film output is very small. In Turkey, American films are most popular. Morocco is a very promising field for the motion picture. The natives quickly take to the pictures. There is only one picture theatre in Tangier, and it is reaping a harvest. There are three picture shows in Beirut, Syria, one each in Damascus, Haifa and Tripoli. At Aleppo there is but one picture show in the district.

In Yokohama the picture shows are taking the place of the old line of theatres. The price of admission is sometimes 2½ cents, but usually 5 cents. There are a large number of traveling picture shows. In Shanghai American pictures are in great favor. There are two motion picture machines in Herba, one English and the other French make.

In Singapore there are three moving picture shows. In Australia, Melbourne seems to have the moving theatre business monopolized. Johannesburg, South Africa, has sixteen moving picture theatres, splendidly built and well appointed. American films are very popular in South Africa, especially cowboy and Indian pictures.—Cleveland *Leader*.

IMPROVEMENT

Some critics have exhausted the English language in attempting to discover terms sufficiently vitriolic to describe their views of the present-day motion picture. The stories they tell are attacked. The acting is made the subject of much unjust writing and the photography comes in for a share in the disagreeable assertions which often make the patron of the pictures wonder where these critics keep their eyes.

The writer of this has seen some pictures in the past few years. He has composed and has had accepted a few scenarios. In instances the producers have commended these scenarios as being especially good. And he wants to state here in the most unmistakable terms that the improvement, as he sees it, has been constant and is now very marked. There has never been a time when the picture was as good as it is now.

Just at present there is a great deal said about the Wild West pictures which are common wherever the silent drama is shown. This writer has joined in this criticism in instances, and has, at times, deplored the long list of such plays that are being presented without point. But that does not alter the fact that the properly written, properly presented, Wild West picture is a transcript of life which cannot be otherwise than interesting. Perhaps those pictures which have distorted this life should be banished, but the others will always be good.

Further, the ultimate jury in all instances of this sort is the audience, and outside of the larger cities the Wild West show is still popular. Nor do the distortions which are often inseparably connected with it seem to make much difference. Few know the difference and the life and action are so strong that they look upon them with pleasure. Few theatres in the smaller towns and cities are so well patronized as those which show the Wild West films.

It is impossible, of course, to say how long this will last. But there is no diminution yet. The writer sat in a theatre in a small city the other night and saw a Wild West picture which was two months old, and in some scenes very closely approached an April shower. Yet the audience cheered it vociferously. A similar picture would have pleased quite as well as the one that followed, which was of a totally different character.

The picturesque qualities of the releases of the principal independent companies are improving daily. The Rex, for example. The writer saw one the past week which was photographically a gem. The work was all done in a low key, with perfect gradation and the smallest detail plainly shown without resorting to the staring whites and the heavy blacks which have made pictures in the past disagreeable in some instances.

The same observation applies to an American seen in the same theatre. It was that one which tells the story of Broadway meeting the mountains. It would be hard to plan anything more picturesque than the setting of those scenes among the mountains, looking out over the valleys to the distant peaks beyond. The story was well told, but the striking feature, after all, was the scenic effects. Any story worked out in such magnificent scenery would be good.

Such photography is possible in all instances now. The beautiful gradation which makes pictures artistic can be obtained by any one with the exertion of a little care. Subsequent mechanical operations should make the picture good if the negative is properly made. And here there has been improvement continuously. Critics might well turn their attention to pointing out how pictures might be improved. If they would write a few scenarios they might discover that there are limitations which cannot be overcome, but which should not subject the picture to vitriolic criticism. Influence the producers to make good pictures, but offer a word of commendation occasionally when they do turn out something worth while.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., March 7.

Well, we have "gone done and did" it! Let managers of moving picture houses sit up and take notice and look for the release of pictures of this city, for they will be put on the market, and, to ye of the trade, let me say that when you see them you will be looking at views of the greatest health resort in the world and at some of the horses entered in the biggest horse show the South has ever seen.

It took several months to conclude negotiations between the Business Men's League, as represented by Secretary George R. Belding, and the Chicago Motion Picture Company, represented by Mr. Rothaker, but all things have an ending, so, too, have negotiations of this nature, and the result was that Mr. Rothaker "came, saw and conquered."

A few days before the pictures were taken, the newspapers made announcement of the fact that the man with the moving picture camera would pass along Central avenue, taking views of "Bath House Row," where are situated all the principal bathhouses of the city, asking that as many as could possibly crowd on the avenue be on hand, as the man turning the crank desired to include everyone in the picture. The newspapers were responsible for the great outpouring of patriotic souls, who came attired in their best regalia, so that the pictures show society, visiting and local, to the best advantage. The crowd at the Horse Show was also "filmed," and the man with the camera passed by the private box of Andrew Carnegie, who, accompanied by his family, arrived for this great social and equine event, and also stopped to get a view of Frank J. Gould and his wife and party.

You see, ladies and gentlemen, we had some swell mob there, and after the occupants in the boxes and grandstand had been taken care of, the camera man turned his attention to the tanbark arena, where he took views of some of the finest horseflesh in the country. For instance, "Honor Boy" and Honor Bright," one of the best pairs in the United States, were in the ring at the time. These horses are owned by Mr. and Mrs. J. C. Walsh, Jr., of St. Louis. After them came "The King," the champion of the world in his class, with his mistress, Miss Lulu Long, daughter of the millionaire lumberman, R. A. Long, of Kansas City, driving. Then, too, there was "Royal Regent," another world's champion, the property of Mr. and Mrs. D. J. Mooers, of Columbia, Mo., together with the leading blue ribbon winners, all of whom are now part of the Hot Springs picture. But even that was not all. Out on the golf links at the Country Club views were also taken, and from there Mr. Rothaker went to the mountain driveways, where many of the exhibitors at the Horse Show also took some of their fine equipages and, as a special favor, drove past the camera.

These picture are to form the principal features of a genuine plot written around Hot Springs. The first scene will be that of the home of a very sick man, who is finally ordered to this city by his family physician. His wife has a very wealthy "friend" of the masculine gender, who is most attentive to her. We see the invalid depart for Hot Springs, his arrival here is noted, together with the hotel where he will stop; likewise he is seen taking the baths. His improved condition is "filmed," and we meet him walking on the avenue, out at the Horse Show, horseback riding on the mountain, and finally, cured and happy from rheumatism, we note his departure. He arrives home to learn that his wife's friend hasn't wasted any time during his absence, so there's only one thing to demonstrate that sometimes they do "come back," and he proceeds to pitch the "friend" through the nearest window. The pictures are not made in the hope that other invalid or doubting husbands may also take the same method of ridding themselves of excess baggage, but to illustrate the great benefit the baths give to all, and the human interest features were put in to take the pictures out of the commercial field and enhance their value.

* * * *

Patrons of the Photo Play Theatre the past week had an opportunity of paying the second visit to Hell within the past few months, when another version of Dante's Inferno" was thrown on the screen. The management of this house tells me that a Mr. Abbey arranged with him for these pictures and from what the Photo Play chief says, it looks as if Mr. Abbey deserves to go to the head of the class organized for "smooth propositions."

To begin with, the pictures were supposed to be the original ones that were here a few days ago. So far as nudity goes, those were bad enough. We had our living pictures all right that time, but, Gee Whiz! these were ten times worse, and they were not the original ones by a long shot. They were not nearly as good as the former reels, yet the contract that Mr. Abbey drew up was so binding that the Photo Play management had no chance to break it. Miss Rose Ivy, she of vaudeville fame and several hundred pounds overweight, tore off several selections, mingling "If I Were a Butterfly" with the "Holy City," and gave an ineeresting discourse on "Dante," as well as explaining the pictures. The Photo Play people have "The Crusaders" as their next big feature, as well as several others, but they are not tickled to death over the wide-awake Mr. Abbey.

* * * *

For the past five weeks Eddie Gavrel has been away, and rumor has it that when the popular manager of the Lyceum returns that he will come back with his blushing bride. I think I shall devote the "lead" in my next letter to an interview with Eddie on how it feels to be married.

* * * *

The New Central Theatre put over a great feature this week when the pictures of the "Raising of the Battleship Maine" were here for the first time. The house was tastefully decorated in the colors of the Horse Show, crimson and white, in honor of that equine exposition, as well as in the Red, White and Blue as a tribute to Uncle Sam, and the reels were much enjoyed. The orchestra mapped out a special program and got away with it in great shape. These pictures are the ones sanctioned by the United States Government and they made a great hit.

* * * *

There is one reel I saw the past week that should never have been produced. It was a foreign film, and depicted "The Strangler" most vividly. It showed a visit to an insane asylum, the escape of one of the dangerous inmates, how he chased a woman all over the grounds and finally caught her and was strangling her to death when rescued. Women cried out in terror when that reel was thrown on the screen. It was a rotten piece of work if it tended to show what motion pictures were. The acting was immense, and this adverse criticism is not fired at the individual members of the company, but to the man who permitted a scenario of that kind to be produced. It resorted to the worst features possible and was a disgrace to the trade.

And now, Mr. Manager, if you see the Hot Springs pictures advertised, book 'em. They are no more like the Imp's half reel than day is like night. These are real pictures. If you have never seen Hot Springs, these pictures will tell you the story.

THE MAN IN THE BATHS.

LOS ANGELES CORRESPONDENT

Moving pictures are now being used in two churches in Los Angeles and they will soon be installed in all the public schools. In fact nearly every educational institution in the city is thinking favorably of the films.

One of the most important factors in the work of showing the people the value of the educational picture has been the Kinemacolor Company. Their new theatre, which was opened here a few months ago and which at that time was comparatively unknown, now has one of the largest lists of steady patrons of any house in the city.

Every week the various newspapers that were formerly prejudiced against moving pictures now comment on the films that are exhibited at the Kinemacolor Theatre.

Several days ago almost the entire editorial page of the Los Angeles Record, which is one of the leading dailies, was devoted to Kinemacolor and pointed out the excellent subjects that are put on in natural colors.

The "Record" said in part, "When turbulent Teddy makes a statement the United States says: 'Amen.' A few months ago Teddy announced that the eighth wonder of the world was discovered, and that it was the kinemacolor pictures."

If you have visited the Kinemacolor Theatre you will

no doubt endorse Teddy's verdict. These motion pictures photographed in nature's own colors not only are a wonderful factor in education, but are a delight to the mind and eye of any man or woman with a particle of artistic appreciation in the soul. In fidelity to nature, in elusive beauty of tint, in delicacy and brilliance of color these pictures are exceeded only by nature in her native haunts.

Although the kinemacolor process is but two years old, the English syndicate owning it now has over two million dollars invested in the industry and its men are scouring the uttermost parts of the earth to secure views. Among the pictures shown in Los Angeles recently were some views of the Canary Islands, among them one of the cave dwellers of Italia, a part of the islands. The existence of such a people is unsuspected by a large part of the world, yet the kinemacolor people hunted them out and the screen showed faithfully to the audience the conditions of their life.

To visit a beautiful art gallery is beyond the means of thousands of people who are hungry for beauty, but here is beauty, bewildering and abundant, brought to your very door, and at a price within reach of the poorest. It's a great world.

This is only one of the many articles that apper in the papers and the people are beginning to realize the big educational value in these films.

So if you believe in giving credit where credit is due the answer is kinemacolor.

RESOLUTION ADOPTED AT A MEETING OF THE INVENTORS' GUILD, HELD AT NEW YORK CITY, NOVEMBER 24, 1911

To the Honorable William H. Taft, President of the United States:

WHEREAS: The Constitution of the United States provides: "The Congress shall have power to promote the progress of science and useful arts, by securing for limited times, to inventors, the exclusive right to their respective discoveries."

AND, WHEREAS: This Constitutional provision was intended to obtain for the benefit of the Nation the publication of every new and useful invention in such full, clear, concise, and exact terms as to enable any person skilled in the art or science to which it pertains to make, construct, compound or use the invention, after the limited time for which the exclusive right is secured to the inventor by patent; and thereby to secure for the Nation the great benefit which, all experience shows, results to a Nation from publishing inventions, in contradistinction to following a policy which would tend to encourage trade secrets, monopoly, and trade combinations, which minimize the value of inventions to the Nation;

AND, WHEREAS: A patent is in effect a contract between the Government and the inventor by which the Government, in consideration of the right to publish the invention for the benefit of the Nation, agrees that in return for his satisfactory disclosures of his new and useful invention under reasonable conditions, to be determined by the Government, it will secure the inventor for a limited time in the exclusive right to his new and useful invention.

AND, WHEREAS: An inventor, after having performed his part of the contract by having made proper disclosure of a new and useful invention to the United States Government officials, is frequently subjected to unreasonable delay, expense, and injustice before obtaining his patent, and after having obtained his patent is not equitably secured in his exclusive right as the Constitution intended that he should be secured in return for his disclosure in good faith of his new and useful invention; and as a consequence of this unfair treatment of inventor patentees, the United States is not obtaining, in the degree that it should, the National benefit of the best inventive work of its many able inventors.

AND, WHEREAS: The United States Patent System has been evolved to its present condition without proper consideration of the rights of the Nation, and of the inventors, who are the two real parties at interest, but on the contrary has been developed to its present condition almost entirely as the result of suggestion from persons who do not occupy the position of one of the parties to the contract which every patent represents; and who do not suffer damage from the delays, complications, injustice and expense characteristic of the United States Patent System and the United States Courts which hear patent causes; said damage being borne principally but indirectly by the Nation and to a lesser degree, but indirectly, by the inventor-patentees.

AND, WHEREAS: It is a well-known fact that modern trade combinations tend strongly toward constancy of processes and products, and by their very nature are opposed to new processes and new products originated by independent inventors, and hence tend to restrain competition in the development and sale of patents and patent rights; and consequently tend to discourage independent inventive thought, to the great detriment of the Nation, and with injustice to inventors whom the Constitution especially intended to encourage and protect in their rights.

AND, WHEREAS: Under existing methods of trying patent causes, an inventor-patentee of average means could not, at his own expense, carry to a conclusion an average patent litigation against a wealthy opponent, and therefore a few wealthy concerns usually acquire nearly all important patents in their field, to the great damage of the Nation because of the restraint of competition and because of the resulting tendency of such inventors to seek protection for their inventions by trade secrets or else to cease inventive work.

AND, WHEREAS: Efficient protection by patent of new and useful inventions would offer to the average American Manufacturer one of the best methods of meeting foreign competition and would, in addition, improve quality, reduce first cost, and stimulate fair competition, with resulting benefit to the entire Nation.

RESOLVED: The inventors Guild, composed exclusively of independent and experienced inventor-patentees, does hereby respectfully ask the attention of the President of the United States to the urgent need of reforms in the Patent office, and also in the Courts which hear and decide Patent causes; and hereby requests the President to recommend to Congress the advisability of appointing a Committee to confer with experienced and representative inventors with the object of promptly accomplishing such reforms as will result in more effectively carrying out the intention of the Constitution; and to supplement such recommendations by such executive action as in his judgment seems likely to assist in accomplishing the needed reforms.

Respectfully submitted,
INVENTORS' GUILD,
By Ralph D. Mershon, President.

Minneapolis, Minn.—The Gem Theatre here was destroyed by fire at a loss of $10,000.

Valley City, N. Dak.—A new moving picture and vaudeville theater is to be erected here.

THE SAVOY THEATRE, SEATTLE, WASHINGTON
Showing the splendid advertising and featuring of Bison films.

WILLIAM LORD WRIGHT'S PAGE

ELEVEN per cent of the inhabitants of this fair land of ours are cinematographic "fans." Just think of it! The moving picture audience is one of the most numerous things of the United States. No other amusement, no single occupation, can count so many followers as the moving pictures—with one exception, baseball.

The daily expenditure for this amusement is beginning to approach the total spent for bread, and so uniform and consistent is this outpouring of nickels and dimes that it is being reckoned with as one of the fixed expenses—almost one of the necessities—of life.

Think of what a force any project would have if it could enlist the moving picture audience. Governments could be swayed, Presidents made and unmade, destinies changed.

The moving picture show has supplanted the standard theatre in the hearts of the people and the amusement is becoming a formidable rival to that greatest of all pastimes—the ball diamond. As an innocent and economical entertainment, relished alike by the high and low, the rich and the poor, the moving picture theatre is supreme. Long may it wave!

Thus endeth the first chapter.

* * * *

MAUD MULLER UP TO DATE

Maud Muller, on a summer's day,
Journeyed afar to the picture play

"I'm sick," said she, "of this hay field—
Just think, I'll see a Wild West reeled."

While viewing the picture she shouted "fraud"!
But what's the use—her name was Maud!

* * * *

"Dinged if I'll vote for Wilson," asserted H. C. Higgins, proprietor of the Royal Theatre, at Sandusky, O. It seemeth the schoolmaster candidate for Presidency does not wish picture theatre advertising. He so advised Higgins. The first reply to several letters sent to Governor Wilson by Higgins came the other day and Wilson wrote that he did not care for "picture show advertising" and so would not enclose a photograph. "I might have voted for Wilson is too high and mighty for us people of common clay, after reading his letter, "but I'll be derned if I'll vote for him even if he gets the nomination. I have been a Democrat all my life."

President Taft and other public men are pleased to show courtesies to the moving picture industry. If Wilson is too high and mighty for we people of common clay, he should apply again for a Carnegie pension and retire.

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INSANE QUERIES

"How do you ever find the time to go to a picture show?"

"Is King Baggott married?"

"How much money do they pay motion picture actors?"

"Do you like moving pictures?"

* * * *

We have just had a cable from Emperor William of Germany, who wishes to know the latest releases. All jokes aside, Wilhelm is a moving picture "fan." Dispatches from Berlin say that the Emperor causes all the new films showing current events or historical incidents to be shown to him, and he has his private picture machine and screen for that purpose.

"Such pictures really hold the mirror up to nature," Emperor William is quoted as saying. "They are more convincing than all the dispatches from my ambassadors, and more credible and reliable than telegrams and newspapers."

Verily, the moving picture is becoming real high toned. Here is good King George granting especial favors to Kinemacolor, President Taft signing the Statehood bill to the click of the moving picture camera, and the King of Italy taking war scenes for home consumption. All that now remains is for the Czar of Russia and the Colonel to come into the fold.

* * * *

The Picture Play Philosopher blew into the office again this morning. He grabbed a bunch of copy paper and dashed off a little couplet. "I have called it 'Spring,' he said, as he placed the verse on our desk and hastily left. Here it is:

Gentle spring, oh, gentle spring,
Methinks I hear the robins sing.
Brightly shines the orb of day,
It's ME for the picture play!

* * * *

And now we are going to have film dramas at "regular" theatre prices. Klaw & Erlanger, no longer able to remain out of a good thing, have embarked in the moving picture business. The action is significant. At last the worm has turned. The legitimate theatre, so-called, is no longer to submit supinely to the onward march of the moving picture drama. Noting the world-embracing sweep of cinematography, the stage has taken thought how best to compete with it and after all manner of comparisons, odious, invidious and otherwise, has about come to the conclusion that the reason for the expanding popularity of the picture houses must be the fact that the audience is freed from inane and superfluous conversation on the stage. It is believed that ere long a majority of the Big Guns of Stageland will be found active in the cinematographic field. Maybe Belasco will turn his attention to screen stagecraft. Perhaps it is not too much to imagine George M. Cohan doing the lead in a brisk Western two-reel with pretty cowgirls reeling along as a real background.

* * * *

FAVORITE FICTION

"No, I never take less than fifty dollars for my scenarios."

"Yep; John Bunny and I went to school together. We are old pals."

"This is the most elaborate and costly film production ever presented in the United States."

"There is no doubt but that the moving picture is a great incentive to crime. Let us pray."

"Miss Goldie Formerly has tendered her resignation as a member of the Doorknob Film Company and is taking a much needed rest. She hopes to be ready to consider engagements after a brief sojourn in Europe."

* * * *

Branding moving pictures of Indian life and romance as "faked" and untrue, M. Friedman, superintendent of the Carlisle Indian School, is busily engaged in urging Government censorship of such films. He declares the pictures an injustice to the noble Redman and harmful. Alleged delineations of cruelty by the "picture" Redskins are especially deplored by Superintendent Friedman. He says few real Indians are used to pose for the picture plays and that practically all are exaggerated. "The Indian is rapidly making his place in America as a good citizen and such pictures are insulting to him," says Friedman.

While it is true that in the past impossible characterizations of Indians have made ludicrous certain Western stories, there have been marked improvements in this regard in recent months. Mr. Friedman should take no exceptions to the historically correct film depicting those frontier days when the Sioux and Apache Indians roamed the plains, veritable incarnations of cruelty and deviltry. The savages of pioneer times are as much a chapter of our history as the Civil War. Exaggerated presentation of the present-day Indian is to be condemned. The depiction of the Indian of James Fenimore Cooper or of the time of Custer is another story altogether.

NOTES OF THE WEEK

NOTES OF THE WEEK

LIKE the waters of a great, muddy river flowing sparkling and clean from filter beds of gravel and fine sand, just so is the moving picture industry emerging from its purification of fire.

Everything that continues to be works toward some good end. Few, however, have questioned the intrinsic value of the thing itself, but many have been the attacks made upon the methods and subject matter used in the earlier stages of the industry.

That the cause of attack has been a just one we do not question. That all traces of the former causes of complaint are fast disappearing need not be unduly emphasized—the fact stands for itself.

That the public to-day are demanding only the cleanest and best of films, and that the majority stand for the educational as well as the entertaining, that the mothers and fathers of the masses are but too anxious to give their children the best they can at a price which fits their pockets, none who are well acquainted with the humanity of to-day will deny.

Everybody loves a picture, and that picture can just as well be good as bad. We love it all the better for its quality.

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Motion pictures are not used as much as they ought to be in public schools and institutions. A motion picture outfit wouldn't cost a very great amount of money to install in every grammar and high school, and once installed the cost of maintaining it would be insignificant.

The getting of proper subjects or films would be an easy matter, especially such subjects as pertain directly to our school work.

The works of almost every great author and poet are now portrayed in motion pictures. Every corner of the world is put before our eyes and we can see the scenery and study the habits, characteristics and manners of peoples of all other lands.

English, ancient and American history is shown with the minutest accuracy.

The lives of great dramatists, musicians, playwrights and tragedians are also put before our eyes.

Industries of every kind, both foreign and domestic, even the complete metamorphosis of useful, interesting and dangerous insects and microbes in microscopic forms, current events and almost everything known to mankind are shown by motion pictures.

On account of the severe censorship most of the films are clean, moral and would not offend even the most refined taste.

More could be taught by pictures in a very short amount of time than could be taught by our greatest professors and teachers in a much longer time.

We don't stop to consider the vast amount of money, time and talent used in making these pictures.

A subject rarely if ever costs less than several thousand dollars to produce and they sometimes run as high as $100,000, because the best actors obtainable are used to make them, and many very dangerous places are visited.—Harry Heiss in the Ware, Mass., News.

Captain F. E. Kleinschmidt, a young German sportsman, has arrived in New York after some months spent in photographing wild animals in Eastern Siberia and Alaska. He brings with him 10,000 feet of moving picture films which he and his companion, L. L. Lane, of San Francisco, made during the trip.

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The lion D'Artagnan, the most ferocious animal in any French menagerie, is dead. He had mauled so many trainers that it was difficult to find anyone willing to enter his cage, so it was decided to shoot him; but he died gloriously in the open, in the beautiful forest of Fontainebleau.

D'Artagnan was sold to a cinematograph company, taken to the forest and set free. He was climbing a rock when he noticed a horse tied to a tree. While the animal trembled with terror the lion crept up and crouched for a spring. But at that moment a picturesque cowboy ran forward, raised his rifle, fired and the lion fell dead.

* * * *

Says the Dayton, Ohio, Herald:

The municipal ownership and operation of a motion picture camera and films to serve the police department and to be used in advertising the city is a proposition Clem Kerr will lay before Chief Allaback and the Chamber of Commerce. Mr. Kerr declares that the film camera will better serve police needs in photographing criminals in that postures and physical characteristics can be secured. The negatives and films can be sent, he says, to the police departments of other cities.

The other use of the outfit, Mr. Kerr contends, can be to take pictures of conventions, views of the city, factories, public places and other places of interest, use them in films and have them displayed in other cities thereby advertising Dayton to an appreciable extent. He will suggest that the Chamber of Commerce aid in the promotion of the plan.

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Mr. David Cohen, 68 Waverley street, Worcester, Mass., advocates the use of moving pictures in prisons as a factor in helping and reclaiming convicts. In speaking of this method, successfully used in the Colorado penitentiary, he says:

"The life size pictures, the swiftly changing scenes, the dumbly eloquent story, all pantomime, the actual portrayal of a lesson is flashed upon a canvas and holds the men spellbound.

"Such a picture is better than a sermon; better than a play in fact. It is a silent, powerful eloquent object lesson that holds their interest as though the scene in fact was being enacted then and there, and it remains imbedded in their minds, and furnishes them food for thought that perhaps nothing else would."

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Canned pictures and canned speeches of Champ Clark have been secured for the coming campaign. He has posed for moving pictures, and has speechified for the phonograph.

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Friday, March 8th, afternoon and evening at Sherry's

"The Durbar in Kinemacolor" was shown under the auspices of the Consumers' League. Nearly $3,000 was cleared for the charity.

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Says the Charleston, S. C., News:

Washington, it seems, has finally been informed that there is a moving picture trust. Considering the fact that in the trade the expressions "Trust pictures" and "Independent pictures" are common and that everybody who has any knowledge of the matter at all is well aware of the condition, Washington is a trifle slow. But what difference does that make? The courts are still slower.

* * * *

A new amusement enterprise, the American Associated Amusement Company, has been launched in Oklahoma City with a capital stock of $100,000.

According to the plans set forth by the promoters this concern hopes to be the Klaw & Erlanger of the motion picture business. Plans are already under way for a theatre with a seating capacity of 1,500 to be located in Oklahoma City and to be devoted exclusively to the "silent drama." In the building will be the general offices of the company and a stage with appliances for producing the efforts of local dramatists. It is planned to maintain a regular stock company that will present sketches written by local authors, so that Oklahomans will see familiar faces projected on the screens in their favorite theatres.

* * * *

A successful demonstration of a newly invented non-inflammable moving picture machine was made recently in the room of the fire board at Newark, N. J., by the Edison Company. The machine is designed for home use, and besides being economical in cost is so compact as to make it both novel and highly interesting. The size of the picture on the films is 3-16 by 5-32 of an inch and run 216 to a foot. There are three rows of pictures on each film. The usual size of the pictures now used run 16 to a foot. Eighty feet of the new style films are equivalent to 1,000 feet of the regular films.

Projected on the screen the new pictures, though so tiny that they are almost invisible to the naked eye, will show a picture of 4 by 6 feet.

The light necessary to the operation of the machine is supplied either by the electric current in a home or by the use of acetylene gas.

The entire machine will weigh about 13 pounds.

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The wife of Jan Kubelik, violinist, wept tears of joy when in a Columbia, Mo., moving picture theatre her husband surprised her with a life size moving picture of their five children from whom she has been absent five months. Kubelik had ordered the picture to be taken at their home by Burton Holmes, lecturer, and arranged to have it shown at the moving picture house as a surprise for his wife.

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The moving picture machine as a part of the equipment of the modern Sunday school was advocated at the meeting of the Men and Forward Religion Movement by W. H. Gibson, one of the speakers at a meeting of pastors and Sunday school teachers.

* * * *

An ambitious young manager of one of the leading moving picture theatres in Norfolk, Va., has hit upon a novel idea for producing music by electricity which has greatly surprised and pleased the audiences.

The pianist and drummer start in to play "Dill Pickles" or some other lively selection and, having played it over once, they start in to play it again, when lo, they are joined by a third instrument, which is not in one particular place, but seems to be all over the house. As the quick notes of the piano ring out, these mysterious bells, for bells they are, peal forth their sweet notes in perfect time and tune with the piano, first one note near the stage on the right-hand side of the house and the next note from the left-hand side at the rear of the house, and so on.

One of the newest educational methods yet tried out by a railroad is soon to be put into effect on the Central of Georgia Railway. This is the teaching of train operation by moving pictures.

As a feature of the educational system that is to be inaugurated on the Central, April 1st, a moving picture course in train operation is to be offered the colored laborers and others of the more ignorant employees of the road.

It is believed that by the use of moving pictures the colored laborers can be successfully taught the fundamentals of railroading where text-books would be unsuited to the task. D. C. Buell, chief of the educational bureau of the Harriman lines, who is now in Savannah, will collect the pictures that will be shown, and will map out the details of the course.

* * * *

Mr. Harry Furniss, who arrived in New York a few days ago aboard the Lusitania, announces that he has come to produce a series of moving pictures for Mr. Thomas A. Edison.

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From an article in a recent issue of the New York Sun in which the growth of the moving picture house figures largely, we quote the following:

"Not the least interesting part of the recent business on account of theatrical improvement is the quality of buildings being planned for some of the more prominent sites. During the last week two deals reported from the upper West Side included provision for buildings to cost $400,000 and $250,000 each. One of these structures is to have as special features assembly halls, a rathskeller and a roof garden. Two other such structures for which plans were filed during the last month call for expenditures of $90,000 and $150,000 respectively. Of the total building activity in February this grade of construction furnished more than one-fifth in the Borough of Manhattan."

It is estimated that within the last month real estate taken for use by theatrical interests has involved upwards of $2,000,000.

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The Grand Theatre, at Everett, formerly owned by Mr. E. O. Nelson, has been sold to Mr. J. V. Lynn and others.

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The new fifty-thousand-dollar theatre owned by the Montana Amusement Company will soon be open for business.

* * * *

Mr. Geo. Grombacher, who was formerly owner of the Spokane Film Exchange, which was afterward sold to the General Film Company, and Mr. Grombacher made manager, has recently resigned as manager of the General Film Company at Spokane, and is now general manager of the Progressive Investment Company, whose main office is at Portland, Ore., and who control the Pacific Film Exchange, Seattle, Wash.; Independent Western Film Exchange, Spokane, Wash.; Pacific Film Exchange, Butte, Mont., and the Western Film Company, Vancouver, B. C.

Mr. Grombacher's experience in the moving picture business is of the pioneer class, and his service will be a great help to the above company.

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Mr. A. M. Kennedy, of New York City, paid a visit to Seattle, Wash., and is now on his way to San Francisco.

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Mr. Arthur Bailey, formerly assistant manager of the General Film Company, Butte, Mont., has resigned his position, and has gone to Portland, Ore., where he is assigned a prominent position with the Independent Western Film Exchange of that city.

* * * *

The Residential Shows of Seattle are becoming very popular, and are also enjoying good business.

The new one-hundred-thousand-dollar Clemmer Theatre, of Seattle, will open April 1st.

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Says Mr. R. A. Grombacher, of the Pacific Film Exchange, Seattle, to whom we are indebted for the above Western notes:

"It may be interesting to the trade to know that there is now in construction a new theatre on Second avenue, Seattle, Wash., to be called the Melbourne Theatre, of which Mr. Herman Brown is manager. This theatre will probably cost in the neighborhood of thirty-five thousand dollars, and I might say that it has one of the best locations in Seattle, and has also contracted for our Independent service. A first run service will be its policy, with high-class music."

* * * *

Mr. Marcus Loew will turn the Herald Square Theatre, New York, of which he holds the lease, into a combination moving picture and vaudeville theatre on March 24th. As a result the engagement of "Everywoman" will come to a close there March 23d.

* * * *

Superintendent C. C. Starr, of Topeka, at a meeting of the Board of Education of that city held recently, advocated the use of moving pictures in the schools, and the forming of a circuit the same as with the theatres.

* * * *

It now seems certain that practically every star of prominence on the American stage will be canned, via the motion picture process, for the edification of future film audiences.

The managers of such well-known stars as David Warfield, Maude Adams and John Drew naturally objected to a film reproduction of acting for which another clientele is asked $2 per seat. To meet this objection, the picture men have agreed to withhold a showing of each film until after the death of the principal actor concerned.

All of the famous stars will be posed at once. They will either be paid immediately for their services, or their heirs may collect a weekly royalty on the exhibition of the pictures after their death.

The possibilities of this new enterprise are wonderful to contemplate. Playgoers of succeeding centuries may not only read about the noted actors of the twentieth century, but may see them in their best roles, and through the medium of the gramophone, may even hear them read their lines.—Seattle, Wash., Times.

OUR "ROVER" COMES TO LIFE AGAIN

Our "Roving Commissioner," kept busy for some time past in other departments of the magazine, took a sudden spurt during the past week and ran riot across the river in the neighborhood of Fort Lee and Coytesville. He speaks:

The Revelations of a Look in at the Eclair Studio

"It wasn't such a bad trip after all—a train uptown, a cross-town car and then the ferry; and after that a winding ride on the trolley through the Jersey woods, that only need a touch of the green to perfect them; and then at the end of it all a Rover and Brulatour welcome that made me feel glad I had come.

"A run through the Eclair plant and studio is sufficient to account in full for the superb quality of the films which emanate from thence.

"One of the chief attributes which impress themselves on one is the systematic manner in which everything at Eclair is arranged. The studio being new everything is in ship-shape order. Each different set of scenery has its own special 'pigeon hole,' as it were—each one is numbered and when not in use is always to be found in its own special nook. All else about the studio is in accordance with this. Separate dressing rooms are accorded the stars, hot and cold water is to be had in each room, and there is an air of comfort, cleanliness and prosperity about the place that is good to see.

"Three excellent films were shown me in the neat little projecting room of Eclair, which is not only fireproof, but is also comfortably equipped with easy chairs that make the visitor feel cosy.

"'A Living Memory,' is a beautiful film with a pure, clean sentiment. It is permeated with an atmosphere so wholesome that the most fastidious mother could not object to her child seeing it.

"The story is of a man who had lived for years in retirement, clinging to the memory of the woman he had loved, but who had married another. He keeps constantly before him the dream face of his beautiful love.

"One day when he is sitting in his library gazing at a photograph of his lost love and brooding over by-gone days the maid announces a young woman. He reads the note brought by her which proves to be from his former sweetheart, written on her death bed, and which contains a request from her to take her child and care for her.

"The young girl, who is the living image of her mother, at once finds a place in his heart, bringing with her into his household the light and sunshine of a young life. A very effective scene is where she opens the long closed shutters and floods the formerly gloomy interior with sunshine.

"A peculiar incident, that in viewing the picture you find yourself unconsciously hoping for, is that the two fall in love. A splendid effect is arrived at when the hero of the story looking in the mirror critically examines the lined face and gray hair of the reflection presented to him there, after which he concludes to marry his protege to a young friend of his. She, however, is not of the same mind, and the close of the story where he finds out that he himself is really the object of her affections is a touching and beautiful scene.

"This story is so thoroughly human, so true to life, so unique in circumstance that it clings to one and is not soon forgotten.

"'A Living Memory' was staged by Mr. Arnaud, the clever young French director of the Eclair Company. His conception and interpretation of the story with the aid of his clever and sympathetic helpers, Mr. Francis and Miss Dorothy Gibson, is wonderfully and delicately beautiful.

"The other two pictures which were shown to me and which were also very fine productions, but which for lack of space I shall not be able to enlarge upon at this writing, are, 'The Letter with the Black Seals,' for release April 2d, and 'Little Hands,' for release April 9th.

* * * *

Champion Productions Wonderfully Improved

"Not since the erection of the splendid new Champion studio have I had the pleasure of a 'look in' at the producing quarters of this deserving Independent firm.

"As every home has its own particular atmosphere, so has each individual moving picture plant a spirit all its own which bobs and winks at you from every nook and cranny.

"At Champion there is a cosy homeyness that makes you feel charitable toward everybody as you warm your face in the glow of the big coal heater in the office.

"Mark M. Dintenfass, the whole-souled, genial manager of the firm, is a man who in my humble opinion deserves a whole, great big pile of credit.

"One morning not long ago Mark Dintenfass wakened up, sat up in bed, blinked his eyes, shaking his sturdy fist at some imaginary devil, jercek on his clothes and started toward the downtown train with the stride of a man who means to conquer.

"Somebody overheard Mark say a cuss word or two as he entered his office that day, a thing which was never known to occur before. The air kind of whizzed around the room for a while, a general house cleaning of people and things ensued, and lo! and behold!! the Champion set a new, bright face, clean side outward to the public.

"Now I want to tell you something right here: Champion has some dandy stuff ready right now for the market—films that won't take a back seat for anybody—splendid in photography, staging and acting.

"One of the daintiest comedies that I have seen in some time is that one of Champion's staged by Mr. Hunt, entitled, 'A Night's Adventure.' It is clean and wholesome, and full of 'laugh.' Just the story of three girlish girls who were frightened by burglars and rescued by 'the boys' after the robbers, frightened at the apparitions, had fled, thinking that they were pursued by ghosts.

"This should be an excellent seller, and is worthy of a place in all the best theatres in the country. It will be released March 25th.

"'Kid Canfield' speaks for itself. An Australian lady of culture who viewed the picture with me, spoke repeatedly of its excellent quality on our way to the city. It is full of tense situations and the story of the gambler is splendidly told. It is an enlightenment and a lesson to those inclined toward the evil practice. The scenes are as follows: 'As a Boy,' 'As a Youth,' 'As a Man,' 'The Moth and the Flame,' 'His Own Brother,' 'His Reformation,' 'The Expose.'

"Then comes 'Ireland and Israel,' a splendid example of the brotherhood of man minus the race prejudice, which is ever a hindrance to our better civilization.

"A point of great interest in this film is the prize fight with 'Sharkey' as referee. This story is also full of good, clean comedy.

"We give the glad hand to Champion with kindest wishes for recognition of its good work."

"THE ROMANCE OF AN OLD MAID"

Imp Drama of March 25, 1912

In "The Romance of an Old Maid" a distinct departure from conventionality of theme has been made by the Imp director and acting forces. More often than not the character of an old maid, both on the stage and in the moving picture play, has been made the pivot of ridicule, if not of humor. Here again, we have but the reflex of ordinary life. Everybody knows that the very term of "old maid" is a synonym for more or less unkind derision. Thinking people, however, who form the minority of the public, take other views; they recognize that age in a man or a woman is not necessarily coincident with lack of sympathy, goodness of heart and general usefulness in the scheme of life. It is the latter view which animates this story.

Julia Wheaton, engaging in philanthropic work in the East Side of New York, found it her duty to help reform a workman who was unfortunately addicted to alcohol.

Incidentally she took an interest in little Lucille, the man's daughter, for whom she conceived a great liking. But it is a difficult matter to reform a man. Men are not easily reformed and Frank Rogers resented the inroads which Julia was making in the affections of his daughter, and he forcibly insisted on keeping possession of the girl.

But Julia was undaunted; she persevered and succeeded in obtaining a position for Frank, and Frank rose to the occasion. He stuck to his work, became a new and better man, and during his regeneration discovered that he had a fondness for his benefactress, and that she returned the sentiment.

The final result was that they were married. In marrying, Julia Wheaton surprised her friends and relatives, who had grown hardened to the conviction that she had passed the age or opportunity of sentiment.

This sympathetic play is very well acted by Rolinda Bainbridge as Julia Wheaton, King Baggot as Frank Rogers, Gladys Eagan as little Lucille. James Hopkins is played by William E. Shay.

SARAH BERNHARDT

Madame Sarah Bernhardt holds her reputation as an honorable business woman as dear as her fame as an artist. When after long deliberation and thorough study of motion photography she decided to pose before the motion picture camera that she might have her genius recorded on the film for this generation and the generations to come to see and admire, she entered into a contract with the famous Film d'Art Company, of Paris, to appear exclusively in its studios for the balance of her career. She received an advance payment of $30,000 before posing for "Camille," which up to the present is the only play she has done for motion pictures. Upon the sale of the immensely popular photo-play "Camille," she received a royalty in addition to the bonus. The North American rights of the Bernhardt "Camille" were sold to the French-American Film Company, of New York, by the Film d'Art, the parent company.

Bernhardt entered upon the motion picture stage with the enthusiasm of a girl. The photo record proved to be a marvelous one and the greatest artist of this or any other time has repeatedly visited the exhibitions of her "Camille" in Paris bringing parties of friends with her. The elite of Paris have applauded the splendid projections of the Divine Sarah in her greatest role and she is eager to have her entire repertoire done by the Film d'Art. Lately there have been rumors that Bernhardt contemplated posing in other studios or had already done so, thus working a great injury to the Film d'Art and its affiliated companies throughout the world, which had invested a fortune in the photo-play "Camille" as the first and only existing record of Bernhardt in motion pictures and one that her contract forbade her duplicating. These ugly rumors came to Bernhardt; she acted promptly. Sending for her attorneys she denied the stories of her posing outside the studios of the Film d'Art and in response to a cablegram from the French-American Film Company's office, in the Times Building, New York, wrote the following letter which she insisted that she would follow up with an affidavit if the tales reflecting upon her integrity continued:

Paris, March 2d, 1912.

French-American Film Company,
New York.

Gentlemen:

I have not posed nor contracted to pose for any motion pictures whatever except with the Film d'Art Company, of Paris, for whom I have already done "Camille" as a photo-play, the North American rights of which are exclusively controlled by the French-American Film Company, of New York. My contract with the Film d'Art Company covers my every appearance for motion pictures.

Sincerely yours,
(Signed) SARAH BERNHARDT.

Madame Sarah Bernhardt over her own signature thus puts an end to the babblers who, careless of her honor, would stain her life-long reputation for business integrity for the sake of a few lines of print. Furthermore she exclaimed angrily to Albert Mayer, the attorney in Paris for the French-American Film Company:

"I hold a contract sacred; how dare they caluminate me. I will co-operate in any measure to punish them."

Meanwhile "Camille" and its associated photo-play, Rejane in "Sans Gene," are the greatest sellers that the motion picture world has ever known. Bernhardt is just as great as a film as she is as a living, speaking star. Her magical genius captivated the camera and made it give dazzling results. The record of her "Camille" marks the highest point yet reached in motion picture photography. But few States are left for prospective buyers and immediate action is necessary to secure territory.

St. Paul, Minn.—Litt & Dingwall, of New York, owners of the Grand Theatre, which was destroyed by fire, have decided to rebuild.

New Orleans, La.—Herman Fichtenbery will erect a new picture theatre on Canal street, at a cost of $100,000.

Clovis, Cal.—Frank Brown and M. Hole will erect an opera house on Fifth street.

GOSSIPS

BY VIRGINIA WEST

Adapted from Majestic Synopsis

YOUNG JOHN DAVIS, attorney at law, was the catch of the town. Many young hearts fluttered as he passed down the street carrying his head high and his athletic shoulders with perfect poise. But John was totally unconscious of the conquests he might have made. He was thinking of one girl, and only one.

This girl was Dorothy Sterling. Only the night before she had confessed her love to and for John Davis, and thus made him—in his own opinion—the happiest man on earth.

But joy is seldom given to us unalloyed, so John was now on his way to ask the consent of Mrs. Sterling to his marriage to Dorothy.

If anyone had known this young man's errand and had seen his face as he came down the steps of his sweetheart's home he would certainly have known what Mrs. Sterling's answer had been. What she had said was: "Mr. Davis, there is not another young man in the town whom it would have pleased me more to have Dorothy select for a husband."

Then they talked over plans for a reception at which the announcement should be made. The date was set for a month later, and the guests were to be the most intimate friends of both families.

When the announcement was made all were loud in their congratulations. Loudest of all was one Mr. William Smith, a slender little man without a wife, but always sincerely interested in another man's prospects of having that blessing.

"My dear John," he said, "you are the most fortunate man in the world. Dorothy is the finest girl in town. By Jove, man, she's almost too good for you. She is too good for any other man."

And to Dorothy he said: "I know it is not customary to congratulate the prospective bride, but I must tell you, my young lady, you are getting a mighty fine young man. I reckon there's many a girl would like to be in your shoes. Better hold him tight. Some other woman might steal him."

And Mr. and Mrs. Jones were very pleased. As friends of both families, they were particularly interested in the welfare of the young people.

The next day Mr. John Davis didn't feel much like work. His mind was everywhere but on his business. He dismissed his stenographer earlier than usual, and shortly after jumped into his car and started for a spin.

He had not gone a dozen blocks when he noticed a young woman supporting herself by a telegraph pole, as if she were unable to walk. He ordered his chauffeur to stop, and he quickly ran to the girl's side.

"Why, Miss Hubbard!" he exclaimed, in surprise, as he came near her. "What in the world is the matter?"

"Oh, Mr. Davis," answered the girl, almost in tears, "I have strained my ankle very badly. I slipped on the ice."

So Mr. Davis kindly put the girl in his car and took her quickly to her home.

By the time they reached the girl's home she was in such severe pain that she was almost fainting. Of course, Mr. Davis, as any decent young man would have done, put his arm around Miss Hubbard and assisted her into the house.

Unfortunately for Mr. John Davis, just at that moment, when he was walking to the house with his arm around his stenographer, looking down most solicitously into her face—just at that time, I say, Mr. William Smith chose to pass near by on his before-dinner walk. When he recognized the young fellow he stopped still in astonishment. Then he walked slowly on, shaking his head and murmuring to himself, "Dear, dear, oh, dear. And so soon, so soon!"

It was the custom of Mr. Jones to leave his office rather early and drop into the club for a little chat and a smoke before going home to dinner. On this particular afternoon he found there, as usual, his friend Smith; but there was an air of unusual sadness about him.

"What's wrong with you?" asked Jones, after they had sat in silence for some time.

"Nothing," sighed Smith. "Nothing at all."

Jones knew his friend too well to accept this statement, so he said:

"Last night's eatin's disagree with you?"

"No, oh, no," replied Smith. "Very digestible food, very."

"Business, perhaps?"

"No, business very good, very good, indeed."

A bright idea struck Jones, and a smile lighted up his face.

"Aha!" he exclaimed, shaking his finger at Smith. "Perhaps, you too are going to be married?"

Smith gave his friend a withering look. "Absurd, man, absurd," he said.

"Well, dad blame it, man, what *is* the matter?"

Smith sadly shook his head and said nothing.

Jones was growing red in the face and looking very much as if he would be compelled to do something to Smith very shortly, when young Davis hurried into the room and exchanged a few words with one or two friends. He bowed pleasantly to Smith and Jones.

When Davis had left the room again, Jones, having recovered his composure, turned again to Smith and remarked: "That fellow's a lucky dog. Dorothy Sterling is a very fine girl. Why, by gad, if I were a bit younger—and of course, single—I'd try to get her myself."

Smith slowly lowered his head and looked at Jones over his glasses.

"A sad case," he said, sighing deeply; "a very sad case."

"What the devil's the matter with you?" exclaimed Jones, again getting excited. "You act like a crazy man. What is there sad about a beautiful young girl and a fine young fellow getting married, I'd like to know. You're a dummed old fool's what you are."

Smith looked at him pityingly.

"There are some things you don't know, Jones," he said sadly, and then leaning mysteriously toward him he whispered, "I have just made a terrible discovery!"

"You've—you've made a terrible discovery—about young Davis?" asked Jones, aghast.

Smith nodded.

"For Heaven's sake, tell me what it is," urged Jones.

Smith looked around him cautiously, and hitched his chair a little nearer.

"I saw," he began impressively, "I saw, this very afternoon, John Davis taking an auto ride with a beautiful young lady *not* his fiancée." He paused to see the effect. "And I saw them leave the car and go into a house with his arm lovingly around her waist. There!"

Jones was astounded. "Young Davis is a scoundrel!" he cried. "A dirty blackguard!"

When Jones reached home he found his wife buried in the evening paper.

"Sit down, dear, and I'll read you what the paper says about the Sterling reception," she said. "It is a splendid account. It gives a beautiful description of my gown."

Jones grunted.

"Don't you want to hear it?"

Jones grunted again.

"I don't understand your grunts, dear," said Mrs. Jones sweetly. "Couldn't you say 'yes' or 'no'?"

"I don't want to hear anything about that scoundrel, John Davis!" growled Jones.

"You don't—why—why, what do you mean?" asked Mrs. Jones, in surprise.

"Just what I say. Poor little Dorothy! The black villain!"

"My dear husband," said Mrs. Jones anxiously, "what can you mean? It was only last night I heard you tell Dorothy what a fine young man she was getting for a husband."

"Yes, but that was last night, and this is to-day," cried Jones excitedly.

"Calm yourself, my dear, and tell me about it," and she drew her husband to a seat beside her.

"Well, you see, Smith was taking a walk this afternoon and saw John and a fine-looking girl taking an auto ride. They were having a fine time, he said, and they went into a road-house, he with his arm around her." He paused for breath. "Now, what do you think of that?"

"Horrible!" exclaimed Mrs. Jones. "Does Dorothy know this?"

"No."

"Well, then, I must go to her at once."

"You must—you must go—what are you going to do?" cried Mr. Jones.

"I am going," said Mrs. Jones calmly, "to tell Dorothy and her mother what I know."

"But you can't," cried Jones wildly. "You can't. Smith told me. If he had wanted them to know he would have gone to tell them."

"Perhaps Mr. Smith doesn't see his duty as I do. It is a very unpleasant one, but my duty none the less, and I must do it," replied Mrs. Jones, with pious dignity.

Jones groaned. He knew there was no use arguing.

So Mrs. Jones went to do her duty.

Let it not be understood that this lady was a malicious tale-bearer. By no means! Nor was it her desire to get others into trouble. It was only that she had a great passion for truth, and was always perfectly sure of her duty where others were concerned.

But the lady had a very fertile imagination, and sometimes the facts that went into her ears slightly differed from those that came out of her mouth.

When Dorothy and her mother came down to the parlor to see Mrs. Jones, she kissed the girl and took Mrs. Sterling's hand warmly in hers.

"My dears," she said, "I have come to you on a most unpleasant errand."

"Why, my dear Mrs. Jones," said Mrs. Sterling questioningly.

"I think you know that I am ready to do my duty, no matter how unpleasant it may be."

"Yes, yes. Pray go on," urged Dorothy.

"It is about Mr. Davis—Dorothy's fiancée."

"Oh, what has happened to him?" cried Dorothy.

"Nothing. But he is not what you think him."

"Oh, Mrs. Jones, I really cannot listen to this!" exclaimed the girl indignantly.

"I am only doing my duty," said Mrs. Jones quietly. "Let me tell you, and then you may judge for yourself."

"Yes, it is best for us to know," Mrs. Sterling answered. "Try to listen calmly, Dorothy. Very well, Mrs. Jones."

"Well," began that lady, with an air of great importance. "Well, it is the talk of all the clubs in town that John Davis has been seen riding with a gorgeously dressed, brazen-looking woman, his feeling for whom he made no effort to conceal. They dined at Miller's Café —you know what a reputation it has, my dear. Of course, they had a private room and—and—— Well, I think that is all I heard, but you can imagine, my dear——"

Yes, Dorothy could imagine, and her heart was broken. She threw herself into her mother's arms, sobbing.

"Let her have it out, it is the best thing she could do," advised Mrs. Jones.

"Thank you for coming to us," said Mrs. Sterling sadly. "Of course, it was best for us to know."

And Mrs. Jones, content in the knowledge of a duty well done, went peacefully home.

The next morning Mr. John Davis was somewhat surprised to see his sweetheart enter his private office and without a word throw upon his legal desk his recently purchased and very expensive engagement ring.

"Dorothy, what is the meaning of this?" he cried.

But Dorothy had already reached the door and was about to leave the room.

He gently but very firmly took her from the door and stood with his back against it.

"Now, Dorothy," he said gently, "I must know what this means. I have a right to know. If I have offended you in any way you must tell me, for I am unconscious of it."

So Dorothy told him of Mrs. Jones' visit and her story.

With set jaws and clenched fists he strode to the other end of the room. In that moment the girl slipped through the doorway and was gone.

Then John Davis sat down to think. It was not long until his quick, legal mind had ferreted out the foundation of the story. And he was as quick to see the remedy. He went to the telephone and ordered his touring car. "I guess that will be big enough," he said grimly.

The first address he gave to the chauffeur was that of Mrs. Jones.

That lady was somewhat surprised to see Mr. John Davis in her parlor that time of day, and a little shocked, perhaps. But it was her custom to be polite to every one so she greeted him sweetly.

John did not take the offered hand. "Mrs. Jones,"

he said coldly, "you will kindly tell me who told you the story you told to Mrs. Sterling and her daughter last night?"

"Why, I—I—— Oh, I couldn't tell you that, Mr. Davis," she answered nervously.

"Well, you will tell me, or I'll be compelled to have you indicted for slander," answered John, in desperation.

Mrs. Jones hesitated for a moment, and then said, very rapidly:

"My husband told me, but he got it from Mr. Smith —Mr. William Smith."

"Very well, come with me, please." And he looked so fiercely at poor Mrs. Jones that she didn't dare do anything but grab her bonnet and coat and run.

Mrs. Jones once established in his car, Mr. Davis gave orders to drive quickly to Mr. Jones' place of business.

"But, my dear sir, it is not slander. You were seen," protested Mr. Jones, as John dragged him off to the automobile.

"Never mind about my being seen," said John. "We'll

attend to that when we get Smith." And away they whirled to Mr. Smith's office.

What Smith said was: "It is sad, my dear young man, very sad, but I saw you with your arm around the young lady, and——"

"You'll have a chance to see her again now," said John, as the car sped up the street.

He fairly flew up the steps of Dorothy's house and into the front hall unannounced.

"Dorothy," he called, "Dorothy!" The girl appeared with a look of astonishment on her face.

"Come on, I've got them all, and I'm going to take them to the 'brazen woman's' house. Come on, you've got to go too."

Dorothy allowed herself to be carried away almost without knowing what she was doing.

In a few minutes they were admitted to the sitting-room of Miss Hubbard's home. The girl was sitting in a Morris chair, with her bandaged foot on a stool in front of her.

"Miss Hubbard, kindly tell these ladies and gentlemen the circumstances of your accident and the way you got home. Also the time of day it happened," said John quietly, and with the air of a lawyer.

The girl did not understand, but did as she was told.

"Oh, John," said Dorothy. "Can you ever forgive me? I am so ashamed."

"Yes, gladly, if you are convinced that these old idiots don't know what they are talking about," said John.

"Indeed I am, and I am so happy," and she unblushingly kissed her lover before everybody. "Now come with me to your office."

"Why there?" asked John in surprise.

"Never mind; I want to go," she insisted.

In the meantime the three old gossips were eying each other and John.

"Really," said Mr. Smith, "I don't see how it all happened. I said very little, very little."

"Never mind about that," said John as he led his sweetheart from the room. "You just keep quiet about other people's affairs and others won't have a chance to exaggerate."

Turning to Miss Hubbard, he said, "I'll see you again in a short while, Miss Hubbard."

When he and Dorothy reached the office she began to look for the ring.

"Oh, it's the ring you want?" said John, for the first time realizing the reason for her visit there. "I'll help hunt."

Together they looked in every corner. Finally John gave a triumphant cry, "I see it!"

"Where?"

"Guess."

"I don't know. Tell me."

Then he dipped one finger into the ink well and pulled out Dorothy's engagement ring.

"Is it ruined?" she cried."

"Not a bit of it," answered John as he rolled it about in his handkerchief.

"Put it on again," she said, holding out her left hand and leaning her head against his arm.

Very gently he took the hand.

"Will you ever doubt me again?" he asked.

"Never! Never!" she said, and sealed the promise with a kiss.

QUESTION OF PATENTS

By an oversight, quite inadvertently, we omitted to mention in the machines for projection the Mirror Vital of our good friend, Eberhard Schneider, of 219 Second avenue, near Fourteenth street. His machine is well known and of good value. Eberhard Schneider stands foremost as one of the first inventors who rejected the license of the Patents Company.

New York, N. Y.—Henry Martinson will erect a new vaudeville and motion picture house at Seventh avenue and One Hundred and Thirty-first street, at a cost of $135,000. Will have seating capacity of 1,400.

New York, N. Y.—Norman Lederer has plans for a new theatre to be erected at Amsterdam avenue and One Hundred and Fifty-seventh street. The Riverside Viaduct Realty Company is the owner. Will cost $45,000.

Premier Cuts

ARE SHARP AND CLEAN

We are making a specialty of engraving Film Pictures

PREMIER ENGRAVING CO

FORTY-TWO WEST FIFTEENTH STREET

NEW YORK

TELEPHONE 1475 CHELSEA

OPERATORS' PAGE

By Esau Shindler

Boston, Mass., Feb. 28, 1912.

Fellow Operators:

I can now let you know that I am going to take charge of this page hereafter, and I want to hear from every operator in the business. I want you fellows to write me the news, happenings, troubles, and also let us know how your booth looks. Let us know about your machines and send us pictures of your booth so we can put them in the News, etc. Now, boys, don't be bashful and let us hear from you, and let us make an operators' page for one and all.

Yours very respectfully,

ESAU SHINDLER.

* * * *

I have taken the pleasure to visit the Jolliette Theatre, Boston, to-day and can say that I have never seen a picture projected on a screen any better than I saw there. They have two Powers', six machines and a dissolving stereopticon. The picture is steady and you could hardly see it shake a little sideways. I also give credit to the able and good operators of that house, who are Mr. George S. Grott and Mr. Henry W. Schumaker, both members of the Operators' Union, Boston Local No. 182. The credit is due to them because I could not see a yellow corner on the screen through the whole show, and not only that, but the way they watched the screen for frame-ups and how they watched the aperature plate for a good light on the screen.

* * * *

The Union operators of Boston are pretty strong and good in their work, and to join the Union in Boston one must be able to pass a good and hearty examination. Many non-union operators have I seen that did not have the patience to watch the screen, to look out for their light, and would leave the picture out of frame for a couple of minutes, or he might be asleep and his fire shutter dropping down on him about ten times each reel he would run, and the drummer would have to wake him up by pounding on his bass drum as a signal. Such fellows, of course, would not be admitted to the Boston Union.

There is one thing I like to see and that is the operator watch his screen, and if he does, he is sure to be all right with his work. Now, fellows, I want you all to watch the screen of the Operators' Page and send some matter in to frame it up and keep it in good focus.

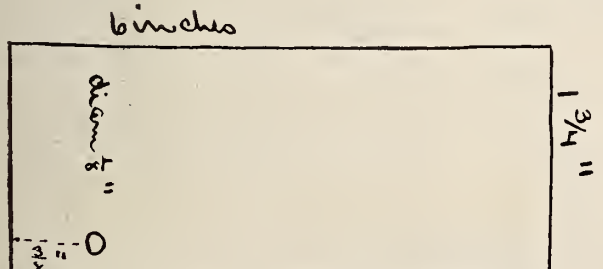
Yours very truly,

ESAU SHINDLER.

Charlestown, Mass., Mar. 9, 1912.

Editor of Operators' Page:

Dear Sir:—I wish to compliment the News on having introduced an operators' page. This is the one thing that has been needed to make the News the best periodical of its kind. I am sure my fellow operators will appreciate the great advantages offered by the chat column, and where they can air their troubles and send in their ideas.



I would like to ask some operator who has used it successfully to give me the details of a spotlight made with a tin dipper and a condenser. I have tried it one way but I cannot get a successful light.

Here is a little one I doped out myself and it gives the most clearly defined spot I've ever seen. Take a piece of ordinary thin tin and cut out a rectangle about 6 x 1¾ inches, about 2 inches from the bottom and about ⅜ of an inch from the side, punch a round hole about ⅛ of an inch in diameter. Open the gate of your picture machine and put this right up against the aperture plate, then snap the gate shut, fasten up your fire shutter, and throw on the light. I've experienced a great deal of difficulty in making the hole perfectly round and smooth, but by using a very fine rat-tail file, I eventually procured the desired result.

That is a best spot for the singer that would not materially affect the song slides if having a dissolving stereopticon. At first you will find it hard to place the spot in the right place, but a little practice will soon remedy this. By reversing the tin, you can put the spot on either side of the stage and after closing the gate, enough of it will stick up so that you can raise or lower the spot.

I hope some of the boys can use this and that I have helped somebody by sending it in. I am a member of Local No. 182 and hope some of the boys will send in their ideas. Wishing your page every success in the world and hoping that it will gain more and more in popularity every day, I am,

Yours very truly,

H. W. S.,
Charlestown, Mass.

P. S.—I will send details of construction of a traveling spot like the above later.

To H. W. S.,
Charlestown, Mass.

Good for you, brother from Charlestown. I thank you very much for letting us hear from you. I am sure that our brother operators will appreciate your favor in sending in your spotlight scheme. And I agree to say that it is one of the neatest spotlights that could be made, for I have seen it working and it proves very useful. I also hope some brother will give us the spotlight you request. Let us hear from you again.

ESAU SHINDLER.

Editor of the Chat Column:

Dear Sir: Having received the News this week, I was glad to read the article stating that we were going to have a Chat Page. I am positive this is just the thing we fellows need. I have been an operator for the last two years and hardly had any trouble with the machine I work with; there is only one fault I have, and that is the cracking of the condensers of my machine. Just as soon as I place new ones in they crack. I would like to have some of the boys write me, letting me know if this can be remedied.

Hoping to hear from you soon, I remain,

Yours very respectfully,

M. R.

Dear M. R.:

In reply to your letter I can say that I am very glad to hear from you, Brother Missouri, and in regards to your statement about your condensers, you have not stated the dimensions of the booth you work in; if I knew them, I could give you a more exact excuse for the cause of your condensers cracking so often. If the booth you work in is very small and close, that might be the cause. And if not, it might be caused by your opening your lamp-house too soon, not giving your carbons and condensers a chance to cool off. It may be your carbons are too close to the condensers. I would advise you to look after these things and try a larger size condenser.

Hoping this will remedy your case, I remain,

EDITOR.

Chicago, Ill.—C. H. Kusel will erect a new theatre at 4165-9 Armitage avenue, at a cost of $10,000.

St. Louis, Mo.—The Lafayette Theatre property, at 1641 South Jefferson avenue, has been purchased by the Jefferson Amusement Company from Jacob Berger, V. P. of the First National Bank.

Spokane, Wash.—A new $100,000 theatre is planned for the Merriam property at First avenue and Howard street. Seating capacity of 1,000.

Sterling, Ill.—LaGrille & Middleton, owners of the Grand Theatre, have purchased the Scofield picture house in Rock Falls.

HOMER'S ODYSSEY

MR. ALMOST BUTT MR. ALMOST BUTT MR. ALMOST BUTT

HERE HE IS!

The mystery is solved! Mr. Almost Butt is not the name of a film. He is a moving picture camera man—the leading character in a series of excruciatingly funny cartoons which will appear every week in "The Implet" and nowhere else. The series is entitled "The Adventures of Mr. Almost Butt." Each picture will show how close he comes to getting a grand scoop. But there is always a BUT to foil him! Mr. Butt is the brain-child of one of the highest salaried newspaper cartoonists in America. If you are not getting "The Implet" now, send in your name and address and the name of your theatre this very day. "The Implet," 102 West 101st street, New York. Just say "I want Mr. Butt every week!"

HE IS HERE!

MOVING PICTURES TO SHOW SENIOR EVENTS AT CALIFORNIA UNIVERSITY

San Francisco, Cal., Feb. 29, 1912.

Editor Moving Picture News:

Dear Sir:—The good work of the News is producing results. In a recent conversation with one of the members of the Class 1912 of the University of California, it transpired that the News and its continued hammering at the subject of educational films has set the students and professors thinking.

The direct result of this is very well outlined in the annexed cutting from the Daily Californian, a paper published by the students during the college year.

When the presentation referred to is made, a film will be taken recording this new feature, which is certain to be followed as an annual custom. The University of California is setting a mark in its adaptation of modern science. Good luck to it.

LINDSAY BANCROFT.

A senior record of a thoroughly new character will be left behind by the class of 1912 this year, says the Daily Californian. All the events in the remaining two months of the semester, particularly those of the senior week, the class pilgrimage, graduation, and class day, will be photographed as moving pictures.

The idea of using the moving picture film for a record of class happenings was thought of first merely as a means of entertainment at future reunions. This idea was later enlarged to include more than senior activities, and as the plan stands at present the films will be a pictorial record of all the coming college events. Among these will be Labor Day, the Spring Festival and the track and baseball contests.

The seniors will endeavor to have their custom continued in succeeding classes. A film will probably be presented to the University. The custom has been originated with the idea of encouraging similar pictorial records to be kept by the University itself.

The moving picture machine as a recorder of college life is an entirely untried experiment. No universities of the country have used a similar means.

THE GREAT NORTHERN SPECIAL FILM COMPANY IN NEW QUARTERS

The Great Northern Special Feature Film Company has moved its offices from No. 1 Union square to 42 East Fourteenth street, finding the present quarters too small. The concern will occupy an entire floor and will be in a position to cater to its large and increasing trade.

WANTED—Position as camera operator with some reliable motion picture company. Have had a wide range of experience both in photography and newspaper work. Address CAMERA MAN, Moving Picture News.

For Those Who Worry O'er Plots and Plays

RATHER SENSATIONAL

Our good friend, Mr. A. Van Buren Powell, a successful scenario writer, like Silas Wegg, has dropped into poetry anent those sensations familiar to every writer. Following are Mr. Powell's verses:

Several Sensations

Did you ever have that feeling
Of depression?
When the manuscripts you write
(Your profession)
Gobble up a bunch of stamps,
Visit 'round at all the camps
And return to you like tramps
In procession.

Did you ever have that feeling
Of elation?
When you open envelopes
In rotation,
Saying, "Here's one back, no doubt,"
But instead a check drops out
And you fairly want to shout
"Jubilation!"

* * * *

NEW FORM LETTER

Imp Films Company has followed the lead of the Lubin Company and is sending out a rejection form. The following reasons for the unavailability of a script, with a check opposite the particular fault of the story under consideration, are printed on the form:

1. Not available for present use.
2. Not sufficient humor for a comedy.
3. Requires environment which would necessitate too much expense to stage correctly.
4. Would not pass the National Censorship Board.
5. Identical to magazine story.
6. Similar theme used before.
7. Could be used for magazine story, but would fail to get over in a picture.
8. Indian or Wild West stories undesirable.
9. Not sufficient action to theme.
10. Too conventional.
11. Too small a cast to make interesting picture.
12. Too melodramatic.
13. Not in proper scenario form.
14. Plot not strong enough.
15. Lacks moral tone.
16. Too unpleasant.
17. Too improbable.

* * * *

IMP SCENARIO CONTEST

The scenario contest recently decided by the Imp Films Company is good proof that the field of scenario writing is not overcrowded. The contest attracted world-wide attention and bales of scripts from both sides of the Atlantic were submitted. The contest, according to the Imp readers, demonstrated that comparatively few writers have grasped the essential requirements of moving picture making. Old themes, impossible stories, and stories beyond the limitations of the screen were submitted in amazing numbers not only by the amateur but by professional writers of fiction. The Imp readers say that it is worthy of note that three winners out of four in the contest were experienced writers of scenarios, thus proving that success in this branch of work only results from long experience, application and hard work. "It cannot be too widely known that scenario writing is still a comparatively new, as it is a specialized form of literary construction," is the Imp Films Company assertion.

* * * *

SCENARIO WRITERS' ASSOCIATION

A correspondent urges us to bring before writers the necessity for "a scenario writers' association for mutual benefit." Such discussion is pure rot. We have urged higher prices for writers and author's credit on the films, and will continue to urge these items. An association of writers to endeavor to force manufacturers into recognizing scripts, not wanted, and to encourage hundreds of impossible writers to pay out good money in dues, is both impracticable and insincere. If a writer has the brains and the goods, he will get along very well without becoming a member of any "association." In fact, membership in such an organization might delay his opportunity to market his work with many moving picture companies.

* * * *

MAJESTIC NEEDS

The Scenario editor of the Majestic Motion Picture Company is desirous of securing farce comedy or drama and is looking chiefly for originality and freshness of plot, character and situation. He will pay suitable prices for contributions embracing the above features.

* * * *

QUESTION OF PRICES

A correspondent wishes us to classify prices paid for scripts from various editors. This is an impossibility. Prices vary. Thirty-five dollars is a top-notch price right now, while many editors continue to send out the ten and fifteen dollar checks. Experience is the best teacher anent the remuneration question. One editor may pay more to one writer than to another. If you don't like the price offered for a scenario you do not have to accept it. "Half a loaf is better than none" is the philosophy of many script writers, and this philosophy is no small factor in keeping down the prices for first-class plots.

* * * *

WITH THE POWERS COMPANY

Four different correspondents are herewith informed that Mr. Giles R. Warren has severed his connection with the Lubin Company and, after much persuasion, has become manager of the scenario and publicity departments of the Powers Picture Company. Alfred Johnson, of Dayton, Ohio, believes Mr. Warren is without a peer in the scenario editorship line. Many others have the same opinion, Brother Johnson. We cannot answer personal questions which include the remuneration paid Mr. Warren and other editors. We will say, however, that Mr. Warren is one of the highest paid editors in the business.

* * * *

PLOTS BEING STOLEN?

We firmly believe that every editor in the independent and licensed camps to-day is an honorable gentleman and would not stoop to filch the ideas of scenario writers. The sooner a certain class of writers get this plot-stealing-bug out of their minds, the better for all concerned. The writer during long experience as a scenario "dopester" never but once had occasion to query on the subject of confliction of ideas. The trouble was immediately and satisfactorily explained. No editor of any reputable company will steal your plots, any more than the editor of any reputable mazagine would print your story without pay. Get down to business and write good "dope" and the plot-stealing-hoodoo will soon be forgotten.

INDEPENDENT ENTERPRISE

Mrs. Lillian Rubenstein writes: "Owing to numerous requests received by me from amateur writers, I have decided to conduct a school for the teaching of the proper technique of the photoplay. For the benefit of the readers of the Moving Picture News, I wish to announce that my school has no connection whatsoever with the Lubin Company, but is an absolutely independent enterprise of my own."

* * * *

Thanks, comrades, all, for your kind expressions concerning the value of this department. We really didn't know we had so many good friends. A half hundred personal letters prove to us that the "Plots and Plays" department is appreciated, and we are glad.

You all say you like this page. Now, won't you wade right in while the water is fine and write some of your experiences and your ideas for the benefit of others? Will you not inform your author acquaintances of the merits of this department? We extend a cordial invitation to all writers, both masculine and feminine, to contribute to this department. We wish everyone now struggling for rec- opinions. Names should be signed to all communications, not necessarily for publication, but as evidence of good faith. This is to be a mutual benefit page. Letters from beginners as well as others cordially invited.

WILLIAM LORD WRIGHT.

"TEMPTED BUT TRUE"
Imp Drama of March 28, 1912

There are some stories which though they may appear trite to the blasé student of fiction and drama may, nevertheless, have a moral which always pays on repetition. There is not anything particularly new about the story of "Tempted but True." Still, when we reflect on the words

of a recent preacher that a girl's life on Broadway is not always, or even frequently, "silk stockings and champagne," a film which drives home this point is bound to have a certain preventive value wherever shown.

Any infraction of morality brings its own punishment. This is the thing that is dinned into our ears from the pulpit and demonstrated to us in good books, good pictures, etc., every day of our lives.

The young girl in this picture tired of the humdrum village life and so she went to a big city and secured a position. The freedom of boarding house life at first attracted her. It was a change and it was a relief from the irksome monotony of her home town life. Of course she had adventures and she became the near-victim in a bogus marriage.

But in her home town she had left behind a faithful heart. He was a rugged fellow and a blacksmith, and when the girl's silence had almost driven her parents to distraction, he made for the great city in search of his sweetheart. He found her only to be spurned, but he persevered in his quest. He routed a gang of conspirators who were inveigling the girl into a false marriage, and was successful in persuading her to go home.

They meet at the depot and return together. The girl had been sorely tempted, but she remained true, and thus a happy marriage loomed in the near future for the honest blacksmith and his sweetheart.

Vivian Prescott plays the part of the tempted girl and King Baggot is the honest blacksmith who unraveled the wicked plots of the city chaps.

ODYSSEY CAMPAIGN A SENSATION FROM START TO FINISH
Nearly All State Rights Sold

Winding up a wondrous publicity campaign on Homer's "Odyssey," the Monopol Film Company states that but few minor rights remain unsold.

From start to finish the publicity promotion on the "Odyssey" was a revelation—from day to day something new in the film world was sprung—when one thing passed by it was another, and with the oncoming of Homer's "Odyssey" there came a newness of method that the film industry has already taken into account. Old methods were abandoned, new and daring schemes engineered, and the film world at large gasped at the extravagance of publicity—nothing like it had ever been seen before.

The quick closing out of the "Odyssey" bears testimony of the efficaciousness of the trade and amusement papers, liberal space was used, and tremendous results achieved. Every publicity device known to an experienced circus press agent was adopted, and the results were startling in their quickness.

Frank Winch was engaged to engineer the publicity promotion—that he did, and did well. His advent into the film field was quickly followed by other prominent press agents, and more will follow.

Homer's "Odyssey" is a full two-and-a-half-hours entertainment, comprised of three reels and forty specially made art slides made at considerable expense, the subjects being taken from the various Grecian statuary from the most important museums.

Great Northern

THE "KING PIN" of QUALITY FILMS

RELEASE FOR SATURDAY, MARCH 16th

CAPRICIOUSNESS OF LOVE

A delightfully amusing feature comedy. Portrayed by star performers.

RELEASE FOR SATURDAY, MARCH 23rd (Split Comedy Reel)

A NARROW ESCAPE

An amusing comedy, depicting the escapades of a couple of husbands who love their boon companions better than their spouses, and worshipping too freely at the shrine of Bacchus, come home with the milk in the morning.

UNLUCKY MIKE

A ludicrous farce. A big laugh all through.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

OPERATORS' CHAT

Auxiliary of Local 35, I. A. T. S. E., New York Branch

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Samuel Kaplan .....Vice-President
Gus. Durkin .....Secretary-Treasurer
Joseph Basson .....Recording Secretary
Louis Alter .....Business Agent
H. N. Weinberger.....Assistant Business Agent
Chas. Morrato .....Sergeant-at-Arms

Office Address 133 Third avenue, New York.
Phone 572 Stuyvesant

Aux. Local 35, I. A. T. S. E.

Brother Operators and Friends:

This page in the future will be devoted to the man behind the gun. And to make it a newsy page every operator whether in the East, West, North or South is earnestly solicited to write any news he may have. Send it to the Editor, Chat Column, and it will be published in order received.

Thanking you in advance and hoping to receive a letter in the near future. We beg to remain,

Fraternally yours,
TOM COSTELLO,
JAMES GIRVAN.

Brother Louis Blumenthal reported that a Powers No. 6, bearing No. 3006, was stolen from the Graham Palace, No. 71 Graham avenue, Brooklyn, on February 27th. The proprietors, Warshoer & Roden, offer $50.00 reward for the return of the machine or the arrest and conviction of the culprit. So brothers, it behooves you to look for No. 3006. I. C.

The First Annual Ball of Local No. 35, I. A. T. S. E., will be held at the Amsterdam Opera House, No. 334-344 West Forty-fourth street near Ninth avenue, Monday evening, March 25th, 1912. Ticket admitting gentleman and ladies, 50 cents.

On Sunday, March 17th, the New York Lodge, T. M. A. No. 1, will hold their annual smoker at the Long Acre A. C., 158 West Twenty-ninth street, New York.

All visiting brothers are cordially invited to attend. The festivities will commence at 2 p. m. sharp.

As Brother Girvan and myself were walking down Broadway and being in the vicinity of Thirty-first street we decided to pay a visit on Brothers McCree, Strickler and Steele, who handle the projection end of Ganes Manhattan Theatre. As it was my first visit to this cosy little playhouse I had a very agreeable surprise awaiting me in the form of a new departure in picture curtains, the concave screen. I had the principle explained to me by Brother McCree, who has worked for Mr. Ganes for the past five years as chief operator, and with the Simplex machine projecting the silent drama he grew very enthusiastic, and it must have been contagious as Brother Girvan and myself could not help but show our surprise as foot after foot was sent on its journey to the lower magazine; we were escorted from one side of the house to the other and finally standing on the stage, the picture was as sharp as if we had been in the rear of the house. I complimented Brother McCree on his luck by having a combination that any operator should be proud of—a flickerless, steady picture projected by a Simplex machine, operated by the three above-mentioned members of the Auxiliary, and a concave screen. After seeing several acts of a well-balanced vaudeville bill we departed, after receiving much courtesy and a cordial invitation to pay them a visit in the near future, which we gratefully accepted.

TOM COSTELLO,
Aux. Local 35, I. A. T. S. E.

Chicago, Ill.—The Peerless Theatre at 1232 Milwaukee avenue, was damaged by fire to the amount of $300.

Jacksonville, Fla.—In Orlando, Col., Watkins will erect a new theatre building in the Nashville block.

Los Angeles, Cal.—Work has just been started on the erection of the new Belasco Theatre, at Broadway and Eighth street, which will cost $1,500,000.

Great persons and great inventions are quick to exchange compliments. One of the latest and greatest inventions, the motion picture, honors and holds up for praise another late and great invention, the telephone, in a novel Thanhouser story released Friday, March 29th. The title is "My Baby's Voice," and that just about is the sum and substance of the story. A woman saves her soul

by simply hearing her baby's voice—on the telephone. The tempter tries to lure her from her duties by a honeyed message on the 'phone, but just as she is to give an answer an all-wise switchboard operator pulls out the plug connecting the wife's wire with the tempter's and switches the wife's line to her little daughter's room. The child is awakened by the ring of the 'phone bell, and recognizing her mother's voice, says: "Hello, mamma, did you call me?" Whereupon, of course, it is all off with the tempter and his temptation—thanks to the baby's voice, the telephone and the clever hello girl.

SIMPLEX ENDORSEMENT

The Star Palace, Patchogue, N. Y.,
March 11th, 1912.

Simplex Sales Agency,
Dear Sir:

It is with extreme pleasure that I pen these few favorable remarks about your Simplex machine. We have operated one in above-mentioned theatre about four months. The machine is in my estimation the utmost in picture projectors. Any exhibitor who isn't getting a one hundred per cent. perfect picture has no one to blame but himself. A perfect machine will throw a perfect picture and the Simplex is one of the few perfect machines now on the market.

Wishing you all the success in the world. I am, believe me,

Yours to a cinder,
EARL L. HOLMES,
Chief Operator of the Star Palace.

P. S.: If this letter is any use to you in advertising your machine you have my permission to use same.
E. L. H.

POWERS PLAYERS HAVE TROUBLE ON MEXICAN BORDER

Owing to an outbreak of the Mexican trouble near Las Cruces, New Mexico, the Powers Motion Picture Company's organization were compelled to temporarily abandon their studio at that place and retire forty miles into the mountains.

The company came very near being embroiled in the battle which took place at Las Cruces, and only escaped by an exceedingly narrow margin. Director O'Brien, however, with an eye for business, managed to secure a good picture of the big fight, which the Powers people will shortly release in a split reel.

Besides Director O'Brien the members of the company are Gladys Fields, Miss Dudley, Leo White, Mrs. Mackin, F. C. McMahon, E. Robles, A. Neilson and others.

"SQUNK CITY FIRE COMPANY"

Imp Comedy Release of March 30

Squnk City did not have a fire brigade, so in solemn meeting the chief men of that famous center of light and leading determined to remedy that condition. All the public spirited citizens got together one night resolved to form a company, and opened a subscription list which was liberally patronized.

There they fell to appointing each other to offices, and when this part of the business was completed the purchasing of the engine was made.

For a long time Squnk City was without a fire, but one night the alarm bell rang and the officers got together in their paraphernalia around the sacred engine. But these wise men had forgotten one essential. They had voted each other into their respective high offices but they had omitted to define their respective duties. So the occupants of the threatened house felt themselves in great danger, whilst the members of the fire company debated amongst themselves as to whose duty it was to start the work of extinction. In the end somebody got to work, and the somebody was a fireman, who in putting out the fire succeeded in winning a wife.

This comedy, which is full of side-splitting humor, won a prize in the Imp Films Company's recent competition.

OUR

"Power" Behind the Machine

is perfect projection; that is why

POWER'S CAMERAGRAPH always wins.

The "just as good" may answer in some lines, but not in yours, Mr. Showman. **You must have the best.** Your audience demands it. **You** must show **them** pictures which are absolutely without flicker, which ring true in the fidelity of their reproduction; **and that's all they want.**

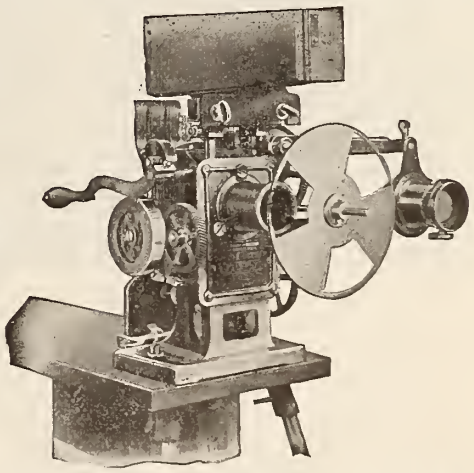
What **you** want, beside this, is a machine which may be easily operated, whose parts are easy of access, simple in construction, yet firm and rigid of frame, built to stand the daily grind. **All these things we accomplish.**

When satisfaction is brought to both audience and operator, then is produced the perfect moving picture machine; and **that's what POWER'S NO. 6 is.**

It satisfies. That's why its sales represent more than 60% of the entire yearly output of all moving picture machines combined.

Isn't that good enough for you?

Proposition D will tell you all about it.



NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

THE FEUDAL DEBT

(Nestor Release)

The California Nestor releases have been causing a great deal of favorable comment. The scenes and subjects chosen by them are especially fine and full of interest.

The past week we were treated to a view of that splendid coming release, "The Feudal Debt."

The story is founded on an old feud between two Southern families. In after years the son and daughter of the murderer and the murdered fall in love. The match is bitterly opposed, with intent to kill, by the brother of the girl, daughter of the dead man. There is, however, a very happy and seemly ending, when through a kink of circumstance, the young lover, who is a doctor by-the-way, saves the life of the mother of his sweetheart, thereby winning the favor and gratitude of the brother.

The story is well worked out and is replete with interesting situations.

Scenes From Forthcoming Gaumont Releases

JIMMIE—TEMPERANCE REFORMER

AN OLD ROMANCE

HE WHO LAUGHS LAST LAUGHS BEST

JIMMIE, TEMPERANCE REFORMER

(Gaumont Release of March 19)

There is a fine temperance lesson in the story of a family of rag pickers, set forth in the Gaumont film entitled, "Jimmie, Temperance Reformer."

The story is one of a happy family of rag pickers, contented with their lot, their only apparent trouble having its origin in the fact that the father finds it hard to let Saturday go by without indulgence in his periodic booze.

Little Jimmie growing tired of this sort of thing decides to teach his father a lesson that he will not soon forget, and one evening the little chap comes home feigning intoxication, kicking things around generally, just as his father has done on similar occasions. The father is so tremendously shocked that he swears off his drinking habits. The close of the picture shows the happy family enjoying a day's outing when Saturday comes around again.

It is a good film of excellent moral quality.

A GREAT FEATURE REEL!

GET IN ON IT! A SURE-POP SUCCESS!

Kid Canfield

THE REFORMED GAMBLER

In Two Wonderful Reels Comprising Two Thousand Feet

A REGULAR CHAMPION RELEASE

MONDAY, APRIL 1, 1912

Part I Depicts the startling and adventurous career of this once notorious gambler in the West, from his mischievous boyhood up until his entrance into his nefarious calling as The King of Gambling Joints.

Part II The marvelous expose in actual demonstration by Canfield, of the gambler's trickery and dishonest methods of fleecing victims.

"KID CANFIELD"

"THE DIVORCE CURE"

DEEPLY EDUCATIONAL

"Ireland and Israel"

CHAMP FAVORITE FOR MARCH 20

All the Papers Welcome It Strongly. You Can't Miss Getting It.

The Divorce Cure

A PLEASURE-GIVER FOR APRIL 3

A very pleasing picture of a wealthy young couple, who, having no children tire of each other. Separation seems inevitable, but the good offices of two good friends bring them together. See the lovely orphan child and the baby. To sum it up in one word—It's a **peach!**

GET THEM ALL. EVERY CHAMP IS GOOD

The CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.,

145 West 45th Street **NEW YORK CITY**

Sold through Motion Picture Dist. & Sales Co.

GAUMONT SCORES AHEAD!

Who could believe that in so short a time after the first vague rumor of Captain Scott's arrival at the South Pole a film reproducing the wonderful experiences of the expedition would be billed all over the country for immediate exhibition on their arrival here?

Nevertheless, Gaumont is now offering for sale films which will give a full pictorial account of all the British explorer's hardships, pleasures and frigid zone experiences.

These pictures will be in two reels, and are probably the biggest feature film ever put on the market. Wonderful pictures of the Terra Nova breaking the ice pack, the great ice barrier, life in the Antarctic, the midnight sun in all its splendor, immense flocks of penguins, sports on the ice that never melts, sleighing expeditions.

Captain Scott's trip from his starting point at New Zealand to his winter camp across great barriers of ice is splendidly covered in these pictures.

This film is fully copyrighted and State rights are fully guaranteed by the Gaumont Company, Flushing, N. Y.

Lithographs of all sizes are being prepared, and several varieties of good-sized posters for advertising purposes. An advertising campaign has also been commenced in the newspapers of all the large cities of the United States.

HUDSON THEATRE INSTALS HALLBERG A. C. TO D. C. ECONOMIZER

The Hudson Theatre, Hudson, N. Y., have just purchased from Hallberg, "The Economizer Man," one of his 40 to 50 Ampere, A. C. to D. C. Economizers. Mr. Hallberg is also shipping one of his 110 V. D. C. Economizers to Sherman, Texas. One Powers No. 6 M. P. Machine was shipped to Lawler Bros., Greenfield, Mass. One Powers No. 6 to Wm. H. Beadle, Washington, D. C., and one No. 1A Motiograph to M. S. Millner, Grand Theatre, Corning, N. Y.

MANUFACTURERS' SYNOPSES of FILMS

"THE ROMANCE OF AN OLD MAID"
Imp Release, March 25

Probably old maids, so-called, experience the romantic in life more frequently, and at the same time more deeply, than their younger sisters who "go off," in a matrimonial sense, more readily and more impulsively than their elders. A woman may pass into the category of an old maid, and still not be dead to sentiment and affection.

Ruth Dayton, though she was smiled at by her friends and regarded as having reached that stage of life when heart affairs had ceased to trouble her, was nevertheless not lost to possibilities. She was of a philanthropic turn of mind and in her work in the poorer districts at last found herself a victim of the tender passion.

She took an interest in a man who was left a widower and had one little daughter. He was a victim of alcohol, but Ruth perceived in him the makings of a new man, and although he tore his child away and first resented her efforts to assist him, yet in the end she succeeded in persuading him that self-respect was his privilege and not merely a chance possession of life. It was his right and his duty to respect himself.

And more than that, the good-hearted woman was instrumental in obtaining for him a position of trust and responsibility in which he made good. He was so earnest and so successful in his new life that he became a totally changed man with a bright outlook for the future. And his gratitude was his strong point. He was not slow to appreciate the kindliness of the hand which had helped him to do all this.

Indeed, he fell sincerely in love with Ruth, and when he made the admission of his regard for her, he was very agreeably surprised to find that Ruth in her turn had all along taken more than a merely philanthropic interest in his fortune.

So this old maid's romance culminated in her marrying the former widower and becoming a second mother to his little daughter, of whom she was already very fond.

"TEMPTED BUT TRUE"
Imp Release, March 28

John is a village blacksmith, a manly young fellow, wedded to his work and fond of country life. For him the attractions of great cities do not exist. He is happy in the probability of marrying Mary, a farmer's daughter, a pretty, simple-minded girl, apparently contented with her prospects, until she is lured by the hope of earning a living in a great city.

Fired with this ambition she makes for the city and secures a position behind a ribbon counter. Here her good looks attract attention.

She tastes boarding-house life, a phase of existence which is new and fascinating to her. Home seems to have faded from her mind. Neither John nor her parents hear from her.

Her admirer is her employer, but he does not find it an easy thing to succeed in her good graces by the usual cafe methods. So he schemes to entrap her by a bogus marriage.

Meanwhile, John, at home, is getting so anxious for her that he decides to go to the city. He puts up at the very hotel where a plot is in progress to entrap Mary into the marriage. Then John makes his way to the boarding house where Mary is staying, but she, poor girl, repulses homely John, and shows a preference for her city admirer. But John has made the discovery of the proposed bogus marriage. He finds that the marriage license is forged, and before the mischief can be consummated he finds the minister and with him defeats the plot. So that the country girl is rescued from ruin and disgrace.

John and Mary meet at the depot and she agrees to go home with him to their native village.

King Baggot plays John and the part of Mary is entrusted to Vivian Prescott. William Shay is the would-be bogus bridegroom of Mary.

"THE BABY"
Imp Release, March 30

This picture is of scientific interest and it is also blended with a demonstration which will, no doubt, be of service to many women.

A young couple leave their infant in the care of a trained nurse whose duty it is to treat the "little darling" according to the latest methods of scientific hygiene. So we see the pretty nurse undressing the little one, accurately taking the temperature of the water, in which the small body is to be bathed, handling the soap, the absorbent cotton and the other paraphernalia incidental to the function of dressing it.

The baby in our picture is a cute little person who goes through the ordeal with a fair amount of infantile dignity. He cries a little, yet in the end, when he is fully dressed, he appears to have enioved the ordeal to which he has been subjected by the nurse.

When the happy parents of the child arrive, they appear to be exceedingly well pleased at the manner in which their baby has been tended.

The film should be of some educational value to a large number of young women who do not handle their children with the care and precision necessary. It will achieve distinctly valuable results, if it brings home to those minds the great value of soap and water and cleanliness, and above all things the homely lesson that the proper care of small children is the first duty of parents, whether that duty be personally performed or delegated to other hands.

On the same reel:

"SQUNK CITY FIRE COMPANY"

Squnk City was without any adequate protection against fire, should a fire break out, and the worthy citizens of this progressive burg, becoming suddenly alive to the fact, met in solemn conclave. And at that meeting they decided to form a fire brigade.

Money was forthcoming for the purpose. Of course, Squnk City was rich as well as influential. Then the officers were appointed. This one became President; that one became Captain; another became Lieutenant; yet a third became Assistant Lieutenant.

There could not be found in any city in the Union a finer body of amateur firemen than the well uniformed citizens of Squnk City, who had charged themselves with the duty of protecting their beloved city from fire.

For long, long days and nights there was no fire in Squnk City. Then one night the alarm bell rang and each of the officers rose from his bed, clothed himself in his uniform and made his way to the fire station.

There was a fire; not much of a one, it is true, but the Squnk City Fire Brigade, in its articles of organization, had omitted to define the respective duties of the officers.

So that before the work of fire extinction could be begun, there was much dispute amongst these important functionaries as to whose duty it was to first start operations.

However, in the end, the fire was extinguished, not before, though, the inhabitants of a small household were placed in great danger from the tardiness with which these over-officious gentlemen got to work.

THE BIRTHDAY PRESENT
Reliance Release, April 3

Jones gives Brown a birthday present he has bought for his wife to keep for him until the morrow, when he will call for it. He is afraid if he takes it home his wife will find it first. Mrs. Brown sees her husband enter with a package and place it in his bureau drawer. Out of curiosity she opens it and finds a beautiful fan with a card reading "From Darling Tootsie to Dearest Woosie." Vowing to get even on her husband for having an affinity she replaces the fan with a cake of soap and sends her husband off in the morning with the package under his arm in great anticipation of his condition when he returns home at night. Jones calls for the package and goes to present his wife with it. Infuriated at the insult, the wife beats him up thoroughly. Jones, thinking that Brown has played a trick on him by substituting soap for the fan, goes to Brown's office and beats him up in return. Brown goes home to recuperate and his wife receives him with joy, telling him that hereafter he will let affinities alone. When he explains she is infuriated at the Joneses. Jones goes home and tells his wife that he beat up Brown for the trick. She will not believe until she sees Brown, so they repair to Brown's home. When the women meet there is a tornado of argument, and Brown gives Jones the wink, whereat the two men repair to the sideboard with their backs to the women and drink a toast. The two wives see their action and in mutual anger at the two men make up, which results in an all round forgiveness, return of the present and birthday congratulations.

On the same reel:

"LIZARDS"

A few hundred feet of Natural History showing the poisonous and non-poisonous lizards. It is an extremely interesting subject and gives one a splendid idea of the appearance, marking and traits of these little creatures. It also helps do away with the idea that all lizards are dangerous.

"MOTHER"
Reliance Release, April 6

Mrs. Dayton is a widow with one son, Adam. Adam made a sparse living by carpentry work, but most of the time subsisted on what he could wean away from his mother, who was compelled to earn money by taking in sewing.

Getting in with bad companions he is led to a gambling house where the proprietor learns that he plays in almost continual luck. He draws Adam on until he is sure of him and then makes him a proposition to work for him. Adam accepts, but, becoming tired of his mother's constant nagging as to where he got his money, he also leaves home. Receiving no word from him and thinking him lost forever to her she lets out his room to another young carpenter, Jim Grove. Grove learns of the old lady's impoverishment and assists her in many ways until he finds that he can only hope to be of great help by securing more money than his wages allow. He goes to the gambling den to accomplish the needed result and there recognizes Adam by the portrait his mother had shown him. He starts to accuse him, then leaves. At home he is a quandary as to what to do, then decides to go back and make Adam see what a crime he is committing. He is not at the gambling house, so he is directed to Adam's rooms. Adam refuses to see him and Grove is about to leave when he sees Adam's full wallet lying on the table. He takes it and leaves it beside Mrs. Dayton as she rests asleep over her work. The theft is discovered and he is traced and with Mrs. Dayton brought to Adam's rooms. Discovering that the theft was for his mother he breaks down and hegs her forgiveness and she, in the eternal spirit of sacrificing motherhood, forgives and comforts him. Later we see the happy household with both Adam and Grove hard at work in the shop.

"THE TRAMP'S GRATITUDE"

American Release, March 21

The foreman of the Pacific Lumher Co., had given old Bill Meyer a joh around the yard, more out of pity for the forlorn old man than because he was useful. The rest of the workmen around the yard made him the butt of their coarse jokes and at times their attitude to the poor old fellow was merciless.

Learning that the poor old fellow was destitute the foreman took him to his home and gave him a meal and by kind treatment won the old fellow's everlasting gratitude.

Lumber began to disappear from the yard and the owners were at a loss to account for it. Tbey maintained a night watchman and the foreman checked out every stick of lumber that left the yards through the day.

The foreman was questioned but gave such a good account of sales that the owners were satisfied and simply told the night watchman to redouhle his vigilance. And the watchman who is the real thief laughed in his sleeve when he promised. Poor old Bill Meyer was in the habit of sleeping hehind a pile of lumber some distance from the yard, and it happened to he a pile that the watchman had stolen and sold, and it was waiting removal. Lying down he is startled by the slap of a board and looking carefully over the pile sees the watchman's retreating figure.

The next day when the watchman steals upon the foreman to hit him a treacherous blow the old man sees his intention and jumping in between them receives the blow on his own arm. The foreman takes him home where his wife dresses his arm and then gives him a good, substantial lunch. He retires to the lumber pile to eat it, where the watchman finds him and taking his lunch away from him drives him away. Hungry and without shelter the old man passes the night and returns to work in the morning full of resentment. Everybody else had shelter, why not take enough lumher from the enormous pile and build one for himself? That night the watchman was startled by seeing a hoard disappear over the fence.

He gave chase firing as he ran. He lost the man but found the board in the foreman's yard, where the old man had instinctively ran for protection. And then it came to the watchman that here was a chance to divert suspicion from himself and also work the ruin of the man he hated. He hurries to the pile of lumber he had purloined and carries other hoards to join the one the old man had left and puts them all in the foreman's hasement.

The next day he reports to the owner, and accuses the foreman. The foreman indignantly denies it, hut is taken to his own home and confronted with the evidence. But the odd joh man had overheard the watchman's accusation and although there was no suspicion about himself he hurries to the house and confesses his theft of one board. He tells of the watchman's pile and leads the owner to the place he had so long used as sleeping quarters. The foreman is vindicated, the watchman convicted and the poor old odd job man finds a home with the grateful foreman and the wife.

"BILLY'S SHOES"

Solax Release, March 27

This is a Billy Quirk comedy. Billy decides that he needs a vacation, so he and his old-maid sister embark on a trip to the mountains. Before he goes he buys some mountain shoes and has them well shod and well plugged with spikes. Without much forethougbt he wears these shoes wherever he goes and always leaves a long trail of mysterious-looking marks. He has many adventures, all of which place him in peculiar predicaments.

Finally, when he decides to get rid of the shoes, he finds it an impossible task. They always manage to be returned to him at most inappropriate moments. The shoes get bim into trouble with the police, the detective force, the hotel proprietor and the guests stopping at the same hotel he is stopping at.

The story has a very interesting plot and is worked out along the most approved comedy lines.

"HANDLE WITH CARE"

Solax Release, March 29th

Father and mother on farm decide to send a hox of goodies to their son Charlie, who is at college in a small town. They get everything together on a tahle and discover that they have no case to pack it in. Father drives to a nearby factory which happens to be a powder works, gets a case and takes it home, not noticing stenciling on case "Dynamite—Handle with Care." Case is packed and expressed. Pictures then show the careful horror with which the case is handled at the various transfer points. Case arrives at express office of college town. Express agent, frightened, does unusual things to insure safety. He 'phones to mayor-constahle-justice of the peace, head of college, Charlie and the local fire brigade. All arrive and fearfully examine case. It is decided that case must be opened. Victim is halloted for, constahle is chosen. Charlie baving received letter from home, appreciates joke, further terrifies community and generally helps fun along. Excited suggestions and terror of assemblage. Night interrupts operations. Constahle appointed night watchman. Constable goes to sleep. In the meantime, Charlie has let his pals in on the secret, describing and imitating the horror of hystanders. The hoys rig up as highwaymen, hold up and hind the constable, steal hox. Constable terrified at their manner of handling box. Boys take box to Charlie's room and open hox in pretended terror and gleefully prepare for the feed. Mayor taking his family out for walk brings them to station to show them hox. Discover and free constable. All horrified at loss of box rush to village hall and ring town bell and assemble citizens. Excited gathering of citizens ahout loss of box. All depart to inform Charlie. Wake up head of college. All go to Charlie's room and find the boys at the feed, with the incriminating box cover occupying prominent place on wall.

"THE CAPRICIOUSNESS OF LOVE"

Great Northern Release, March 16

The parents of Annie and Peter wish them to wed, hut they love Jim and Lizzie respectively. The parents hring ahout a meeting between their respective offsprings, and notwithstanding their natural antipathies to one another, love is awakened. Gradually the letters to their respective original flames cool down until at last Annie and Peter find they cannot live without each other.

"A NARROW ESCAPE"

Robert, whilst engaged in assisting his better half to wind wool, is endeavoring to conceal from her notice a message he has received from his bosom pals inviting him to the cluh when his wife is asleep. Smith and his wife are also staying at the house, Robert and Smith sbaring one bedroom, whilst tbe two ladies occupy another. The household retires to rest, and the two men, having arranged their holsters in semblance of two sleeping forms, steal forth on tbeir midnight carousal, and are soon at the cluh, imhihing not wisely hut too well. On the way back home, their friends play a practical joke upon them. Whilst Robert and Smith are wrapped in the arms of Morpheus, they cause two tramps to change clothes with them, and then decamp. When morning comes, Rohert and Smith awake, and a sorry spectacle they present. They hie them homewards, narrowly escaping detection by their wives on their way. The good ladies passing in close proximity to them, imagine the two forms resemble those of their hubbies, and are soon in pursuit. The two men are seen by the servant entering the house, and she, mistaking them for two tramps, invokes the aid of the law, but when the police and the women arrive, Robert and Smith are found comfortably seated, attired in morning coats, enjoying a cigarette.

"A FEUDAL DEBT"

Nestor Release, March 18

A story of the Kentucky hills, where still exists the old unwritten law of personal right to avenge; passing down from generation to generation the bitterness of feudalism until the debt is paid in full.

Bud Harvey and Anse Tisdelle quarrel. In the duel which follows, Harvey is killed. The tragedy is witnessed by Harvey's ten-year-old son; he brings his mother to the scene, and over the dead man's body the hoy is sworn to avenge bis father's deatb. Tisdelle, fearing personal violence to his own son, sends him to a brother in the North, who rears and educates him. The widow Harvey, in the meantime, rears ber son and his sister to the feud. Eighteen years have passed—the feudist has made several attempts upon the life of Tisdelle, but foiled always by the wily old mountaineer.

The Tisdelle hoy bas become a practicing physician in the North, decides after all these years to pay a visit to his parents in the old Kentucky home, it being the first since the feud was sworn. Whilst there hunting in the woods, be meets the Harvey girl. It is love at first sight. The girl, ignorant of the young man's identity, meets him again. The brother discovers them at their tryst, and upbraids his sister for daring to meet the man whose father had slain their own fatber. The girl is horrified at the discovery and turns from the sworn enemy. The feudist draws to kill young Tisdelle, and there is a struggle in whicb Harvey is disarmed. Tisdelle withdraws beneath the scorn of the girl and the further vows of the brother to avenge. Later Harvey embarks upon a hunting trip to the woods. During his absence, the mother is stricken and in danger of death. The daughter hastens for the doctor, but he, the only doctor in the village, is off in other parts. The distracted girl tells tbe Postmaster of ber mother's plight, and, in despair, returns to the bedside of the dying one. Young Tisdelle overhears her plea for a doctor, and, learning that tbe only available one is absent, determines to take his place. The girl refuses his services, hut he, with the physician's instinct, takes the patient in hand, notwithstanding.

Young Harvey returns, and, seeing the object of his hate beneath their very roof, raises his rifle to shoot; the girl, now awake to the almost hopeless struggle for her mother's life, intercepts, and, with the strengtb of despair, wrenches from her hrother the rifle and holds him at bay until the young doctor has brought back the motber to life. The fanatical feudist is melted and subjugated in spirit. They clasp hands; the debt is paid with "a life for a life," the mother's heart softens, and, in a spirit of grateful desire, she ends the feud and gives the young people her maternal hlessing.

"OVER A CRACKER BOWL"

Nestor Release, March 23

Romantic Jack Phillips and pretty Betty Kellard suddenly and quietly plunge into the matrimonial sea. They are so happy in each other's love, that for a while neither thinks of sending out the glad tidings to near and dear friends. Dick Edmonds, Jack's closest pal of bachelor days, is the first to hear the news. In a letter, Jack invites him to call and make himself at home. Dick buys some presents for the newlyweds and starts on his journey to visit them.

A rift in the lute soon occurs, and all because Jack had been careless enough to break a cracker bowl. Betty is peeved and scolds Jack; the latter attempts to do likewise, and the better half quits the house in a huff.

Solitude becomes oppressive and Jack, too, seeks the open air and the noise of the streets.

Dick arrives at the end of his journey, and, finding no one at home, concludes to take Jack at his word and make himself at home. Placing the presents on the dressing table, he goes into the bathroom, takes a bath and then goes to bed.

Betty's risibilities cool off. She buys a cracker bowl and rushes home to make up with hubby. Dick's presents cause her some foolish heartaches, believing that Jack was buying things for another woman. Later she guesses Jack bought the presents for her only. Dear, thoughtful, loving Jack: How peacefully he sleeps! She warmly kisses the sleeping man, who alas! is not her Jack! Horror stricken, she runs into the parlor and straight into the outstretched arms of Jack, who has also brought home a cracker bowl as a peace offering.

Dick awakens at the strange salutation, bolts the door and hastily dons his clothes. Then the tangle is straightened out and everybody is happy.

On the same reel:

"SANTA FE" (Scenic).

A number of excellent views of this old and historic town are shown. We gaze with delight upon the "Capitol" dedicated 1900, replacing that destroyed by incendiaries in 1892; the Governor's Mansion, close by it; the "Palace of the Governors," built in 1605, which is the oldest executive building in North America. It has stood for 307 years and has witnessed the inaugural ceremonies of 101 governors, the latest being William C. McDonald. We also see San Miguel Church, believed to be the oldest church building in the United States, and still used for public worship. It was built in 1607 and renovated in recent years. The oldest house in America, built by Pueblo Indians long before Spanish occupation, is placed under our eyes and carries us to a forgotten age. The San Francisco Street, a lively thoroughfare, and a trio of burros, the beasts of burden, close this highly interesting picture.

"A PAIR OF JACKS"
Nestor Release, March 20

Jack Lewis and his wife, Helen, live on a ranch. She goes away on a short visit and he accompanies her to the station. No sooner has he waved her "good-bye" than he meets Jack King, an old school friend, who has arrived on the same train that Helen took. Jack King has brought his hunting dogs, etc., fully prepared for a fine hunting trip. Jack Lewis at once invites him to come to the ranch, pointing out where he can hunt, to his heart's content. Jack King gladly accepts.

Some days later Jack King receives a letter from his wife, Dora, telling him that she and the baby will surprise him soon with a visit. He is perplexed, but Jack Lewis tells his friend that they have plenty of room, and Helen may be back soon anyway. Jack King puts his wife and the baby's picture on the writing desk, leaves the letter on the table and hurries out to join his dogs.

Helen Lewis, a somewhat jealous and suspicious woman, not having heard from her husband as often as she expected, cuts short her visit and returns while both men are out. She finds both the picture and the letter, which, being addressed to "My dear Jack," makes her suppose that her husband has another wife and baby. Enraged, she rushes to her father's ranch, not far away. He snatches up his shotgun, and together they start for the Lewis ranch.

In the meanwhile, Dora King has arrived with the baby. Jack Lewis returns home first and invites her inside. He takes the baby while she goes into the bedroom, dons a kimono, takes down her hair and proceeds to make herself presentable to receive her husband upon his return from the hunting trip. The baby wants its bottle, and cries so vigorously that Jack Lewis is obliged to take it to its mother. As Dora is fixing the bottle and Jack Lewis is sitting on the bed with the baby, Helen Lewis and her father arrive, and see the couple through the window. Helen faints in her father's arms. Jack returns to the sitting room with the now quieted baby. Helen and her genitor enter and proceed to demand an explanation. On seeing Jack dancing the baby, they completely lose their heads. Dora, hearing the turmoil, believes them to be lunatics, snatches up her baby, runs back into the bedroom and slams the door in Helen's face. Helen pounds upon the door, her father menaces Jack with the gun, and Dora hurries to the window and calls for help. Jack King, returning home, hears his wife's voice and rushes to her aid. He arrives just in time to avert a tragedy. Explanations are speedily made; Helen is humiliated, but Dora readily forgives. The men shake hands and all is peace.

COMING

CHARACTERS IN THE BIG SPECTACULAR MELODRAMA

"The Sewer"

2 REELS, RELEASED WEDNESDAY, APRIL 24

RELEASED WEDNESDAY, MARCH 27th

Billy's Shoes

Longfellow says: "Leave footprints on the sands of time so that a forlorn and shipwrecked brother, seeing, shall take heart again." Billy Quirk, however, after he got through with his mountain shoes, wished that he had not left footprints, for these footprints got him into an awful scrape.

RELEASED FRIDAY, MARCH 29th

Handle With Care

Another Billy Quirk comedy, in which a whole town of rubes get excited about a box of "goodies" directed to some college boys. The box is marked "Dynamite—Handle with Care." The town's mayor, constable, fire department, and entire voting population, including the suffragettes, all come out to see that the dynamite does not explode.

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"THOU SHALT NOT (?)"
Champion Release, March 27

Here is a comedy that does not fail of its mission as a laugh producer, the situations being extremely funny and unique.

The reverend John Smith bids his wife good-bye to enjoy a much-needed vacation and goes away jubilant. On arriving at the railroad station he discovers that he has left his purse in his "other trousers" and returns home to get the wherewithal for his trip. In his absence Mrs. Smith has engaged a new maid who has locked the doors after Mrs. Smith has gone calling and promptly fallen asleep. The dominie finds the doors locked and is in a dilemma. Time is precious and he climbs in the window and proceeds to secure his purse. The maid awakens and sees the intruder whom she mistakes for a burglar. She raises an outcry and Smith is arrested, charged with robbery. In vain he protests and endeavors to explain but he is treated as a dangerous crook masquerading as a minister. His whiskers are pulled cruelly to test their genuineness. He is locked up with other prisoners and his lot is a hard one as he is jeered by his companions and subjected to ridicule.

The prison is visited by women bent on reform and to admonish the prisoners to obey the commandments, dwelling particularly on "Thou Shalt Not Steal." Smith sees the women and recognizes his wife and stealthily conveys the information to her that he is a prisoner and there is confusion. The minister is equal to the occasion and through the ingenuity of his wife manages to masquerade in his proper person as a minister who has visited the jail to commune with the criminals and exhort them to lead better lives. In this he is aided by the desk sergeant, who is made acquainted with the situation.

The scenes in the jail are ludicrous in the extreme and the story is entertainingly told.

THE VILLAGE IDIOT'S GRATITUDE
Gaumont Release, March 30

That the idiot is without some of the nobler sentiments and instincts of mankind is often fallaciously taken for granted by those who are not careful in their observations.

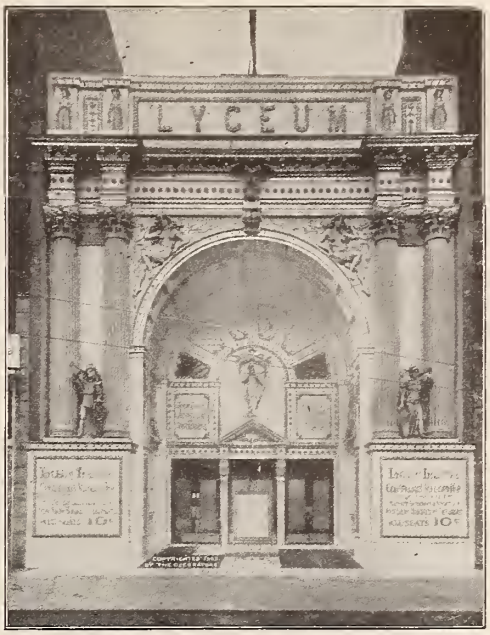
This film succeeds in disproving any such unjustifiable conclusion. In this case the Village Idiot forms an unusually strong and grateful attachment for a young peasant wife who disperses a tormenting band of children who were tauntingly following him. He follows her to the town pump and carries home her pail of water and later even rescues her young husband from a watery death and tows the boat carrying the fainting wife to safety. None others but the young peasantess however are able to thank him because of the fear and dread with which he impresses all his beholders. His fondness for his benefactress persists unto the very end.

CALINO AS MASON
Gaumont Release, April 2

Calino receives a contract to build a home after his own fashion. His ideas are notedly eccentric, so consequently the building. To begin with it is ominously unstable, which makes moving in particularly difficult. It is only accomplished after many a tumble of the family, moving men and furniture. Then too, the carpenter failed to nail down the floor-boards. The plumber did his work in perverted fashion. The gas-fitter allowed ample room for an explosion and even the gentlest of zephers proved too overwhelmingly strenuous for the rocking edifice. On the same reel is

AUNT AURORA

Uncle Adolph could be very, very happy with his two young, comely nieces, if they but made their eyes behave. Alas, the flirtations that they carried on whenever he relaxed in his vigil were such as proved a continuous source of annoyance. Things got so exasperating that poor Uncle Adolph began to look around for a female chaperon for the two jolly, though naughty girlies. One night the gentleman-oglers became so bold as to serenade the nieces much to Uncle's chagrin.



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That was plenty. A chaperon must be engaged—but who? An ingenious moment suggested his sister-in-law, Aurora, whom he had not seen for more than twenty-five years. She was written to, and on she came. But what a surprise to Uncle Adolph—instead of securing the aid of a typical spinster for the office he found that he had brought a merry, yes, flirtatious relative into his midst. Of course the girls were never checked in their flirtations and Auntie even encouraged them in their amusement of this variety, with the result that Uncle Adolph, so deluged with relatives of this kind, was finally forced to change his views and give his sanction.

HIS DAUGHTER'S LOYALTY
Powers Release, March 26

After years of ceaseless toil upon his electrical contrivance the old inventor, Thomas Martin, is unable to make it run properly and is forced to give up in weariness and despair. It is then that his daughter Jane, who has kept closely in touch with her father's work, discovers the cause of the difficulty and starts the machine running. Joyfully bringing her father to witness the triumph of his work, both are horrified to discover that he has gone blind. In consequence of his affliction Jane is now forced to take up the battle of life for them both.

Jane goes first to the office of J. F. Ray, an electrical engineer and promoter, whom she interests in her father's invention. Besides the interest which he takes in the machine, Ray is filled with the greatest admiration for Jane, personally, and through his assistance medical aid is provided for her father. The specialist, after examining Martin's eyes states that there is hope of his recovering his eyesight, but that any sudden shock will be likely to kill him.

Ray also places the invention before a large electrical company who agree to give their answer regarding its manufacture in three weeks.

The three weeks elapse and Jane not hearing from Ray and believing he has forgotten her, consults another promoter named Gray. This man inspects the machine and at once realizes its wonderful merits. He, however, has no intention of paying for it and tells Jane and her father that it is absolutely useless and leaves them heartbroken. He then plans to steal the idea for his own benefit and returns later on and slips into the house, unobserved. Jane finally hears him, and although realizing the purpose of his visit and being overcome with fear, bravely represses her desire to call for assistance, knowing that a shock of this nature may cause her father to drop dead. Martin, however, hears the noise also and entering the room, impulsively tears the bandage from his eyes and discovers that he has regained his eyesight. Old as he is, he fearlessly grapples with the villain and a desperate struggle ensues.

At this juncture, Ray, who has closed the deal with the electrical company arrives with the necessary papers for Martin's signature. He, of course joins in the struggle and Gray is overpowered and ejected. Then all ends happily.

WHO'S WHO?
Powers Release, March 30

Dick Mallory tumbled into luck when he jumped off the same train at Oak Lane that his "double," Milton Scheuer, took for Chicago.

Dick had heretofore experienced very little good fortune, but when one of Milton's friends met him soon after his arrival and introduced him to the select social circle to which the wealthy Milton belonged he soon realized that he had stepped into another and worthier man's shoes and proceeded to play the game to the finish. Everywhere he was greeted as Milton and fell heir to Milton's sweetheart, Milton's bachelor apartments and valet, and even to Milton's would-be fiancee, Miss Cynthia Spreckles the spinster heiress.

Dick is not unmasked, as most impostors are in plays and stories, for he succeeds in winning for himself a blushing bride possessed of more than a comfortable income—her face not being her fortune. Upon Milton's return from Chicago, that clubman finds himself in the midst of a large hornet's nest and comes near losing his own little sweetheart. The climax of his troubles is reached when Dick has the audacity to confront him and accuse him of trying to impersonate himself.

FOR SALE—A LIFE
Thanhouser Release, March 26

A nervous, fault-finding invalid decides that his health requires that he shall live in the South, and manages to exchange his place "Up North" for a shack and an orange grove in Florida. Accompanied by his devoted wife, he sails for his new home, she hoping that he will regain his health and strength there.

On the boat trip the couple meet a wealthy young clubman, who is traveling for pleasure and to get away from the rigors of a New York winter. This man is impressed with the wife's grace and beauty, and for her sake puts up with the invalid, although he regards him as a selfish bore.

The husband plays cards with the clubman and a couple of his chums, also wealthy. He loses, but the others do not realize that the money, a trifling sum to them, is practically all that the couple have upon which to live. The invalid does not make any scene believing it to be "more manly" to prove he is a real sport, and then throw the burden of getting more money upon his patient, loyal and already overworked and overworried wife.

In Florida, the wife, who is an expert needle woman, obtains fancy sewing to do, and while delivering some work to a hotel guest again meets the clubman. He renews his acquaintance with the family, and the husband soon sees that the couple are in love. but does not object. He watches the situation with cynical amusement, and when he believes the time is ripe he approaches the clubman with a proposition that for the sum of $10,000 he, the husband, will get a divorce and go away. Then the way will be clear for the pair to wed.

The clubman at first listened to the suggestion with horror. He realized, however, that the woman's life with such a man as the invalid must be one long torment, and he decided to save her. So he agreed to pay the money, believing that thereby he would add to her happiness.

The wife came in while the deal was being discussed. She seized the shameful paper and tore it into bits then ordered the clubman out of her house, refusing to listen to his offered explanation. Hating her husband though she did, her woman's heart would not permit her to leave him, for she knew his days were numbered. When he died some time later, she was still ministering to him, and trying to make his last moments comfortable. He was crossgrained and selfish, but a ray of decent feeling animated his last moments, for he told his wife that the "Bargain" was a one-sided affair, that the clubman had never suggested it, the husband alone being to blame. He added that he believed the man truly loved her and simply tried to save her from a life of misery.

Many days after the funeral, the widow and the clubman met. At first she refused to talk to him, but gradually, as she thought of his many kindly ways, she relented, and they parted "friends." He did not press his advantage then but thought of the old adage, "Friendship is akin to love," smiled, and was content.

MY BABY'S VOICE
Thanhouser Release, March 29

Rose Scott is a stenographer in the office of a wealthy John Mackey and is wooed by a clerk there, one Merwin. But Mr. Mackey himself takes a fancy to her and she becomes Mrs. John Mackey. Ten years elapse and we find the Mackeys and their little daughter Ruth on a pleasure trip. Ruth makes friends with the hotel switchboard operator and to amuse herself uses the 'phone in her own room to talk to the little lady at the "board."

For the first time since the old office days, the Mackeys meet Merwin. Mackey finds his time very much occupied with his business projects. Mrs. Mackey, though, has time aplenty on her hands, time to renew the old friendship with Merwin. With Ruth they go walking through the city, for her husband is too busy with his affairs to do even that—even though he is on a "pleasure trip." So Merwin "fills in" nicely as an escort and makes himself very agreeable to the mother and daughter.

But Merwin's designs are not innocent. He tells the wife that he wants her to desert her husband. Instantly she spurns him, flees from him—she realizes that their friendship has been carried too far.

Then some evenings elapse, and putting her daughter to bed she goes to her husband to find he cannot stay with her even of nights—even then do business appointments call him. In a rush of anger, she decides to leave him, and she tells him everything in a note expressing her resentment of his neglect. She tells Merwin on the telephone that she will join him, and the girl at the switchboard happens to hear.

Immediately the "hello girl's" mind is made up. She will act in the wife's own best interests—swiftly. She pulls out the plug connecting the clerk's 'phone with that in the wife's room and switches the wife's line onto the 'phone in the little girl's room.

So instead of falling into Merwin's toils she hears the sweet, clear voice of her child saying: "Hello, mamma, did you want me?"

The baby's voice acts as cold water on her anger. She is shocked into reason, and rushes to the table on which lays the note—and tears the missive into bits.

In the meantime Merwin tries frantically to get the wife's room on the 'phone again. Finally he does succeed in getting an answer from the brainy hello girl, who says, "Sorry, but that line is busy." But Merwin sticks to his task and compels the operator to give him the line.

Little Miss Operator however, has won the great game for all that, for when the wife does talk to him she says, "I've changed my mind. I'll not go out this evening." Whereupon smiles are brought to the Angels—through the efforts of a mere little "hello girl."

THE ETERNAL MASCULINE
Majestic Release, March 24

Facing financial ruin, Jack Wilson, a young Wall street speculator, is given some good advice by his old friend and attorney, first to take a vacation and recover his health and secondly to marry a girl with money in order to be enabled to enjoy his health.

The attorney has been made guardian of a little country girl living alone in a New York state village whose uncle has left her an income of some $30,000 a year.

While Jack feels that it is absolutely wrong to marry a girl for her money, the lawyer succeeds in convincing him that it is not at all a crime to fall in love with a girl who has money and Jack is persuaded to go upon the pilgrimage.

The girl in the question, Lucy Kern, is a little diamond in the rough but absolutely ignorant of all the graces and tricks which Jack had learned to look for in the woman he was wont to call charming.

Some urgent telegrams from his partner precipitate the course of his suit and he returns to New York with his country bride.

Lucy's lack of manner and distinction and small knowledge of dress are brought painfully home to both her husband and herself and Jack in despair over the effect she has produced upon his society friends takes refuge in his club. Lucy, who is very much in love with her young husband, determines to acquire all that he seems to admire in other women and while he is sojourning away from home a wonderful transformation is effected and a butterfly emerges.

The ever-ready third angle of the "Eternal Triangle" soon presents itself in the person of one of Jack's friends, a young man about town and the last weapon that Lucy needs for the complete subjugation of her husband is at her hand. Jack, for his part, has found time during his absence from home to realize the many beautiful qualities of his little country girl and as Lucy had thought only a spark of jealousy was needed to bring to a flame her husband's love.

OPPORTUNITY
Majestic Release, March 26

John Renton, shivering from the cold, gripped his sister's hand and mutely pointed out a huge billboard. It announced in flaming type that Gouron, "The Violinist of the Cen-

tury," fresh from his European triumphs, would favor New York with one recital that evening. Renton hugged his shabby violin case close to him and thought bitterly of his unhappy experience of trudging from theatre to theatre, restaurant to restaurant, repulsed everywhere in his search for a chance to make a few dollars even in the cheapest cafes. A shiver from his insufficiently clad sister brought him to himself, and affectionately patting her shoulder he sent her home, or rather to the wretched little room which served them as such, and hetook himself to a poor quarter of the town, and taking his violin from its case and nerving himself for the venture began to play. A few children gatbered about him idly curious. A few passershy paused occasionally and listened with unappreciative ears for a moment to music far beyond their comprehension.

In the course of an hour, a few pennies were bestowed upon him, when suddenly a representative of one of the "finest" briskly told him to move on. Shamed and disheartened, be crept toward home.

At the same time the St. Regis was the scene of great excitement welcoming Gouron, who in company with his manager, Ryler, the great impressario, was making ready to depart for his recital. Ryler was summoned ahead, however, and Gouron only accompanied by his valet, stepped into his taxi. Fate, the whimsical distributer of opportunity, saw fit to provide a drunken driver for the great Gouron, and in a squalid portion of the city the car came to an abrupt stop, and Gouron, ignorant of the city's geography, was forced to take his way on foot. Puzzled and dismayed he and his valet came to a pause before a tenement building. Suddenly Gouron quieted the valet's complaints with an imperative gesture, and turning into a doorway listened intently, for to his sensitive ear came the music of a great soul.

Forgetful of everything else, Gouron tiptoed his way toward the source of the exquisite barmony, and never stopping to knock quietly entered. The musician was Renton, poorly clad, terribly housed, he and his sister shivering from the cold, but their hearts warmed and thrilled hy the divine music of a genius.

Gouron was great enough to be above the petty jealousies of a lesser artist and impulsively becoming acquainted with the Rentons and their circumstances bethought him of a benevolent plan to provide the boy with his—opportunity. Gouron realized that not one person in the audience would probahly know him by sigbt, and his plan was nothing less than to have Renton give his recital.

A hurried change of clotbes was effected, and the bewildered boy and his awe-struck sister taken to the theatre where Gouron forced the unwilling Ryler to accede to his plan and Ryler in an agony of trepidation introduced Renton to the anxiously waiting audience as the great Gouron.

The recital fulfilled Gouron's expectations. Renton's triumph was immediate and terrific and Gouron himself at the close of the recital stepped upon tbe stage and taking the trembling boy's hand in his courageously told the audience of the deception he had practiced upon them in order that a genius might be presented to the world.

THE PRICE OF MONEY

Rex Release, March 21

The Rex Company wonders whetber you, Mr. Reader and his wife, know the real cost of money. The sins of omission and commission which are perpetrated in its yellow name, the mocking message and its leering lure, tbe frail futility of the bappiness it hrings, the shadows and the region of sighs to which its wide patb often leads, the weeping heart and the sleeping soul and the death of things that are right—these are often the price of money, these and the murder of peace and the grim burial of hope. "Money talks," but its remarks are often unpleasant.

When but a boy he had turned bis eager eyes to the wonderland westward, the land of opportunity and promise. So with a great resolve, a little money and much advice, he bade fond good-byes to the village folks and left his Germany, to sail across the old seas to the new home and the new hope.

Year after year glided hy, joining the phantom caravan of the dead ages; year after year the old villagers continued to forget the departed Hans, forget even the memory of his boyhood among them; year after year he accumulated the wealth that the new world so lavishly distributed, until one day, some nine years after he had first arrived in the fairy realms, the thought and the desire to return to the home land came to his mind, and his heart yearned for the old sights and signs and sounds.

To Germany he went, to the little town that had known him but knew bim no more; to the old hut of his old parents he came and —it was a balmy day and the earth laughed and life and the world were in happy mood, so Hans, in jocular vein, bit upon a joke; if his parents did not recognize bim he would ask for lodging as a stranger, and when the fun had lived several days be would disclose his real identity.

He was taken into his parents' bome, the stranger that was their son. To impress them, he took every opportunity that presented itself, and made others, to make his wealth apparent to his frugal elders—and be acbieved his purpose in too great a degree. The money that was intended to awe his parents hypnotized them. In all the days of their lives they had not had the gold which each day the stranger carelessly cast away. The yellow lure entered their hearts and the crimson thought came to their minds and the murder of covetousness owned their hands.

So one day Hans drank a glass of wine in which was that which robbed him of his life and his gold, and so it was that she who had in suffering given him his life in the joy of false wealth took it from him.

In detail to describe the power that stayed the murderous hand would require more than the line or two we have remaining. Suffice it to say that the secret of his identity became known to his parents, and Hans lived and loved in Germany.

THE STRENGTH OF THE WEAK

Rex Release, March 24

When Howard Velscy came from the medical school in the city bringing the proud trophy of the years of diligent study—his diploma—great was the praise and much the admiration of the old farm folks, but none was so proud and happy as his sweetheart Marion. To ber the sheet of paper bearing witness that her lover had completed his course and was eligible to practice in all its branches was an insignia of rare purport that placed its possessor among the big men and the intellectual giants of the world.

But soon after Howard's return, he departed again for the city, to use his learning for the afflicted and the suffering. And Marion wove dreams about her hero, dreams of many battles with death in which Howard was always the victor, dreams in which the people freed from the slavery of suffering blessed him and lauded his name.

So much for the sweet, poetic side of the simple girl's earnest love; now for the more prosaic metropolitan denouement of a country romance.

In the city Howard became assistant to a renowned and popular physician, and in his new duties and new professional life he forgot Marion, exactly as you must have prophesied. The women who came to see his chief were cultured, well dressed, "smart" and by comparison his little country sweetheart was—nix.

When the letters stopped coming, she wondered and worried, and determined to come to the city and seek her sweetheart. The mortar and steel of the city had gone into his heart—so he told her that he could no longer think of her that he had become too big and his work too important to give her any attention. So her heart broke a little—and she became a nurse.

And so we pilot you to the climax. A call came one day while the chief was out, making his presence imperative at a patient's bedside, and Howard volunteered his services. To his amazement, when he arrived at the home of the sick, he found Marion, who was there acting as nurse. The surprise of their meeting may have taken his mind off the patient and his malady, or it may just have been an inadequate knowledge of medicine, but he made a mistake in the prescription; and so a little later, when the nurse telephoned that their patient was dying, tbe doctor, fearing the consequences, refused to return to tbe sick chamber.

It was Marion who administered the antidote that saved the man's life; it was she who later again telephoned that tbe man was alive; and when his courage returned and he called it was she who refused his offer of marriage, now made in all sincerity and meekness, telling him that she had dedicated her life to the ill and afflicted forevermore.

FEATURE

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There will be no "101" Bison releases for two weeks, including Friday, March 22, and Friday, March 29, but will resume with

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American, Eclair, Imp, Rex.

FRIDAY
Bison (2 Reel Subjects), Lux, Solax, Thanhouser,

SATURDAY
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Notice to Manufacturers of Moving Pictures

At the Annual Convention of the "International Alliance of Theatrical Stage Employees" held in Niagara Falls, N. Y., during July, 1911, a resolution was adopted instructing their executive board to communicate with the manufacturers of moving pictures and respectfully request that members of the I. A. T. S. E. be employed to construct all scenery, scenic effects, properties, etc., and the setting thereof used in the production of moving pictures.

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OPPORTUNITY

(Majestic Release for March 26)

A beautiful subject indeed, and an elevating one, has been chosen for the Majestic release of Tuesday, March 26th. "Opportunity" is a wonderful story of generosity set in an atmosphere permeated by the spirit of music.

It is the story of a poor young violinist who lived with his sister in the most miserably poor quarters of New York. He trudged about from place to place hugging his violin, pulling his coat closer in attempts to keep out the bitter cold. But after all everything has an ending, and as the old song says, "Behind the cloud is the sun still shining," and the cloud was destined to break for

John Renton. One day there came a rent in its blackness and he beheld the light gathering around him. A great violinist, Gouron by name, was booked to play a certain evening in the great city; society awaited with eager anticipation the appearance of the wonderful musician. It happened on the eve of the performance that, owing to a drunken chauffeur on the taxi which was carrying Gouron and his valet to the theatre. The car came to an abrupt stop near the miserable home of the Rentons. John Renton happened to be playing at the time. As the strains of music floated out from the tenement Gouron stood spellbound, realizing by dint of the marvelous musical sense with which heaven had blessed him that he was now listening to the plaint of a great musical soul.

A generous thought came into the mind of Gouron, after he had mounted the stairs in search of the musician, and had found him in his wretched state. He would put him in his place to-night at the concert. No one knew him (Gouron) by sight here in the city and no one would be the wiser. Renton played, retiring amid excited applauding and a rain of bouquets. Gouron afterwards steps out on the stage and explains the ruse he has played on the audience. Needless to say Renton's opportunity had come, been grasped and his fortune was made.

It is a beautiful picture, beautifully staged and photographed.

Charles City, Iowa.—Fire destroyed the Lyric Theater.

Fulton, N. Y.—Herman Rakov, of Syracuse, has bought the property of Samuel Waldhorn at 107 Oneida street, where he will open a new theater.

Milwaukee, Wis.—Saxe Bros. have leased the property at Grand avenue between Fourth and Fifth streets and will erect a new theater.

Port Richmond, Staten Island, N. Y.—Harry W. Pelcher, architect, is preparing plans for a new theater to be erected here.

New York, N. Y.—Plans have been approved for the erection of a new theater at Monterey avenue and 178th street to cost $40,000.

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A TRAMP'S GRATITUDE
American release of March 21st.

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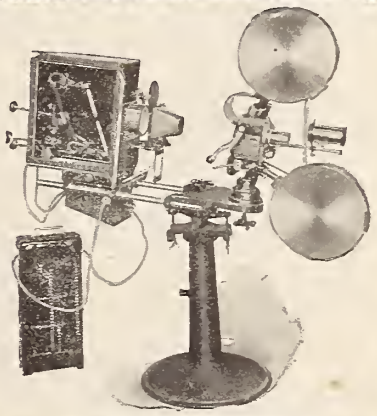

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Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	14—A Father's Fault	
Feb.	21—The Accursed Rock	
Feb.	28—Tweedledum's Evasion	
Feb.	28—Tweedledum's Gift	
Mar.	6—The Duchess Lady Companion	
Mar.	13—Thomas Chatterton	

AMERICAN

Feb.	22—A Leap Year Comedy	1000
Feb.	26—The Land Baron of San Tee (Dr.)	1000
Feb.	29—An Assisted Elopement (Com.)	1000
Mar.	4—From the Four Hundred to the Herd (Dr.)	1000
Mar.	7—The Broken Ties (Dr.)	1000
Mar.	11—A Bad Investment (Dr.)	1000
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000
Mar.	21—A Tramp's Gratitude	

BISON

Feb.	9—A Tenderfoot's Revenge
Feb.	13—Broncho Bill's Love Affair
Feb.	16—The Wild West Circus
Feb.	20—The Deputy's Sweetheart
Feb.	23—War on the Plains
Mar.	1—The Indian Massacre
Mar.	8—The Battle of the Redmen
Mar.	15—The Deserter
Mar.	22—Blazing the Trail
Mar.	29—The Crisis

CHAMPION

Feb.	21—A Wife's Discovery	950
Feb.	26—The Robbery at the Railroad Station	950
Feb.	26—A Higher Power	950
Feb.	28—Wrongly Accused	950
Mar.	4—The Manicurist	950
Mar.	6—Blind	950
Mar.	11—The Fatal Glass	
Mar.	13—The Editor	
Mar.	18—For Home and Honor	
Mar.	20—Ireland and Israel	950
Mar.	27—Thou Shalt Not (?)	950

COMET

Jan.	8—Mr. Whoops, the Detective (Com.)
Jan.	12—The Widow (Com., Dr.)
Jan.	15—The Braid (Dr.)
Jan.	19—Thirty Days (Com.)

ECLAIR

Mar.	3—Prague
Mar.	5—A Child's Plea (Dr.)
Mar.	7—No Wedding Bells for Me (Com.)
Mar.	10—Alcohol
Mar.	12—Bridge (Dr.)
Mar.	14—The Kodak Contest (Com.)
Mar.	14—Shriners' Parade at Rochester, N. Y.
Mar.	17—The World's Champion (Com.)
Mar.	17—Willie's First Cigar (Com.)
Mar.	21—A Symphony in Black and White
Mar.	24—At the Height of Her Triumph (Dr.)
Mar.	24—Ancient Philae
Mar.	31—On the Eve of Austerlitz
Apr.	7—The Land of Darkness
Apr.	14—A Gypsy's Heart

GREAT NORTHERN

		Feet
Mar.	3—Obverse and Reverse	389
Mar.	9—For Her Sake (Dr.)	
Mar.	16—The Capriciousness of Love	
Mar.	16—A Narrow Escape	

IMP

Mar.	14—Shamus O'Brien	1000
Mar.	16—Daring Feats on a Cavalry Horse	400
Mar.	16—Percy Learns to Waltz	600
Mar.	18—The Man From the West	1000
Mar.	21—Better Than Gold	1000
Mar.	23—Classical Dances by Countess De Swirsky	400
Mar.	23—The Tankville Constable	600
Mar.	25—The Romance of an Old Maid	1000
Mar.	28—Tempted But True	1000
Mar.	30—The Baby	
Mar.	30—The Squnk City Fire Company	

ITALA

Feb.	3—The Ascent of the Matterhorn
Feb.	3—An Anarchical Attempt
Feb.	10—Toto, the Door-Keeper
Feb.	10—Hunting Ducks

LUX
By Prieur.

Mar.	8—A Rough Sea	223
Mar.	15—Bill Has His Own Pack (Com.)	495
Mar.	15—Arabella Joins the S. P. C. A. (Com.)	449
Mar.	22—Arabella Becomes an Heiress (Com.)	708
Mar.	22—In the Bay of Biscay	252

MAJESTIC

Mar.	3—Does Your Wife Love You
Mar.	5—The Best Man Wins
Mar.	10—The Closed Bible (Dr.)
Mar.	12—The Unwilling Bigamist (Com.)
Mar.	17—The Better Influence (Com. Dr.)
Mar.	19—Leap Year (Com.)
Mar.	24—The Eeternal Masculine (Com.)
Mar.	26—Opportunity (Com.)

NESTOR FILM COMPANY

Mar.	2—His Good Intentions (Com.)
Mar.	2—The Battle of Roses
Mar.	4—The Mills of the Gods (Dr.)
Mar.	6—The Double Trail (W. Dr.)
Mar.	9—The Village Rivals (Com.)
Mar.	11—The Revelation (Dr.)
Mar.	13—The Fighting Chance (W. Dr.)
Mar.	16—The Unknown Model (Com.)
Mar.	18—A Feudal Debt (Dr.)
Mar.	20—A Pair of Jacks (Com. Dr.)
Mar.	23—Over a Cracker Bowl (Com.)
Mar.	23—Santa Fe (Sc.)

POWERS' PICTURE PLAYS

Mar.	9—His Daughter's Loyalty
Mar.	12—The Power Behind the Throne (Dr.)
Mar.	16—Sogarth Aroon
Mar.	19—Tender Hearted Mike
Mar.	19—Scenes of Richmond, Va
Mar.	23—Her First Assignment
Mar.	26—His Daughter's Loyalty
Mar.	30—Who's Who

RELIANCE

		Feet
Mar.	13—The Ruling Passion	
Mar.	16—Bedelia's "At Home"	
Mar.	20—Hide and Seek	
Mar.	23—Jealousy and National History	
Mar.	27—Tragic Experiment	
Mar.	30—Fur Smugglers	
Apr.	3—Birthday Present Natl. History	
Apr.	6—Mother	

REPUBLIC

Mar.	12—Two Men
Mar.	16—The Scar
Mar.	19—A New Lease on Life (Dr.)
Mar.	23—The Face at the Window (Dr.)
Mar.	26—An Ex-Convict's Ordeal
Mar.	30—Life or Gold

REX

Mar.	7—Making Heroes
Mar.	10—Songs of Childhood Days
Mar.	14—Eyes that See Not
Mar.	17—In Payment Full
Mar.	21—The Price of Money
Mar.	24—The Strength of the Week

SOLAX COMPANY

Mar.	13—The Boarding House Heiress
Mar.	15—Falling Leaves
Mar.	20—Count Henri, The Hunter
Mar.	22—The Child of the Tenements
Mar.	27—Billy's Shoes
Mar.	29—Handle With Care

THANHOUSER COMPANY.

Mar.	12—Flying to Fortune
Mar.	15—The Poacher
Mar.	19—Nicholas Nickleby
Mar.	22—The Taming of Mary
Mar.	26—For Sale—A Life
Mar.	29—My Baby's Voice

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)
Jan.	1The Thunderbolt (Dr.)

GAUMONT

Mar.	12—Calino and His Boarders	
Mar.	16—Maternity	
Mar.	19—Jimmie, Temperance Reformer	
Mar.	19—Game Shooting from an Aeroplane	
Mar.	23—An Old Romance	
Mar.	26—Jimmie and His Donkey	
Mar.	30—The Village Idiot's Gratitude	849
Apr.	2—Aunt Aurora	663
Apr.	2—Calino as Mason	995
Apr.	9—A Victim of Circumstances	436
Apr.	9—Jimmie Capitulates	435
Apr.	12—The Prairie on Fire	960
Apr.	16—A Bet and Its Results	886
Apr.	20—Driven from the Ranch	915
Apr.	23—Jimmie Pulls the Trigger	938
Apr.	23—Dinant on the Meuse	
Apr.	27—The Shade of Autumn	928
Apr.	27—Banks of the Danube	

GT. NORTHERN SPECIAL FEATURE FILM

Feb.	5—A Victim of the Mormons
Feb.	27—The Nihilist's Conspiracy
Mar.	18—The Call of a Woman

The following films will be released by the Moving Picture Distributing & Sales Company for the week of March 18th, 1912:

Monday, March 18th:
- AMERICAN—Full Value.
- CHAMPION—For Home and Honor.
- IMP—A Man From the West.
- NESTOR—Feudal Debt.

Tuesday, March 19th:
- ECLAIR—It Pays to be Kind. 885.
- MAJESTIC—The Leap Year. 997.
- POWERS—Tenderfoot Mike—Virginia.
- REPUBLIC—New Lease on Life.
- THANHOUSER—Nicholas Nickelby.

Wednesday, March 20th:
- AMBROSIO—Convict No. 75.
- CHAMPION—Ireland and Israel.
- NESTOR—Pair of Jacks.
- RELIANCE—Hide and Seek.
- SOLAX—Count Henry, the Hunter.
- SALES COMPANY ANIMATED WEEKLY—Shipping Day.

Thursday, March 21st:
- AMERICAN—Tramp's Gratitude.
- ECLAIR—Symphony in Black and White.
- IMP—Better than Gold.
- REX—Price of Money.

Friday, March 22d:
- BISON—Blazing the Trail.
- LUX—Arabella Becomes Heiress—Biscay.
- SOLAX—Child of the Tenements.
- THANHOUSER—Taming of Mary—Golf Caddy's Dog.

Saturday, March 23d:
- GREAT NORTHERN—
- IMP—Russian Dancing—Tankville Constable.
- NESTOR—Over Cracker Bowl—Santa Fè.
- POWERS—
- RELIANCE—Jealousy and Natural History.
- REPUBLIC—Face at the Window.

Sunday, March 24th:
- MAJESTIC—Eternal Masculine.
- REX—The Price of Money.
- ECLAIR—Height Triumph—Ancient Philae.

The following are to release two-reel subjects:

April 1st: CHAMPION—Kid Canfield.

April 18th: IMP—Chasms, or Woman Always Pays.

April 24th: SOLAX—The Sewer.

April 30th: THANHOUSER—The Cry of the Children.

Oldest and Best — 3 A WEEK

NESTOR

Always a Feature — 3 A WEEK

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MONDAY, MARCH 18th, 1912

The FEUDAL DEBT

A Vibrant Drama of Old Kentucky
GET IT! Thrills, Delights and Charms
1000 Feet of Inimitable Film. GET IT!

WEDNESDAY, MARCH 20th

A PAIR OF JACKS

The One Best Bet Western Comedy-Drama
GET IT! Joyous, Beauteous and Victorious
985 Feet of Superior Film. GET IT!

SATURDAY, MARCH 23rd

OVER A CRACKER BOWL

700 Feet of Classy, Clever, Clean Comedy

SANTA FE (New Mexico)

A 300-Foot Scenic of Quaint and Rare Beauty
A Split Reel That Will Be in Great Demand
GET IT NOW and Meet the Demand. GET IT!

COMING NESTORS

March 25th—ROMANCE OF A GAMBLER (Drama)
March 27th—ACROSS THE SIERRAS (W. Drama)
March 30th—The BACHELOR and the BABY (Comedy)

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ARIZONA
Tucson Times
ARKANSAS
Little Rock Democrat
Ft. Smith Southwest-American
CALIFORNIA
Los Angeles Record
San Francisco News
San Diego Sun
Sacramento Star
Fresno Trihune
Berkeley Independent
COLORADO
Denver Express
Pueblo Leader
CONNECTICUT
New Haven Times-Leader
GEORGIA
Atlanta Journal
ILLINOIS
Chicago Tribune
Peoria Journal
Springfield State Journal
INDIANA
Terre Haute Post
Evansville Post
Logansport Reporter
IOWA
Des Moines News
Sioux City News
KANSAS
Wichita Beacon
KENTUCKY
Louisville Herald
Covington Post
LOUISIANA
New Orleans States
Shreveport Times
MICHIGAN
Detroit Times
Saginaw News
Grand Rapids Press
Sault Ste. Marie News
Bay City Times
Jackson Citizen-Press
Muskegon Chronicle
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Erie Herald
OHIO
Cleveland Press
Cincinnati Post
Toledo News-Bee
Columbus Citizen
Akron Press
OKLAHOMA
Oklahoma News
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OREGON
Portland News
PENNSYLVANIA
Pittsburgh Press
Philadelphia Star
Wilkes-Barre Times-Leader
TENNESSEE
Memphis Press
TEXAS
Austin Trihune
Houston Post
Dallas Dispatch
WASHINGTON
Seattle Star
Spokane Press
Tacoma Times
WISCONSIN
Milwaukee Journal
Madison State Journal
Superior Telegram

American Film Mfg. Co., *Ashland Block CHICAGO*

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BIOGRAPHY

		Feet
Feb. 29—	A Message From the Moon (Com.)	
Feb. 29—	Priscilla's Capture (Com.)	
Mar. 4—	A Siren of Impulse (Dr.)	
Mar. 7—	A String of Pearls (Dr.)	
Mar. 11—	A Spanish Dilemma (Com.)	
Mar. 11—	The Engagement Ring (Com.)	
Mar. 14—	Iola's Promise (Dr.)	
Mar. 18—	The Root of Evil (Dr.)	
Mar. 21—	A Voice from the Deep (Com.)	
Mar. 21—	Hot Stuff (Com.)	

CINES
C. Kleine

		Feet
Mar. 5—	Lucca, Italy (Sc.)	192
Mar. 9—	The Moorish Bride (Dr.)	1000
Mar 12—	From Tent to Mansion (Dr)	965
Mar. 16—	Out of Tune (Com.)	
Mar. 16—	Zoological Garden in Rome	
Mar. 19—	Father's Toothache (Com.)	
Mar. 19—	The City of Tripoli (Topical)	
Mar. 26—	Reunited (Dr.)	
Mar. 26—	Pisa, Italy (Sc.)	
Mar. 23—	The Deserter (Dr.)	1000
Apr. 2—	Naming the Baby (Com.)	
Apr. 2—	Assisi, Italy	
Apr. 6—	Love and Hypnotism (Dr.)	1000
Apr. 9—	The Brigand (Dr.)	1000

EDISON

		Feet
Feb. 24—	The Lost Kitten (Com.)	575
Feb. 27—	How Motion Pictures Are Made and Shown	1000
Feb. 28—	My Double and How He Undid Me (Com.)	1000
Mar. 1—	Tony's Oath of Vengeance (Dr.)	1000
Mar. 2—	A Cowboy's Strategem (Com.)	620
Mar. 2—	The Jam Closet (Com.)	380
Mar. 5—	Lost—Three Hours (Com.)	1000
Mar. 6—	The Yarn of the "Nancy Bell" (Com.)	970
Mar. 8—	The Heir Apparent (Dr.)	1050
Mar. 9—	New York Poultry, Pigeon and Pet Stock Association (Edu.)	540
Mar. 9—	The Patent Housekeeper (Com.)	460
Mar. 12—	The Baby (Com.)	1000
Mar. 13—	Her Polished Family (Com.)	1000
Mar. 15—	For the Commonwealth (Dr.)	1000
Mar. 16—	Personally Conducted	1000
Mar. 19—	Her Face	1000
Mar. 20—	Dress Suits in Pawn	1000
Mar. 22—	The House with the Tall Porch	1000
Mar. 23—	Incidents of the Durbar	
Mar. 23—	Tommy's Geography Lesson	
Mar. 26—	The Lighthouse Keeper's Daughter	1000
Mar. 27—	Percival Chubbs and the Widow	1000
Mar. 29—	How Washington Crossed the Delaware	1000
Mar. 30—	A Funeral That Flashed in the Pan	1000

ESSANAY FILM CO.

		Feet
Feb. 23—	The Little Black Box (Dr.)	1000
Feb. 24—	A Western Kimono (Com.)	1000
Feb. 27—	Positive Proof (Dr.)	1000
Feb. 29—	Her Masterful Man (Com.)	1000
Mar. 1—	Do Dreams Come True (Com.)	1000
Mar. 2—	The Ranch Girl's Mistake (Dr.)	1000
Mar. 5—	The Turning Point (Dr.)	1000
Mar. 7—	Getting a Hired Girl (Com.)	1000
Mar. 8—	The Baby of the Boarding House (Com.)	
Mar. 8—	Trombone Tommy (Com.)	
Mar. 12—	The Ranch Widower's Daughters (Com.)	1000
Mar. 9—	A Romance of the West (Dr.)	1000
Mar. 14—	A Flurry in Furniture (Com.)	1000
Mar. 15—	The Madman (Dr.)	1000
Mar. 16—	The Bandit's Child (Dr.)	1000
Mar. 19—	Out of the Depths (Dr.)	1000
Mar. 21—	Cupid's Leap Year Pranks (Com.)	1000
Mar. 22—	A Record Romance (Com.)	1000
Mar. 23—	The Deputy's Love Affair (Dr.)	1000

GAUMONT
G. Kleine

		Feet
Jan. 6—	Evils of Impure Literature (Dr.)	1035
Jan. 9—	The Winged Messenger	800
Jan. 9—	Gorges of the Verdon River	200
Jan. 13—	The God of Wine Gets Stung (Com.)	806
Jan. 13—	The Ardennes Forests, France (Travel)	194
Jan. 16—	Uncle Ned's Diplomacy (Com.)	956

KALEM CO.

		Feet
Feb. 28—	A Tenderfoot's Troubles (Com.)	
Feb. 28—	A Visit to Madeira (Sc.)	
Mar. 1—	Trapped by Wireless (Dr.)	1000
Mar. 4—	You Remember Ellen (Dr.)	1000
Mar. 6—	The Romance of a Dry Town (Com.)	1000
Mar. 8—	Captain Rivera's Reward (Dr.)	1000
Mar. 11—	A Spartan Mother (Dr.)	1000
Mar. 13—	A Victim of Circumstances (Dr.)	1000
Mar. 15—	The Belle of New Orleans (Dr.)	1000
Mar. 18—	Reconciled by Burglars (Com.)	
Mar. 18—	The Kalemites Visit Gibraltar (Sc.)	
Mar. 20—	The Defeat of the Brewery Gang (Dr.)	1000
Mar. 22—	A Bucktown Romance (Com.)	1000

LUBIN

		Feet
Mar. 2—	A Mexican Courtship (Dr.)	1000
Mar. 4—	Fishing in Florida	
Mar. 4—	The Baby Tramp (Com.)	
Mar. 6—	My Princess (Dr.)	1000
Mar. 7—	The Handicap (Dr.)	1000
Mar. 9—	Mother Love (Dr.)	1000
Mar. 11—	Tough Guy Levi (Com.)	
Mar. 11—	Wifey's Ma Comes Back (Com.)	
Mar. 13—	His Wife's Mother (Dr.)	1000
Mar. 14—	The Price of a Silver Fox (Dr.)	1000
Mar. 16—	The Preacher and the Gossip (Com.)	1000
Mar. 18—	The New Constable (Com.)	1000
Mar. 20—	The Surprise Party Surprised (Com.)	1000
Mar. 21—	A College Girl (Dr.)	1000
Mar. 23—	The Revolutionist (Dr.)	1000

G. MELIES.

		Feet
Feb. 29—	Oil (Dr.)	1000
Mar. 7—	Seven Bars of Gold (Dr.)	1000
Mar. 14—	The Sheriff's Daughter (Dr.)	1000
Mar. 21—	Troubles of the XL Outfit (Dr.)	1000
Mar. 28—	The Remittance Man (Dr.)	1000

PATHE FRERES

		Feet
Mar. 5—	The Six Little Drummers (Dr. Com.)	
Mar. 6—	Cholera on the Plains (Dr.)	
Feb. 20—	The Motion Picture Man in the Continent	
Mar. 7—	Buster's Nightmare (Com.)	
Mar. 7—	Starfish, Sea Urchins and Scallops (Edu.)	
Mar. 8—	The Battle of Cracy (Dr.)	
Mar. 8—	Small Trades in Havana (Sc.)	
Mar. 9—	How the Play was Advertised (Com.)	
Mar. 11—	Pathe's Weekly	
Mar. 12—	The Poison Cup (Dr.)	
Mar. 12—	The Rell Brothers	
Mar. 13—	A Midget Sherlock Holmes (Com.)	
Mar. 13—	Daix and His Dog	
Mar. 14—	When Duty Calls (Dr.)	
Mar. 15—	The Coin of Fate (Dr.)	
Mar. 16—	The Arrow of Defiance (Dr.)	
Mar. 18—	Pathe's Weekly No. 12	
Mar. 19—	The Dog Detective (Dr.)	
Mar. 19—	The Electricspark (Edu.)	
Mar. 20—	The Price of Gratitude (Dr.)	
Mar. 21—	The Wrong Bride (Dr)	
Mar. 22—	David and Saul	
Mar. 23—	The Rival Constables (Com.)	
Mar. 23—	Karlbeg (Sweden) War School Exercises	
Mar. 25—	Pathe's Weekly No. 13	
Mar. 26—	Radgrune (Dr.)	
Mar. 27—	Victim of Fire Water (Dr.)	
Mar. 28—	A Mexican Elopement (Com. Dr.)	
Mar. 29—	That Terrible African Hunter (Com.)	
Mar. 29—	Winter on the Baltic Sea	
Mar. 30—	Jimmy's Misfortune (Com. Dr.)	

SELIG

		Feet
Feb. 19—	The Danites—Part 1 (Dr.)	1000
Feb. 20—	The Danites—Part 2 (Dr.)	1000
Feb. 23—	A Persistent Suitor (Com.)	
Feb. 23—	Seeing Detroit	
Feb. 26—	When Women Rule (Dr.)	1000
Feb. 27—	In Little Italy (Dr.)	1000
Feb. 29—	The "Diamond S" Ranch	1000
Mar. 1—	As Told by Princess Bess (Dr.)	1000
Mar. 4—	The Shrinking Rawhide (Dr.)	1000
Mar. 5—	The Ace of Spades (Dr.)	1000
Mar. 7—	The Brotherhood of Man (Dr.)	1000
Mar. 8—	Hypnotized (Com.)	1000
Mar. 11—	A Crucial Test (Dr.)	1000
Mar. 12—	Bounder (Dr.)	1000
Mar. 14—	The Slip (Dr.)	1000
Mar. 15—	Across the Isthmus of Panama in 1912	1000
Mar. 18—	The Girl of the Lighthouse (Dr.)	1000
Mar. 19—	The "Epidemic" in Paradise Gulch (Com.)	1000
Mar. 21—	The Ones Who Suffer (Dr.)	1000
Mar. 22—	The Junior Officer (Dr.)	1000

URBAN ECLIPSE
G. Kleine

		Feet
Feb. 14—	The Gambler's Wife (Dr.)	1015
Feb. 21—	The King's Command (Dr.)	1000
Feb. 28—	Cousin Bill (Com.)	
Feb. 28—	A Glimpse of Tripoli (Sc.)	
Mar. 6—	The Factory Girl (Dr.)	1010
Mar. 13—	The Sentry on Guard	1015
Mar. 20—	The Song of the Gypsy (Dr.)	1000
Mar. 27—	True Love (Dr.)	1000
Apr. 3—	Taken by Surprise (Com.)	
Apr. 3—	Scenes in Amsterdam (Sc.)	
Apr. 3—	Transformation of Scrap Iron (Ind.)	
Apr. 10—	The Signal that Failed (Dr.)	1000

VITAGRAPH

		Feet
Feb. 28—	The Patchwork Quilt (Dr.)	1000
Mar. 1—	The Diamond Brooch (Dr.)	1000
Mar. 2—	The Telephone Girl (Com.)	1000
Mar. 4—	Lulu's Anarchist (Com.)	1000
Mar. 5—	Cardinal Wolsey (Hist. Dr.)	1000
Mar. 6—	Irene's Infatuation (Com.)	1000
Mar. 8—	How States Are Made (W. Dr.)	1000
Mar. 9—	Mrs. Carter's Necklace (Dr.)	1000
Mar. 11—	First Woman Jury in America	1000
Mar. 12—	The Five Senses	300
Mar. 12—	A Story of the Circus	700
Mar. 13—	Mrs. 'Enry 'Awkins	1000
Mar. 15—	Great Diamond Robbery	1000
Mar. 16—	Sunset, or Her Only Romance (Dr.)	1000
Mar. 18—	The Black Wall (Dr.)	1000
Mar. 10—	The Old Silver Watch (Dr.)	1000
Mar. 20—	The Two Penitents (Dr.)	1000
Mar. 22—	Mr. Bolter's Infatuation (Com.)	1000
Mar. 23—	Her Forgotten Dancing Shoes (Com.)	500
Mar. 23—	Taft and His Cabinet (Topical)	500

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The first scenes are staged in and around the beautiful botanical gardens and grounds of the Del Coronado. Later they are shifted to the sun parlors, writing rooms, etc. Hence, the actual rooms of the famous Del Coronado will be shown just as thousands of tourists have seen them in real life.

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If the Exhibitor walks into his exchange and says "Please give me the Majestic," he **may** get them, but if he walks in, head up, and says, "**Give** me two Majestics, or I'll go where I can get them," he will get what he wants and needs.

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TUESDAY, March 26th, "Opportunity"—A comedy of Bohemian life.

SUNDAY, March 31st, "The Lighted Candle"—A strong drama.

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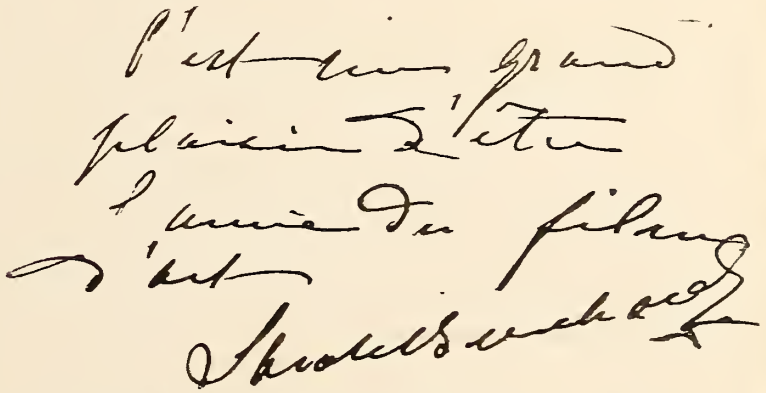
Paris, March 2nd.

FRENCH AMERICAN FILM CO., New York.

Gentlemen:—I have not posed nor contracted to pose for any motion pictures whatever except with the Film d'Art Company of Paris, for whom I have already done "Camille" as a photo play, the North American rights of which are exclusively controlled by the French American Film Company of New York.. My contract with the Film d'Art Company covers my every appearance for motion pictures.

Sincerely Yours, (Signed) Sarah Bernhardt.



TO BERNHARDT A CONTRACT IS SACRED

Another wonderful photo play
The greatest comedienne of France

REJANE

in Sardou's rollicking, action-crowded comedy of Napoleon

"SANS-GENE"

3 REELS—3,075 FEET

A FULL LINE OF 4-COLORED BILLING FOR BOTH PHOTO PLAYS (COURIER CO.). PHOTOGRAPHS, CUTS, BOOKLETS, PRESS MATTER, PERFECT PUBLICITY EVERYWHERE. ATTORNEYS, HOUSE, GROSSMAN & VORHAUS, NEW YORK; ALBERT MAYER, PARIS.

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400 Times Building, NEW YORK

CHARLES FRANCIS PRESS, NEW YORK

Handcolored—1210 Feet—a Feature of Gravity—$30.00 for Hand Coloring.

THE MARGRAVE'S DAUGHTER

A pageant showing a story of the days when knighthood was in flower. Encouched in all the splendor of mediaevalism

COMING SATURDAY, APRIL 6TH

TUESDAY, MARCH 26—995 FEET

HE WHO LAUGHS LAST, LAUGHS BEST and JIMMIE AND HIS DONKEY

Two corking good comedies that will convulse the most blase and lifeless audience. Rich—dignified—powerful.

SATURDAY, MARCH 30—849 FEET

THE VILLAGE IDIOT'S GRATITUDE

A gripping drama depicting the depths of an idiot's gratitude. Exceedingly interesting because of its psychological value. Don't miss it!

GAUMONT INDEPENDENT

Scene from HE WHO LAUGHS LAST, LAUGHS BEST

COMING!!!
APRIL 6
HAND-COLORED
—1210 FEET—

The Margrave's Daughter

Scene from THE VILLAGE IDIOT'S GRATITUDE

TUESDAY, APRIL 2—995 FEET

AUNT AURORA
AND
CALINO AS MASON

SATURDAY—APRIL 6—1210 FEET
HAND COLORED

THE MARGRAVE'S DAUGHTER

THE BIGGEST MEDIAEVAL FEATURE EVER

LAST MOMENT TO ORDER

Jimmie Temperance Reformer and Game Shooting from Aeroplane
TUESDAY, MARCH 19—923 FEET

AN OLD ROMANCE
SATURDAY, MARCH 23—961 FEET

Gaumont

Gaumont Co., Flushing, N. Y.

Gaumont

TIME ALMOST UP FOR

The 1210 ft. extra-beautifully hand-colored Gaumont feature to be released Saturday, April 6, entitled

The Margrave's Daughter

A spectacular court pageant that pulsates with the spirit of mediaeval chivalry. A tale of the days when knighthood was in flower. See what last week's issue of this publication had to say about it. Also issue week before last.

MAR 27 1912

MOVING PICTURE NEWS

Volume V
No. 12

March 23
1912

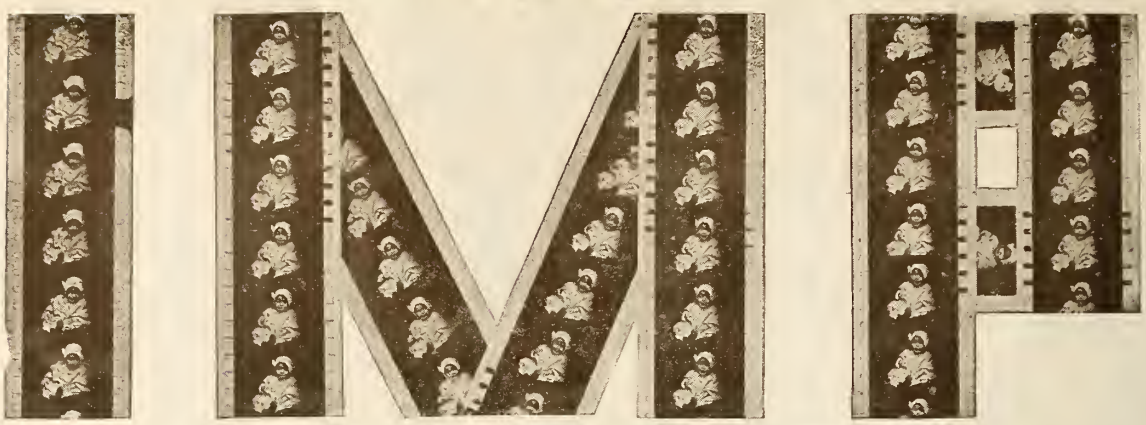
PRICE
TEN
CENTS

Scene from

"THE DEAD MAN'S CHILD"

Great Northern Special Feature
Film Co. Release

COMING



RELEASES

"WHERE PATHS MEET"—This has been written up in story form by Mr. Thomas Bedding, in "The Implet," No. 8. If you didn't get it, your name is not on the mailing list! Release date on "Where Paths Meet" (Copyright, 1912), Monday, April 1st.

"THE DOVE AND THE SERPENT"—Another glorious Imp from the Imp's California company. Imps cost you no more than inferior brands. So why not get *three* Imps every week? Release date on "The Dove and the Serpent," Thursday, April 4th. (Copyright, 1912.)

"THE CHEF'S DOWNFALL"—A capital comedy. Part of the Saturday Imp Split of April 6th (Copyright, 1912). Go after it, sure.

"A CHANGE OF STRIPES"—Another comedy-drama from the Imp's California company, with something doing every minute. Part of the Saturday Imp Split of April 6th (Copyright, 1912). Will you get it?

"THE LOAN SHARK" (Copyright, 1912)—is going to be one of the greatest Imps ever produced. Watch for particulars.

"A MILLIONAIRE FOR A DAY" (Copyright, 1912)—will be a scream. Watch for more details.

IMP FILMS COMPANY
102 *West* 101*st Street, New York. Carl Laemmle, Pres.*

FOR SALE—Perforating machines in first-class working condition. A soft bargain for quick buyers. Write or wire.

Sold through Motion Picture Dist. & Sales Co.

The Imp Smashes Out Another Triumph!

ANOTHER MAGNIFICENT DOUBLE-REEL COMING
THURSDAY, APRIL 18th!

"Woman Always Pays"

(Copyright, 1912, Imp Films Co.)
2,000 FEET IN LENGTH

Right on the heels of "Shamus O'Brien" and "From the Bottom of the Sea," those two double-reel Imps which shoved the Imp several notches higher than ever above all competition, we take supreme pride in announcing another double-reel which we seriously predict will be even a bigger money maker for the exhibitors of America than any you have ever had! This picture teaches a moral lesson, grips the interest, and creates a profound impression in the mind of everyone who sees it.

You will see some of the most wonderful acting of your life, for the leading role is assumed by Asta Nielsen, now regarded as the greatest moving picture actress in the world, barring none!

Watch for further announcements but begin to arrange with your exchange right now, long before release date.

ONE AND THREE-SHEET POSTERS TO PACK YOUR THEATRE!

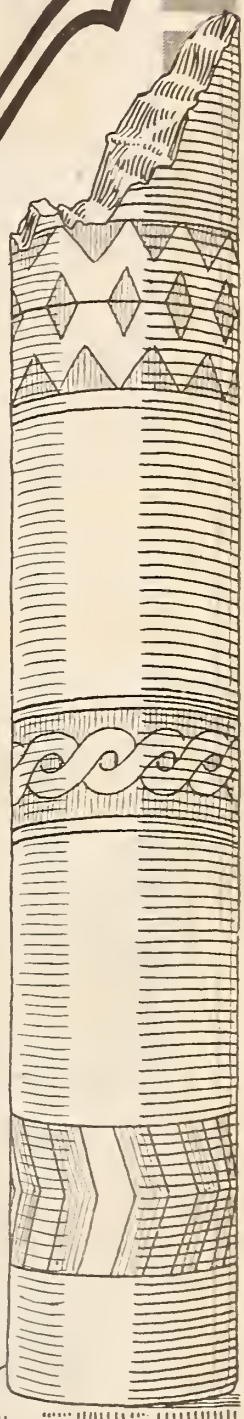
Sold through Motion Picture List. & Sales Co.

HOMER'S ODYSSEY

The $200,000 Milano Film Production

State Right Buyers Consider These Points:

1. The Odyssey is the highest class, most educational film the world has ever known.
2. Two years were required to make the film.
3. It cost $200,000 to produce it.
4. One set of film, 40 art slides and 4,000 sheets of paper free to state right buyers.
5. A few choice states left.
6. $20,000 has been spent in publicity promotion for the benefit of state right buyers.
7. William J. Burns, world-famous detective, will arrest and prosecute infringers.



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MONOPOL FILM CO.
145 W. 45 TH ST., NEW YORK

THE THANHOUSER TWO-A-WEEK

Ask Your Exchange for
Two 1-Sheets and a 3-Sheet
FOR
"Nicholas Nickleby"

EXTRA! THANHOUSER "CHILD LABOR" MASTERPIECE

"THE CRY OF THE CHILDREN"

Suggested by the Poem of ELIZABETH BARRETT BROWNING
A Two-Reel Feature TUESDAY, APRIL 30

RELEASED TUESDAY, APRIL 2

Photofans, to the Circus!

"The Star of the Sideshow"

RELEASED FRIDAY, APRIL 5
Photofans, to Florida!

"THE GIRL OF THE GROVE"

Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your "Greatest Feature" in March. I am / am not getting "The Thanhouser News."
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EXCLUSIVE FEATURES, EXCLUSIVE. FEATURES

EXHIBITORS BOOK—THESE MONEY GETTERS
A VICTIM OF THE MORMONS—THE NIHILISTS CONSPIRACY
CALL OF A WOMAN—CELL THIRTEEN
SEE WHAT'S COMING
THE MYSTERY OF SOULS—THROUGH TRIALS TO VICTORY
A DEAD MAN'S CHILD—LAST OF THE FRONTIGNACS
CONVICT 10 AND 13
TWO A MONTH — TWO A MONTH — TWO A MONTH

THE GREAT NORTHERN SPECIAL FEATURE FILM CO.
42 EAST 14TH STREET, NEW YORK CITY.

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume V **March 23, 1912** **Number 12**

The Motion Picture Exhibitors' League of America

General Headquarters, Mercantile Bldg., Cincinnati, Ohio

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An Invitation to Dayton

Cincinnati, O., March 18, 1912.

Dear Sir:

In behalf of the Motion Picture Exhibitors' League of America, Ohio State League No. 1, I extend to all motion picture exhibitors a hearty invitation to come to Dayton, O., on the 26th and 27th of this month to participate in and enjoy the biggest convention ever held by our League. You will meet exhibitors from all over the United States and Canada. While this is only a state convention, hundreds of exhibitors are coming from other states to join hands with the Ohio exhibitors in making this a memorial gathering of motion picture exhibitors.

Every exhibitor will be made to feel at home. Special arrangements have been made to entertain the ladies. There will not be an idle minute—something doing all the time to entertain our visitors; the members of our League will take pleasure in making you enjoy yourself. Come and have the time of your life and see what is being done in the motion picture world for the exhibitors by the Motion Picture Exhibitors' League of America.

Very truly yours,

M. A. NEFF,
President, M. P. E. L. of America.

OHIO CONVENTION AT DAYTON

To the Exhibitors of Ohio, Greeting:

We have watched with considerable interest the growing power of the National Exhibitors' League of America, and we trust the time is not far distant when every State in the Union will be allied to the mother league of Cincinnati, when every exhibitor in the land will be a member of a flourishing, nation-wide organization, banded together for his advantage and benefit. The time is ripe when a great forward movement should go ahead by leaps and bounds. It is becoming more and more necessary that keen leaders should rise and a strong council of administration, headed by the best legal talent it is possible to secure, to forestall some of the adverse legislation that is being thrust forward in the Senate or Houses of Assembly in the various States. Take the State of New York, which we handle in another editorial, as an example. Such legislation is being attempted in other States besides New York, and as the cinematograph industry is a growing educational movement, it should not be harassed by adverse legislation either in the matter of fire or Sunday blue laws, but all should be put on an equitable basis for progress.

A member of Canon Sheafe Chase's choir told the writer that while he is paid to sing in the choir, as soon as his services are over he, with his wife and daughter, immediately repairs ot a moving picture theatre nearby their home, and they obtain more real information and true knowledge of life than they do in church. We asked him why he did not resign his position. He said he would if he could get a position as chorister in the moving picture show. We don't quite like this attitude, which we consider very inconsistent, and told our informant so. He remarked that numbers of other choristers did the same as he did, thus showing the appealing influence of the moving picture show to educated men. Such is the testimony, gentlemen of Ohio and other States, that is being given by unbiased patrons of your theatres.

We are pleased to see that the standard of the exhibition of the theatre and of the film is getting higher, and we hope that you, by your influence, will raise the standard still higher and higher until you have eliminated anything of an objectionable nature upon your program. We are pleased to note that films that have been objected to by the Censor Boards of New York and Chicago are refused by your houses. You have a wonderful power in your hands for the advancement of a growing educational industry. The eyes of all the manufacturers, of your confreres in other States, are upon you to-day, and we trust that you will raise the standard so that others who are a little backward may follow in your lead. You have gone too far along the track to turn back at this time. The advancement made by you has been so great that you must still further advance, and, while a few of the weaker members may hold back a little, you are like the negro soldier who, when the standard-bearer was shot down in the Civil War, immediately raised the standard and went forward in the midst of the fight. The officer in charge of the detachment called out, "Man, bring the colors back." But the colored soldier in his enthusiasm pushed still further into the thickest of the battle, crying, "Bring the men up to the colors, not the colors back to the men," and this is the illustration I give to you to-day. Bring your men up to the advanced educational value of the moving picture, and not the moving picture back to the state it was two or three years ago.

To your officers, all well-tried men, men who have your interests and the interests of the industry at heart, give them your whole, full-hearted support, trust them and hold up their hands that they may help to still further advance your cause, give your loyal support and strengthen the hands of the national organization, which has been so ably officered and led by the national president, M. A. Neff, who seems to be indefatigable in his efforts to advance the cause of the National and incidentally your cause. He is only one man and can do nothing without the loyal support of his officers and the power of every individual man at the back of every league and every State association amalgamated with the National League. Much has been accomplished, much remains to be done, and, gentlemen of Ohio, also of the national organization, you can—you may if you dare—accomplish what the courts have not yet been able to do; that is given absolute freedom, in the land of the free, to the beautiful art of cinematography.

We, in our editorial capacity, have opposed no man or company individually, but we have opposed, on the principle of right and justice, the amalgamation of so-called patent interests to suppress the advancement of this art. We have opposed in the cause of freedom the corraling of an industry for the purpose of enriching a few men whose avaricious desires for unlimited wealth have overstepped the bounds of moral and legal right, whose sole god is Mammon, and who are working entirely against the freedom for which America is known. There is no country, the wide world over, where exhibitors and manufacturers of beautiful films are harassed and held back, where an industry is exploited, or tried to be exploited, for the few like in America, the land of the free.

Gentlemen of Ohio, where is this boasted freedom? where is the justness of the cause? We look to you to obtain an equalization of the rights which are justly your due, so that you may select your program from any and every manufacturer there is in this country or abroad, so that if you want a picture brought out by Rex, or Majestic, or Vitagraph, or Biograph, you may get it without any licensed or unlicensed demands. It is your right, it belongs to you. If there is anything in the words of freedom of America, demand it, ask for it, bring your Senators to bay and see that you get the freedom of selection that a free country should give you, otherwise you are worse than the serfdom of some European countries existing to-day.

INDIANA M. P. E. LEAGUE

The members of the Indiana Motion Picture Exhibitors' League held a convention on March 19th and 20th, at the Anthony Hotel, Fort Wayne. The program was as follows:

Tuesday, March 19

1:30—Address by the Mayor.
2:00—Applications for membership.
2:30—Business session.
6:00—Dinner (banquet to visitors).
7:30—Meet at convention hall.
8:00—Vaudeville, Temple Theatre. (Courtesy F. E. Stouder, president Fort Wayne Lyric Theatre Company).

Wednesday, March 20

10:00—New members.
10:30—Theatre advertising.
12:00—Lunch.
1:00—Unfinished business.

Roseville, Ill.—Edgar Byers is erecting a building here to be used as a moving picture theater.

Indianapolis, Ind.—A new theater is to be erected at Massachusetts and College avenues at a cost of $15,000.

Officers and Executive Committee, Chicago Local, Motion Picture Exhibitors' League of America.
Top row—Chris. Whelan, F. O. Nielson, C. L. Hull, L. Frank, I. Gelder.
Bottom row—Sam Katz, C. A. Anderson, George Henry, William J. Sweeney, Sidney Smith.

CAPTAIN SCOTT AND THE ANTARCTIC ZONE IN THE UNITED STATES

Toward the close of last year, England, Germany, France, Spain and Portugal saw by means of picture the experiences of Captain Scott on his expedition toward the South Pole. These pictures were taken by H. C. Ponting, the famous British cinematographer who accompanied Captain Scott, R. N., on the Terra Nova from the day he left Wellington, New Zealand, the point of commencement, until February, when the expedition was comfortably encamped in their polar home across the great ice barrier at Cape Evans. These same pictures have now arrived in the United States and are being exploited on the state-right basis by the Gaumont Company.

The feature film market has long been acquainted with sensational melodramas and long drawn out three-reelers which could well have been condensed in a thousand feet of film. This time, however, heavy sensationalism and uninteresting vapidity have been misplaced by a topical timely subject. Every paper in all the civilized countries of the globe is just now contributing column after column to the subject of Captain Scott's discoveries.

The English publications at the time of the exploitation of the Captain Scott film the early part of this winter, expressed extreme interest in this subject and copious write-ups were contributed from all sources throughout the British Isle. Whether Captain Scott has actually discovered the Pole, and whether Amundsen has real justification to his claims is yet debatable, but the pictures of Captain Scott are above all the most unusual and realistic cinematographic views that have ever been offered the public.

Quite a number of states have been already sold on the strength of the first advertisement, inasmuch as state-right purchasers realize that the timeliness of this two-reel subject will carry much more weight and profit than the hackneyed three-reel melodramas that are being regularly released on the feature market.

Amongst the most superb of the views exhibited is the progress of the Terra Nova, Captain Scott's vessel, cutting her way through endless miles of ice, and the scrunching and pounding of the ice against her sides are so realistic as to convey the impression of being heard. By virtue of a special platform erected from the starboard of the vessel, together with a sharp incline of the camera, the most unusual views of the progress of the big Antarctic seafarer combating against the thickly forming and rapidly clogging ice has been made possible. Another unusual view grandly climactic in nature is the photographing of the Midnight Sun, something never before accomplished by a cinematographic camera.

Taking soundings, skinning penguins, disembarking Siberian ponies, ski-ing on the slopes of somber Mt. Erebus and the lonely peaks of Mt. Terror, sledging dogs, rounding up and sporting with the innumerable penguins, together with choice views of the great ice barrier, are amongst the stirring pictures offered, There are humorous incidents distributed throughout, such as the rolling in the snow of the ponies, delighted at the granting of their freedom from the ship.

For vividness, distinctness and realistic portrayal these pictures surpass anything of the kind seen so far, to quote the language of the Dublin Evening Herald. They are in a combined form both educational, geographical and historical. Furthermore, they are a complete and perfect record of the experiences of the greatest explorer of modern times. As before stated, the films comprise the journey from New Zealand to Cape Evans, the first station of Captain Scott and his crew.

SUNDAY SHOWS

WE wonder if the exhibitors in the State of New York are organized, or if they are in a position to repel attacks on their business at Albany. We have called attention so many times, in season and out of season, we might say, to the methods adopted by the religious people to suppress all kinds of exhibitions for the people, and return to the time of the Puritans when blue laws were well enforced. We wonder if the people today want to go back to those dark ages. If not, it behooves the exhibitors of the State of New York to immediately put their house in order, and *organize,* ORGANIZE, ORGANIZE. If this is not possible, get M. A. Neff to come down and speak to the Exhibitors' Association in New York and have a rousing good State organization immediately formed. Just to show our readers what is doing at Albany, we cull the following from the Reform Bulletin, a weekly report concerning moral reforms in the State of New York, published in Albany by the Rev. O. R. Miller, of the New York City League. It will be well for our readers to thoroughly digest the matter, and especially Clause No. 2, and if they are going to stand for such libels we think it is about time they got out of the business altogether.

Crusade Against Sunday Moving Pictures

Telegraph Your Senator and Assemblyman to Favor Senator Stilwell's Amended Sunday Moving Picture Bill

Senator Stilwell has amended his Sunday Moving Picture bill, as requested by the Social Service Committee of the Episcopal Diocese of Long Island and by the New York Civic League. This bill as amended forbids all Sunday vaudeville shows. It also forbids moving picture shows if an admission is charged, directly or by subterfuge. It omits the feature which punished the person or corporation supplying the gas or electricity for Sunday moving picture shows, as contained in his original bill. There are four reasons for favoring the passage of this bill:

1. The law now forbids moving pictures and vaudeville on Sunday as it does any tragedy, comedy, opera ballet and farce, but as moving pictures have been invented since the law was passed, there is a slight ground for the claims of some mayors and police officials that Sunday moving pictures are not forbidden by law.

2. Moving picture theatres have become, in many cases, the recruiting stations for houses of prostitution, which need much more careful supervision than is now given them on week days. They are especially dangerous on Sunday, when the children are idle and not in school. They have done much to deplete the Sunday schools.

3. Moving pictures, if given on Sunday, should be given by churches, Y. M. C. A. and public schools, without pay, for educational and religious purposes. If they are allowed to be given for personal profit, they are sure to fall to the standard which will attract those of the lowest morality.

4. Moving pictures are capable of being of the greatest educational value. But as they are not now effectively censored, they tend to corrupt the morals of youth. They are often immoral and suggestive, educating boys and girls in the details and methods of crime.

After thoroughly digesting the above, let them turn their attention to the following:

Resolutions Adopted at the Clerical Conference of New York City

March 11th, 1912. *Rt. Rev. Frederick Courtney, Presiding*

Whereas, Vaudeville and moving pictures for pay on Sunday are contrary to law as interpreted by ex-Corporation Counsel Pendleton;

Whereas, The moving pictures are not effectively censored, but contain pictures which tend to corrupt the morals of youth, and

Whereas, The moving picture shows are many times recruiting stations for houses of prostitution, and in accordance with a statement of an agent of the Children's Society, made in the morning World of March 11th, 1912, more than twenty men connected with moving picture shows have been arrested in the Borough of Brooklyn, charged with assaulting young girls within the last six months;

Whereas, The theatre workers at the Academy of Music on 14th street, Manhattan, who have struck because compelled to work illegally from 8 a. m. to midnight on Sunday, have appealed to the clergy of New York City to assist them in getting the Sunday laws enforced, saying that they have appealed in vain thus far to Mayor Gaynor;

Whereas, The vaudeville theatres and moving picture shows are permitted by the police to give "dramatic performances and exercises" and other exhibitions on Sunday clearly forbidden by the penal law and the city ordinances;

Therefore, Be it resolved that this conference ask for an interview with the Mayor to request him to use his power over the Police Department and over the Common Show License Bureau to revoke the licenses of all theatres breaking the Sunday law and to compel them to obey the law.

Resolved, In case the committee appointed to wait on the Mayor should not succeed in attaining its purpose, that the said committee be hereby authorized by this conference to send to all the Roman Catholic, Protestant and Jewish ministers of the city a full statement as to the nature of the Sunday laws, and the flagrant way in which violations thereof occur, indicating that such non-enforcement is unfair to those who conscientiously obey the law, and that it permits such a lax enforcement of all laws as to increase crime and bring all law into contempt.

Resolved further, In case the Mayor does not grant the relief for which we petition him, that this conference call the attention of the Grand Jury and of the District Attornies of New York, of Kings, of Queens and of Richmond Counties to the widespread failure to enforce the Sunday laws.

Residents of New York City: You can help this movement greatly if you will write Hon. William J. Gaynor, City Hall, and also ask the Men's League of your church to do so. Ask him to grant the request of the Conference of Clergy asking for the enforcement of the law forbidding Sunday shows.

Now, gentlemen of the cinematograph industry, what do you think of this? You must adopt the same tactics of the so-called moralists and organize strongly and determinedly. You must get after your Senators and your Assemblymen, and that right quick. You must be represented in the lobby and in the Senate unless you want to see your business entirely suppressed. We have repeatedly called attention to these Sundays laws, but it seems to us to be almost like a voice calling in the wilderness; the people do not seem to rouse themselves to the sense of their danger, and in a little while, if these bills pass, such a howl of indignation will go up, and then they will speak against them. What good is this? It is like locking the stable door after the horse is stolen. Now, gentlemen of the industry, *lock the stable door and keep the horse in safe.*

H_2O

Just water, that's all. It doesn't seem much, does it? but it stands for a great deal, and while the chemical equivalents above give us hydrogen two parts combined with oxygen, yet we gain what it is impossible for human life

to do without. Shakespeare says, "Honest water, that never left a man in the mire," and if some of us would only stick to honest water there would not be so many failures in life as there are, because it is the dishonest water, the fire water, that does the mischief. Another quotation is, "Water, water everywhere and not a drop to drink." This, of course, refers to a shipwrecked mariner surrounded by water, yet parched with thirst owing to the salt of the sea. Going to the direct opposite of this, we take the words of another poet:

"Sink in despair, on the red parched earth,
And then you can reckon what water is worth."

So that whether on sea surrounded by water, or on the desert sands of Oriental countries, water is a *sine qua non* of human life.

What has all this to do with cinematography, you may ask? Well, just this: we do not know whether all our readers have sampled New York water, but if they have they have been up against a pretty hard problem to know whether it is clean water, or sewage, they are drinking. Sometimes it is as red with sand, or some other mineral, that almost repels one from the taking of it. What is the remedy? A good filter,—but how many homes possess one? Offices and home people, as a rule, have to pay heavy sums of money for drinking water which is practically, in many instances, Croton water filtered and sold at 25 cents a bottle. Then, again, photographers in every walk of life are hard pressed in the washing of their prints, their negatives and their films.

Making a call at a large supply house where they were developing amateur films, we were astonished at the sediment lying at the bottom of the tank. This is not conducive of good work in the way of general photography. How much more is it needed to gain clear water in cinematography where thousands upon thousands and still thousands of feet are washed with this water? Paying a visit to the plant of William N. Selig at Chicago, where the water is almost as bad, as far as the sediment is concerned, perhaps a little worse than New York, we saw installed there one of the finest filtering plants it is possible to put in. We were told this plant had cost an enormous sum of money, going into thousands of dollars, but we were informed the results more than paid for the vast outlay, and when the filter was opened for our inspection we saw very large deposits of sediment taken from the water. The Vitagraph Company at Brooklyn has also spent quite a little fortune on their filtering apparatus, and in conversation with them they also expressed their great satisfaction with the result obtained by this filtration. Five, six or even seven thousand dollars to install a filtering plant! Does it pay? the question may be asked. According to these two representative firms, yes. We have tried to get particulars from others of the manufacturers, and learn that they also have put in filtering plants, larger or smaller, doing work good, bad, or indifferent, according to the nature of the filtration. Would it not be wise for someone to come out with a good filtering apparatus at a reasonable cost for the trade, without the enormous cost charged at present, so that they can almost insure securing a water, clear and free from sediment or other material, and not only have their chemicals free and pure when in solution with this water, but also be a help to the employees, because, as we understand it, this water, after undergoing the process of filtration, is pure, clean and fit in every way for drinking purposes? It might be, if a reasonable price can be paid for a good system, that other industries allied to photography, such as the various photographic processes, lantern slide making, halftone work, would be assisted and strengthened by the use of cleaner water, free from granular and other deposits. If any of our readers know of such a plant or where it can be obtained at a reasonable cost, we would be extremely obliged to them to send us information for the good of the industry as a whole.

UNUSUAL DRAMA BY THANHOUSER

In "The Girl of the Grove," released Friday, April 5th, the Thanhouser players put over a dramatic story par excellence. It is a "Made-in-Florida" issue. There is not alone a strong story but very pretty settings. The story is of a girl who would end herself because she has found her sweetheart to be a married man. She is the grove girl. About to leap into the sea, she detects another woman in the same act, saves her, and takes her to her

home in the orange grove. The woman explains that neglect on her husband's part drove her to the attempt at suicide. The girl learns the husband is the man who wooed her, and for whom she, too, intended taking her life. She finds comfort in the thought that no human life was sacrificed for so unworthy a being. The love she had for him goes to his abused wife. She expends it in finding comforts for the unfortunate woman. Flo La Badie plays the girl, Joseph Graybill the wooer, and Marguerite Snow his wife.

THE CHEF'S DOWNFALL

This is an amusing comedy in which J. R. Cumpson, Grace Lewis and Vivian Prescott find congenial roles. Mr. Cumpson poses as a count for the purpose of ensnaring Anna Travers, an heiress. The plot is succeeding most beautifully, when he is exposed through the jealousy of the cook, to whom he has formerly paid attention.

Just as the marriage between the bogus count and the beautiful society girl is about to take place, the cook appears on the scene and unmasks the chef, proving that he is not the count he is representing himself to be, but a fellow servant.

This is an amusing theme, and is bound to cause much merriment in any audience.

A CHANGE OF STRIPES

Imp Comedy, April 6, 1912

The stripes that are changed are those of an escaping convict. The man has by a series of miracles suddenly got away from prison. He has not had time to turn his newly-found liberty to account when an automobile appears. This thing has temporarily stopped and the owner has departed for more fuel. Enter Mr. Convict, who persuades the frightened woman left in the car to let him drive on to a place of safety. Then he turns her and the car adrift.

By accident, the owner of the car, suddenly appears

before the escaping convict. The latter is a man of nerve and daring. Pointing a pistol at the head of the auto owner, he forces him to effect a change of stripes. In other words, he changes clothes with him. So the convict becomes garbed in civilian attire, has money, keys, and some visiting cards in his pocket, whilst the innocent auto owner is made to look like a convict. Of course, the plot develops along fairly obvious lines.

A reward is offered for the escaped convict and the man in the stripes is at first mistaken for the fugitive until he explains matters satisfactorily.

Meanwhile, the convict elated with his new-found liberty makes for the auto owner's home and is about to depart with some of the plunder of that pretty residence, when the auto owner catches him and delivers him up to justice.

The important role in this comedy falls upon Harry Pollard as the escaping convict. It is a comedy set amidst California scenery, showing the adventures which may befall a young couple out for an innocent day's automobile recreation.

GOOD LECTURER WANTED to speak on the Passion Play for the Holy Week. Apply to the Editor at once.

AMERICAN ADVERTISING CAMPAIGN IS FELT AMONG EXCHANGES AND EXHIBITORS

The American Film Mfg. Company, which is right now in the midst of a giant advertising campaign, is beginning to receive many complimentary letters from theatres and exchanges reflecting much satisfaction at the excellent results attending the American's big campaign.

At the present time about eighty representative American newspapers, both large and small and scattered all over America, are carrying American film stories in page and half-page size. These stories are run under the unique caption of "A Photo-Play in Story Form." It is a new method of handling the short story and editors were not slow to see its possibilities from their own standpoint.

Such a campaign, carried on in so large a way, cannot help but benefit the entire motion picture business. It stimulates interest in motion pictures generally, creates a public desire to see them and thus benefits the entire industry.

The American has shown much commendable spirit in thus placing its pictures before the public some weeks in advance of release date. The reader, some weeks later, having read the story, is doubly interested in the pictures themselves.

THRILLING RESCUE IN THE WATER

One of the strongest scenes ever witnessed in moving pictures is employed in the portrayal of the water scene in "The Mysteries of Souls," the big three-reel production for distribution by the Great Northern Special Feature Film Co. It is a thrilling rescue performed in the water, and a drowning woman is snatched from the jaws of death at a most opportune moment by a strong swimmer. The heroine of the story is taken out rowing by two villains, who have conspired to bring about her death to remove the only obstacle in their path that stands in the way of a fortune. The girl cannot swim and the boat is intentionally sunk, and she struggles in the water powerless. She is seen to sink down in the filmy water and then rise again, only to go down strangling to what seems imminent death. One of the scoundrels conceives the idea of saving her in order to extort money from his accomplice and he dives into the water just as she is sinking for the last time. The result is graphic in the extreme, and is one of the most difficult feats ever attempted by a moving picture camera. There is no deception employed, as every movement of the actors in the water is plainly discerned. The heroine takes a desperate chance to bring about the effect and is truly a plucky actress. As the incident illustrates one of the important situations of the story, it is rendered doubly interesting. This is only one of the many sensational scenes in this great drama.

ATTRACTS SOCIOLOGICAL STUDENTS

Some prominent New York students of sociology were permitted by Thanhouser Co. to visit their studio last week during the filming of the Elizabeth Barrett Browning poem, "The Cry of the Children." This is considered by many the greatest child labor epic ever written. It is suggested that exhibitors showing this film make capital of it by inviting leading sociological students in their localities to see it, and getting it before the friends of social uplift generally. The picture is in two reels, released Tuesday, April 30, and because of its nature is expected to "make a noise" in all parts of the country.

NEW EXHIBITORS STARTING RIGHT WITH HALLBERG ECONOMIZERS

Among the new equipments furnished this week by J. H. Hallberg, "The Economizer Man," the following are mentioned as those who have wisely decided to purchase the best without regard to price, where current controlling devices are concerned: Orpheum Theatre, Lexington, Ky., one Hallberg 35 amp. D. C. Economizer, 110 volts; Bathgate Theatre, The Bronx, New York City, Hallberg Standard A. C. Economizer; G. L. Babcock, Plainfield, N. J., Hallberg Regular A. C. Economizer. Mr. Hallberg reports a brisk demand for moving picture machines, opera chairs, and other equipment for moving picture theatres.

P. A. POWERS
Whose activities in the film field are world-wide.

APPEARANCE OF BERNHARDT AND REJANE MILESTONE IN EVOLUTION OF MOVING PICTURE

The appearance of these two great actresses before the motion picture camera has unlocked a door to posterity, which might have been forever closed but for this great invention. Bernhardt must live forever in the history of the drama as its greatest interpreter, just as Shakespeare stands alone as history's greatest playwright.

That the immortality of the "Divine Sarah" has now been made an accomplished fact is due to the persuasions of the Film d'Art Company, of Paris, parent company of the well known American firm known as the French-American Film Company, who have exclusive control of the North American rights to the Bernhardt and Rejane films.

Rumor, for which there are excellent foundations, tells us that almost all the State rights for these films have been sold. The success of the selling campaign of the Bernhardt and Rejane films, which, by the way, are the greatest sellers that the film world has yet known, is doubtless due in a very large measure to the energetic efforts of that clever young press agent, Mr. Walter J. Kingsley, whose remarkable capabilities are so well known in press and theatrical circles.

It seems only just and right that we should pause a moment in our praises of the great Bernhardt and her contemporary Rejane to place a sprig of laurel on the brow of one of the most convincing and versatile press representatives and advertising managers in America to-day.

Mr. Walter J. Kingsley, who is at present, as above mentioned, taking care of the publicity end of the French-American Film Company and also personal press representative for the Countess of Warwick, is a newspaper man of long experience having been abroad as a special correspondent covering the Boer War for the London Daily Express and the Russo-Japanese War for the London Daily Mail. He was for several years a London correspondent. In the United States he held every position on a newspaper from cub reporter to managing editor. For over a year he was editor of the Yokohama Daily Advertiser.

As a press agent he has handled Bernhardt, Forbes Robertson, Geo. M. Cohan, Raymond Hitchcock, went around the world with M. B. Leavitt, and has been the general representative of several of the biggest theatrical firms. Also handled the press campaign of the Folies Bergeres Music Hall and Restaurant. He was press agent for the Japanese Government during the events leading up to the war with Russia.

Mr. Kingsley's experience and acquaintance is world wide; he is at home anywhere they publish newspapers or have theatres. Motion pictures appeal to him as the best field for advertising enterprise, hence his acceptance of an executive position with the French-American Film Company.

The following short synopsis of the famous play in which Bernhardt has become immortal, and which has been prepared by Mr. Kingsley, gives some idea of the splendid style of his work.

CAMILLE

The Play by Alexander Dumas, Fils

Both the novel and play form the success of "Camille" or "La Dame aux Camelias," by Alexander Dumas, the younger, has been world-wide and perennial. The popularity of the story increases with the years.

"Camille" is no fantastic romance; it is a cross section of life; a human document; the true story of a lovely, loving woman who lived, who adored and who died. Marguerite Gauthier was not an imaginary person. In life she was Maria Duplessis and in 1845 she was the reigning beauty of Paris and the toast of all the clubs. She was remarkable for her exquisite luxury, her dazzling beauty and a certain nobility of character combined with natural distinction. Her manner was natural; she bore an air of innocence and no grande dame was more the great lady than she.

She led the agitated life of the courtesan without joying in its successes. Falling into consumption she despaired and let herself drift with the whirlwind of fast life in Paris. At a gay ball her friend and neighbor Prudence, introduces her to Armand Duval She meets him with indifference but he falls madly in love and observes with pain the evident sufferings of the fair young woman of the world. A little later she faints in the dance and it is Armand who aids her and reveals the unmistakable signs of true sorrow and love. Marguerite is not used to such tender affection and is drawn to Armand. They fall deeply in love and lose no opportunity to be together. One day Marguerite asks Armand to leave as she is tired and needs some rest. All unsuspecting he goes away

WALTER J. KINGSLEY

but as he passes out he sees the Count of Giray enter. Mad with jealousy he goes to Prudence and charges her to give Marguerite a letter in which he expresses his regrets that he is not a millionaire and announces his intention of leaving Paris without seeing her again. Prudence gives this letter to Marguerite at the moment that she has received a check from the Count to pay her heavy debts and leave her free; she bursts into tears and is prostrated. Armand hearing of her profound sorrow goes to her and begging pardon for his letter assures her of his love. They arrange to leave Paris together and to live in the country in happiness. Unfortunately M. Duval, father of Armand, receives a letter from the father of his son's fiancée stating that the marriage cannot take place until Armand has cast off Marguerite. To protect the happiness of the children M. Duval goes to Marguerite and stating the situation begs her to give up Armand. A powerful scene follows and Marguerite only consents when she is convinced that an innocent girl's heart will be broken if Armand remains with her. Accordingly in a storm of tears she writes a letter to Armand informing him that all is over between them and that she is about to leave Paris as the mistress of Count de Varville. She places the letter on the table for mailing and leaves the room. Armand arrives ready to depart for the country. He sees the letter and reading it is overcome. His father, who has seen his arrival, enters in time to catch his son in his arms and take him home. Months later Armand sees Marguerite enter a ballroom on the arm of the Count. He gambles and wins heavily. Excited and reckless he goes to Marguerite and reproaches her. As she makes a piteous rejoinder he takes the banknotes he had just won from his pocket and before everyone throws them in her face at the same time expressing his contempt for the woman whom he thinks mercenary. A duel follows between Armand and the Count. Marguerite returns to her home and broken by the stress of emotion takes to her bed to die. Armand's father hearing of the duel and what prompted it is filled with admiration for Marguerite's loyalty to her promise. He writes to her expressing his sorrow and he tells his son the true story of the affair. Armand rushes to her and finds her dying. Then follows the wonderful death-bed scene in which Bernhardt reveals herself as the divinity of tragedy. Great scenes crowd close upon each other in "Camille" and the action is completely self explanatory.

The perfect mistress of the art of the theatre Bernhardt at once understood the especial needs of the motion picture play and conformed to those requirements which make projections like a joy forever.

THE PASSING OF THE GHOST

By Margaret I. MacDonald

DOWN the corridors of moving picture halls there flits a ghostly figure, retreating rapidly in the distance, blown hither and thither against the grimy walls hung thick with cobwebs, by the fresh clean breezes of the bright, sun-filled atmosphere of a new industry.

This figure has a pale, repulsive face, its matted tresses hang like a dirty fringe over bleary eyes, and its skirts are stained with the filth of the cesspools through which it has passed.

Does it sound too bad? Against the comparison of the beautiful daylight into which its child has crept it is a gloomy figure fit only for the back yards of memory.

It is a delight and a privilege to contemplate the industry after its sojourn of years in the dark, an outcast of society, with the bright and shining face which it presents to the public gaze of to-day.

Rescued by scientists, educators, philanthropists, and the world of art as a vehicle of marvelous capacity, whose facility and remarkable exploiting capabilities commend it to both the to-day and to-morrow of civilization, it stands out like a beautiful statue emblematic of knowledge.

Such remarkable dimensions has the moving picture industry of to-day taken that the survival of only the fittest is assured. Such a grasp has the intelligent public taken of its capabilities for usefulness in the uplift movement of the day that the incredulity of the few must needs vanish in short space as the great educator continues to be put to new and valuable uses.

From the standpoint of art the improvements which we see developing like magic before our eyes are an absolute inspiration to even the most inartistic observer. Such masterpieces of motion picture photography as "The Margrave's Daughter," recently produced by the Gaumont Company, of Paris; the "Notre Dame de Paris," of Pathe; "The Violin Makers of Nuremburg," of Solax; the "Oedipus Rex," of Kinemacolor; the "She," of Thanhouser, and other equally worthy productions of the various moving picture concerns throughout the world, present to us the larger possibilities of the moving picture in the exploitation of drama and art.

The scenic and spectacular effects which have been produced in some of the present day productions are such as ten years ago could not even have been dreamed about. The advantage of education afforded the present generation is as yet beyond the realization of the masses except as a matter of cheap entertainment. It means, nevertheless, the making of a new civilization, the building of a new humanity, and the facilitation of the absorption of knowledge and understanding.

THE DETECTIVE'S DOG

(Solax)

CAST

James Harper, a Secret Service detective....Darwin Karr
Mary Harper, his wife.....Blanche Cornwall
Kitty, their child.....Magda Foy
"Jack" the dog....."Lewis Solax"
Richard Toole, chief of counterfeiting gang....Lee Beggs
Police, Counterfeiters and Storekeepers

Vividly and picturesquely is this story told of the consequences following a bit of kindness to a dumb animal. The interest centers about the dog that follows the scent of his master and finally finds him bound on a movable iron slab with an automatic circular-saw attachment. A clock arrangement clicks the time when the detective, who has been on the trail of desperate counterfeiters, will be sawed in two. The picture is alive with melodramatic thrills and wonderful mechanical and scenic contrivances and situations.

The story deals with the good results which follow a bit of kindness to a dumb animal.

Kitty, the six-year-old daughter of Detective Harper, finds a homeless dog. Her mother does not look with favor upon the animal, and is about to drive him away when Harper decides that they will keep the dog.

A gang of counterfeiters victimize some storekeepers with bad bills. The storekeepers complain to Captain Matthews of the Police Department, and he in turn notifies Detective Harper by telephone.

He traces the gang to their headquarters in the suburbs, and as he is about to enter the house, they discover the detective. The chief enters the house and notifies his accomplices who are at work printing bad money. They plan to capture the detective, and lay a trap for him. He falls into it and they bind him in a basement chamber on a slab with an automatic circular saw attachment.

In the meantime, Mrs. Harper, on the second day of her husband's absence, worries, and the child Kitty suggests that the dog, Jack, be sent to search for him. Mrs. Harper is taken with the idea and gives the dog an old coat of the detective's to scent. The dog dashes off to find the detective, locating him finally in the underground chamber, and crawling through a grated window to reach him, gnaws the rope that binds the man. The detective telephones for the police and the criminals are arrested. The dog has proved his gratitude for the kind action, and earns the gratitude of the whole family.

WILLIAM LORD WRIGHT'S PAGE

The "secret" divulged on this page some weeks ago to the effect that cinematography was to be utilized in the coming political campaign, seemed to attract wide attention and the press in various sections of the country has freely commented upon the article. In alluding to the news article the St. Louis Globe-Democrat editorially presents the following:

"If kept free from clap-trap the film shows can make a hit this year in national affairs. This is a big country, with territory nearly half way around the world. It covers many climates and races, with the American type highly predominant. Why not cultivate motion pictures in which the intelligent advancement of all the people is the aim? We have troops on police duty in China. Not much is known of our more than 3,000 islands in the Philippine group. Hawaii is a region of pictorial interest, and so are Porto Rico and Guantanamo. The over-sea railroad to Key West is unique. Irrigation projects and the Panama Canal always invite the camera. The Mexican border is a stirring place. Current events are an inexhaustible subject for illustration.

"Scurrying cowboys and dime novel sentimentalism have had more than a fair share of attention in picture shows. As for the scenes of political significance it will be necessary, if audiences are to be pleased, to steer clear of buncombe of demagogues. The United States is an infinitely bigger proposition than any man is or can ever be unless its form of government undergoes a fatal change. So if politics is to be introduced on the screens let it be in views that accord with the greatness of the people, their sovereign powers, and their country.

* * * *

Abe Martin says: "Our new nickel the—ater, th' Alhambry, opened last night an' took in eleven dollars right off th' reel."

* * * *

A motion picture that is intended to drive the toothache out of the civilized world is in the course of preparation. Plans for the film were considered at a meeting of the Educational and Oral Hygiene Committees of Dental Associations held last week. Duplicates of the film will be sent to all countries and will be exhibited by societies, governments and municipalities. The pictures will show all conditions of tooth disease and decay. They will show how people can prevent toothache and preserve teeth. The dentist will figure to a very small extent in the picture, as the film is not intended to boost the dentists' business. The film is planned to be a free offering from the dental profession to humanity.

Here is another angle to the educational end of cinematography. Every dentist has a pull and the pictures should abound with true heart throbs.

* * * *

Lives there a man with soul as dead as drouth-killed prairie grass,
Who would not let his business slide to use a picture pass?

* * * *

The enterprising Mayor and President of the Chamber of Commerce of Schenectady, N. Y., are negotiating with a moving picture film manufacturer to illustrate the public works and show places of that city and flash them upon the screens in theatres in various parts of the country. Several cities are already advertised by means of moving picture shows at no cost to the cities, and with profit to the owners of the nickelodeons.

Water front activities, including the operation of coal and ore loading, the holiday crowds in public parks, the zoo, the fire department, interior views of great industrial concerns, and a thousand other phases of human interest and activity, are to be found in many cities. And the pictures would be fully as animated, certainly as attractive and immeasureably more educational than many produced at greater cost of time, effort and cash.

The suggestion is free to city officials everywhere. Civic bodies now advertising the worth of their communities in magazines and newspapers might well study the advantages of cinematography advertising which is inexpensive considering the great benefit derived.

* * * *

While pounding the typewriter keys incident to writing the item above, we inadvertently used the word "Nickelodeon." Pardon, please. Hereafter that word, and the term "nickle theatre" are taboo on this page. With the growing importance of the moving picture, dignity is added to the picture theatre. Allusions to such places of amusement as "Nickelodeon" and "Five-cent Shows" is inapropos. The moving picture theatre is now a formidable rival to the standard theatre. The sooner cheapening allusions to the picture industry are excluded, the more quickly will these popular picture theatres derive the prestige and dignity that is rightfully theirs.

* * * *

A news dispatch says that grand opera in Boston is on the wane because public preference is for the motion picture screen. Now that the effete Bostonian has acknowledged the class of cinematography, we of commoner clay can indulge our partiality for the pictures fearless of "refined" criticism.

* * * *

The growth and strength of our nation depends upon the development of the boy. The boy problem has received the careful study of the best minds. A number of boys' societies and associations have been organized. The National Cash Register Company, the world-famous concern at Dayton, Ohio, to protect its property and to train boys who might become N. C. R. workmen, solved the problem by starting Boys' Gardens, which have become noted throughout the world. The boys were furnished with plots of ground, seed, tools and an expert gardener placed in charge of them. They were required to devote a certain time each day to their gardens at the expense of the company. The boys formed themselves into a self-governing body. The work of these boys and the results attained by them has become a feature of a kinemacolor film that is being exhibited free of charge by flower and garden clubs and civic bodies throughout the West. The pictures are doing a great work. This is the class of film that certainly counts in the educational world and it should be exhibited in every school room, great and small in the United States. We need more of this class of pictures.

* * * *

If A. L. Erlanger's opinion is to be accepted—and he is one of the best informed students of amusements in America—then the day of moving picture dramas at one and two dollars, is not far distant. Erlanger is quoted as follows:

"The moving picture show is destined to become in the very near future a greater factor than it is at present. Theatres have suffered somewhat from the rivalry of the moving picture shows, but we find there is still a public to patronize good plays. The moving picture business is still in its infancy. No one can predict the extent of its development within the next few years. Many expert men are at work in their endeavor to perfect improvements and the result of their work is constantly evident. I believe the day of the high-priced moving picture entertainment is not far distant."

Mr. Al Lichtman, traveling representative of the Powers Motion Picture Company, has just returned, after a most successful five weeks' tour of the United States and Canada, having exhibited, with the most gratifying results, the Powers' new productions to the various exchanges and exhibitors.

THE SEWER

(Solax)

The Two-Reel Spectacular Melodrama—Big Scenic Production and Remarkable Light Effects and Picturesque Incidents—Thrilling Story

For four weeks the scenic artist and the Solax property men worked on the light and mechanical effects for this two-reel feature release of Wednesday, April 24th. As a result of this long studied and careful preparation, the Solax Company is able to say to the exchanges and exhibitors that it now has one of the most vivid and most remarkable melodramas produced in pictures. Every foot of the film brings a new thrill. In the long weeks of preparation, real sewers, manholes, rats, traps, switches, pulleys, dives and dens, mannikins and other contraptions used in the underworld, were gotten together with utmost care and attention to detail.

The story of the sewer was written by Henri Menessier, of Beaux Arts. M. Menessier is at present at the head of the Solax art department. He spent considerable time at the head of a gang of workmen and directed them in the building of a big ditch in the Solax grounds in Flushing. This ditch was eventually filled with water and real sewage waste. He contrived an ingenious roof and wall for this sewer which shut out considerable light and yet was light enough for photographic purposes. The sewer rats which attack the hero were a week in taming and training. White rats were used, as it was found that the ordinary gray rats were not amenable to reason. They would scamper as soon as let loose. In order that the white rats would look like gray sewer rats, it was necessary to paint them red, so that they would photograph black.

The studio door was sawed up and a trap-door was built. A big hole was dug under the trap, so that the hero, who is lowered down by rope and pulley, would give the effect of being swallowed by the earth. In fact, all the effects aimed for registered with exactitude on the film.

DEATH OF PAUL ALEXANDER

Washington, D. C.

The death of Paul Alexander, perhaps our best known and most artistic painter of lobby signs for the motion picture plays, on March 11th, has robbed those amusement houses of one of its best friends. Not only was he the typical "fine fellow," generous, congenial, and accommodating in business, but to him belongs a good share in raising the standard of the moving picture industry by making the lobby displays more attractive and less sensational, and thereby inviting the more cultured element to the show. It should be known that the moving picture men of Washington expend much money on artistic hand posters, some of the houses discarding the glaring lithographs of the manufacturers all together. Mr. Alexander, J. Boyd Dexter and a few others are responsible for this condition. Mr. Alexander was known as a "lightening artist," creating a figure or a flying locomotive in an incredibly short time. He was ever introducing some fancy lettering and was the originator here of the Binger style of letters, with a speed of 1,000 in three minutes.

Mr. Alexander's work was by no means confined to motion picture houses, for he had a large trade of more artistic signs and cards for theatrical attractions. He had many personal acquaintances in the stage profession, having painted in oil several theatrical stars. His was not a profession gained in a careless manner, but through the exacting course of the Beaux Arts of Paris. His studio in Washington, while presenting something of the usual appearance on entering of the ordinary sign painter, was hung with many works of art from his own brush, and a visit in leisure moments brought forth hidden treasures of much value. He was happy to discuss his travels and especially did he enjoy talking of Paris.

The death of Mr. Alexander was exceedingly sudden. Apparently in good health, with an insignificant indigestion, he was laughing and jesting with William Airey, manager of the Alhambra, and some other friends at midday, and at 3 o'clock in the afternoon he was dead from a stroke of paralysis. He leaves a wife who was always his congenial helpmate. The Alexander studio here is expected to continue with able assistants. W. H.

AMERICAN PRODUCES SOME REMARKABLE INTERIORS

On Monday, April 1, the American Film Mfg. Co. will release a remarkable picture entitled "The Maid and the Man." Aside from the story itself, which is decidedly better than the ordinary, motion-picture fans will be dumbfounded at the remarkable interior settings the story contains. Instead of attempting to stage these wonderful interiors in the American's studio at La Mesa, it was decided to obtain permission from the management of the Hotel Del Coronado to stage all interior scenes in that famous hostelry.

The result is a bewildering array of settings whose equal have certainly never before been seen in motion pictures—for the reason that no manufacturer has or could obtain facilities for their production.

The first scenes are staged in and around the beautiful botanical gardens and grounds of the Del Coronado. Later they are shifted to the sun parlors, writing rooms, etc. Hence, the actual rooms of the famous Del Coronado will be shown just as thousands of tourists have seen them in real life.

For Those Who Worry O'er Plots and Plays

Hats Off to Eclair

Mr. H. Rush Raver, manager Eclair Film Company, writes us a reminder which should be carefully read by all scenario writers. His statement follows: "I desire to remind you that the Eclair Company publishes the names of scenario writers, not only in connection with synopses in its own house organ, 'The Bulletin,' but on its posters as well.

"I doubt if any other firm in America attaches the author's name to the latter.

"The author's name will also appear on the film itself, as it has in the past, except in cases where it was found necessary to reconstruct a scenario almost entirely. In such cases we maintain a silent attitude.

"Look at an Eclair poster of recent date and you will find three out of four carrying a separate panel portrait of the star player in the picture, as well as the name of the scenario author."

We have looked at recent Eclair posters and mighty attractive are they. The more so because the majority of them carry the name of the author of the playlet in bold-faced letters right under the title. Not the scenario author's name in small type in some obscure corner, but, mind you, where everyone can read it. Hats off to Eclair. Like Edison, the Eclair Company will profit thereby, in getting first readings of the first-class, original work.

More Truth Than Poetry

There is more truth than poetry in a communication we have received. The writer of the communication is an authority, and several of those energetic authors so anxious for the organization of a "Scenario Writers' Association" may well read and ponder. Here is the letter in its entirety:

"I take exceptions to statements that authors of scenarios should receive full credit. In probably one per cent. of the cases this would be just. In the other 99 per cent. of the cases it would be giving an individual credit for something that he did not do and would foist him into the moving picture industry as a full-fledged constructing scenario writer, when in reality, he is nothing more than a 'suggestor,' or idea-furnisher.

"What of the hard-worked scenario builder—whether editor or director, it matters not—who takes probably more time in revamping a vague idea than the original author required in writing, typewriting and mailing it?

"Now take the average script with its twelve to twenty scenes and then that same scenario ready for production; its 'working script' cut up into scenes ranging from thirty-five to seventy-five, including flashes, break scenes, inserts and cut-backs. See a motive for an action changed completely around from one extreme to another, from bad to good or vice versa. See a character changed from male to female, from clergyman to gambler. Read the original story and then see the picture and then ask yourself to whom belongs the credit.

"Not one scenario writer in one hundred can furnish a marketable working script, and in that lies the true art of scenario writing."

Some Reflections

The above forceful assertions put a somewhat different light on agitations that have been going the rounds. It comes direct from "headquarters" and, reading between the lines, it can be suspected just why it is that prices for scripts rarely exceed the $25 mark. Of course, the editorial staff has been trained in technique and the author, far from the center of things, must struggle along and learn by experience. However, with a closer study of the picture plays shown in every community, more careful consistent work, and more originality, we believe that the labors of the editor in rewriting scenarios will become lessened and that prices will advance. Personally we would like to see something like the following on every film: "Scenario by James Johnson;" "Adapted by (editor's name);" "Staged by (director's name)." This procedure would satisfy the original author and give deserved credit to the editor and director.

What Essanay Is Doing

The editor of the Essanay Company has issued a form letter to some contributors, which says that the company will not solicit any more scenarios for several months because of a very large stock on hand.

You Are Mistaken

After commending Edison and other companies on steps they have taken in recognition of meritorious scripts, a Morristown, N. J., author writes us as follows: "I sometimes think when good plots are submitted to large producers and returned as not being available, that they must patronize the work of favored authors, rather than give each scenario submitted, careful and unprejudiced consideration."

There goes the old war cry once again. How often must it be repeated that the favored writer is the author who can submit scripts that should receive favorable consideration? Every worthy script is given "careful and unprejudiced consideration." It makes no difference whether you live on Fifth avenue, New York, or Oskosh, Wis., if you have the goods worthy of presentation, they will be carefully examined. Forget it, Morristown, and turn out good, original stuff. Good workable plots are always available.

Questions Answered

G. H., Brooklyn, N. Y., wishes us to make this department permanent, which we agree to do if authors will come on in and aid in making the page one of mutual benefit. Anent synopsis subjects, there is no concern that will pay as much for a bare idea in synopsis form as a detailed scenario. You may get $25 for a good scenario and $5 for a synopsis giving the same idea but undeveloped. Do not be discouraged. There is no author drawing breath of life who ever sold every one of his scripts. They all have drawn rejection slips.

A Line From Mr. Battley

Mr. Lee Percival Battley, of Washington, D. C., intimates that authors furnish the originality and permit the editors to furnish the technique. The writer joins a host of others in giving thanks to Editors Giles R. Warren and H. G. Plimpton for encouragement. He proposes to keep right at work turning out scripts, and sends along word to brother scenario writers that they will receive their reward, that it is surely coming, little by little. Mr. Battley asserts that originality is the cream of success. He compliments Bison's two-reel stories. "My greatest drawback is in not possessing a typewriter," writes Mr. Battley. He speaks the gospel truth.

Not Reading Scripts

Cincinnati is informed that C. B. Hoadley has resigned as scenario editor of the Champion Company and has joined the Great Northern as press agent. He is not reading scripts. It is useless to send them to him.

WILLIAM LORD WRIGHT.

IS A RECORD BREAKER

Victim of the Mormons Booked for Second Day at Rochester—Big Audiences Pleased at Both Afternoon and Evening Performance

The following telegram from the Feature Film Company of America, of Rochester, N. Y., to the Great Northern Special Feature Film Company explains itself:

Rochester, N. Y., Mar. 18—12. 305 Rh. W. B., 49 NL.
Great Northern Special Feature Film Co.,
42 East 14th St., New York.

"Victim of the Mormons" played Colonial Theatre, Main street, Rochester, to-day, to record-breaking business, smashing all previous records in receipts. Manager Wolfe extended booking for to-morrow. Film pleased large audiences from early morning until eleven p. m. Without doubt greatest box office attraction in moving pictures ever presented in this city.

THE FEATURE FILM CO. OF AMERICA.

Huron, S. Dak.—The Bijou Theater was destroyed by fire at a loss of $2,000.

Chicago, Ill.—Geo. T. Tieman will erect a one-story theatre at 6108 South Halsted street, at a cost of $8,000.

THE GREATEST **STATE RIGHTS** EVER OFFERED

Every Foot Hits the Bull's Eye—A Perfect Record of a Wonderful Exploration

CAPTAIN SCOTT'S SOUTH POLE EXPEDITION

IN TWO REELS 2,000 FEET—EXCLUSIVELY GUARANTEED

A complete two-reel reproduction of the Antarctic Expedition of Captain Robert Scott, R.N., from the hour of his departure from his beginning point at Wellington, New Zealand, up to his winter encampment at Cape Evans across the great ice-barrier of the South Frigid Zone, including such genuine and unusual pictures as dodging through icebergs, crunching the heavily clogging ice-floes, making the landing on the great Ice Barrier itself, unloading the Terra Nova, building the Antarctic camp, sleighing, ski-ing, hunting, rounding up and sporting with the penguins, the lonely peaks of Mount Erebus, and the gloomy menacing Mount Terror, and lastly, the climaxing feature of unusual grandeur and rarity, "THE MIDNIGHT SUN."

THE ONLY REAL FEATURE OUT TODAY!

You can afford to handle this on account of the booking prices it will command. No melodrama or depraved drawn-out three reeler. The Timeliest Sensation Ever Sprung.

Absolute copyright protection. Nation-wide advertising campaign. Lithos of special design in many sizes. Cyclonic publicity assured.

REMEMBER—Our attorneys are Goldie & Gumm, 27 William Street, New York. They stand prepared to relentlessly prosecute the first infringer. They will go to any extreme to land their man. So will we.

NOTE.—We have acquired the exclusive American privileges to Captain Scott's South Pole Expedition in two reels from the Gaumont Co. Write, wire or 'phone

The Sedeg Feature Film Co.

Congress Ave., Flushing, L. I., New York

PERMANENCY

Has the picture come to stay?

This question has been asked seriously many times by men who are investing their money or are contributing their work in one way or another.

Probably it will be asked many times more. Nor is the answer easy. It may be that the present rush to see pictures, the present desire to be among those who help with their dimes and nickels, is only a passing fad and that the end will come shortly. It is scarcely possible to say with certainty, still there are features which seem to point almost conclusively to permanency. It would seem impossible that a thing which is so amusing and so helpful in various ways should disappear, or even lose any considerable proportion of its influence.

Of course it will be admitted that there will always be those who will seek to prostitute anything with which they come in contact to their own selfish ends, and in that degree, perhaps, the pictures will fail of accomplishing as much as they might The situation is in the hands of the producers, and happily they are almost unanimous in the desire to maintain a very high standard, not only in pictorial quality, but morally and otherwise. With such a view of their responsibilities there can no longer be any question of the best possible being done to hold the pictures up to the highest modern standard.

The whole question of permanency depends upon this one thing. If the picture is made as good as it can be, if the author, the producer and the photographer combine with the actor to create pictures which will be interesting and convey an uplift at the same time—in other words, will contribute toward the inspiration which is so badly needed in modern life—then they will stay. They will not otherwise.

It may be pointed out as indicating what can be done that this is an age of pictures. They are everywhere. They peer at one from every magazine. They grace the pages of every book. They hang upon the walls of every house Why, then, should not the motion picture become a permanent institution, amusing and instructing at the same time? There is no reason excepting what the cupidity of those engaged in making them may influence them to do.

All good people, either in or out of the industry, should exert themselves to do what they can to make these pictures the power for helpfulness they might become. In this way they will be fulfilling their own destiny and the pictures they influence will be passing along their helpful influence to others.

THE DISTANT RELATIVE

American Release, April 15

Marguerite and Pearl Alcott were sisters and orphans. Bob White and Charley Wells were friends and fellow-cowpunchers and, incidentally, Bob loved Marguerite and Charley had long cast amorous glances at the dainty figure of Pearl.

A day came when Marguerite and Pearl, orphans, were visited by the distant relative, a person of much self-

importance and assumed authority. She at once began a reorganization of the girls' household, maintaining a self-appointed protectorate over the two girls much to the disgust of Bob and Charley. Finally the distant relative conceived an idea.

The result of this idea was a letter to an unscrupulous but good looking young man, who arrived shortly after and announced himself as a long-lost cousin. Marguerite didn't like his looks but Pearl soon fell victim to his city wiles, to the utter unhappiness of Charley.

The bogus cousin caused corruption among the ranch hands. They threatened a strike and it was only the heroic work of Bob and Charley that prevented a general walk-out. But if he did damage to the ranch by distilling trouble among its workers, he threatened twice as much by proposing to the foolish Pearl that they run away

and be married. The cousin felt himself quite confident and he and the distant relative soon laid their plans for the poor girl's undoing, hoping by the marriage to gain control of the ranch. The distant relative and the bogus cousin discussed it thoroughly, and the bogus cousin promised to divide the estate with his confederate.

But what happened often to confederates happened to them. Bob White, chancing to step around the veranda, overheard. He kept the matter to himself for a few days when he suddenly was electrified to discover Pearl and the bogus cousin getting into the ranch buggy with suitcase and other externals of a journey. He promptly raised the ranch with his cries, horses were mounted and the chase began. It seemed impossible to overtake them. Down hills they came in precipitous haste but the buggy and its occupants kept steadily in advance of them. Suddenly an idea came to Bob. He stopped a passing automobile, climbed in with Marguerite and Charley and the chase was again resumed. At the outskirts of the town they overtook the flying pair. Charley received Pearl into his arms and the bogus cousin, along with the distant relative, were hooted out of town.

AN OPPORTUNE BURGLAR
Reliance Release April 13

WHEN THE HEART CALLS
Reliance Release April 10

PHOTOPLAY MAGAZINE

We wish to call our readers' attention to an announcement (appearing on another page) of the Photoplay Magazine, a monthly periodical, which is published in Chicago and devoted entirely to the stories of the films of Independent manufacturers. It is a well gotten up magazine and interesting stories are told each month interspersed with interesting articles devoted to the motion picture industry. We implicitly believe that great help can be obtained from the storyizing of the film, and have no hesitation in recommending stories be read from the stage of any film being projected at the same time. Reference to our editorial of the 9th will exemplify this more fully. We wish the magazine success and will have more to say in later issues.

HE WENT TO PRISON

because he loved the woman, and her name, even thougb it was another man's, was dearer to him than bis liberty. It bappens in

"LOVE'S FOUR STONE WALLS"

RELEASED THURSDAY, MARCH 28th.

As the synopsis remarks: (Slow Music)

"When thoughts that were buried are born again,
When hopes that were dead have arisen,
In that certain-but-God-knows-when-time—ah, then,
There are souls will be found in Love's Prison."

Which we can prove is poetry, because every line begins with a capital letter. But honestly, the picture isn't as bad as tbe poem. We're not in the poetry business, that's only a sighed issue. So overlook the poem, but look the picture over.

Heinz Hasn't Got It on love, because there are more than 57 varieties. We show a new kind of love in a new kind of picture. MARION LEONARD LOVES THE KIDS in

"THE LIGHT ON THE WAY"

RELEASED SUNDAY, MARCH 31st,

and the kids and those that call them that will love her in it. It's a "STEVE" picture—they'll all get it!

Slide into Prosperity!

"LOVE'S FOUR STONE WALLS"
Released Thursday, March 28th.

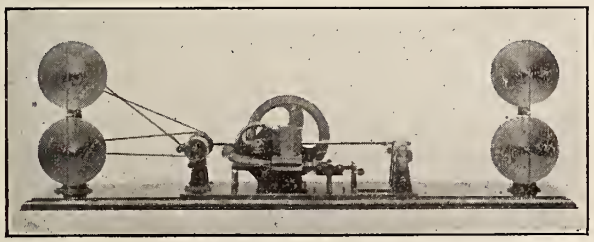
"Cupid's War."

"THE LIGHT ON THE WAY"
Released Sunday, March 31st.

"The Great Divide."

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK
"EVERY INCH A FILM."
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!



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Cameras, Printers and Perforators
We do quick developing .·. .·.

Write us for our special offer to users of Williamson Cameras

WHYTE-WHITMAN COMPANY, 36 East 23rd Street, N. Y. C.

THE SOLAX SERIES OF MELODRAMAS

With Darwin Karr, the Genial Romantic Hero, as the Leading Man

Ordinary melodramas are very easily obtainable. The market is overflooded with them. They usually are melodramas with artificial situations and unreasonable climaxes. Climaxes often depending on the hero shooting six men with one shot, and on the villain smashing a cantilever bridge with one swing of an axe. Such melodramas are of the days of the hoopskirts and the white top hat.

To-day the public wants real melodrama. It wants things to happen that are possible. It wants the heart-throbs all right but it does not want you to try to insult its intelligence when you are giving them these heart-throbs and thrillers. It is wise to artificial situations concocted for unnatural effect.

The Solax Company has in preparation a series of big spectacular melodramas. Each of the series has been written by a well-known magazine writer now on the staff of the Saturday Evening Post and by a Beaux Arts graduate.

Both of these high-class men know human nature thoroughly. They have seen the world from every angle and have been in many curious places. The Solax Company is paying them record-breaking prices for the scenarios. "The Detective Dog," "The Sewer," and three or four others, the names of which will be announced later, are on the list and will be released sometime in April.

Darwin Karr, whose suave, kindly, romantic and heroic personality has been attracting so much attention in Solax productions, will play the leading role in this big series. His work in "The Sewer," the two-reel release of April 24th, and his performance in "The Detective's Dog," is sure to make him a moving picture idol.

THE DOVE AND THE SERPENT

Imp Drama, Release of April 4, 1912

Tortola was a dove and Luis was a serpent. She with her father, the old señor, led an ideal life until Luis entered the home. Her heart went out to him because he was handsome and persuasive. But it was not long before she discovered that the serpent, true to his imputed origin, was treacherous.

He fell in love, after tiring of his dove, with a picturesque girl, who belonged to anybody who would flatter her and gratify her whims for display and gaiety.

So the poor, little Dove went back home whither she was followed by the serpent, but it was too late. The fond and true lover, who had been in the background all through, claimed the wounded heart. A happy marriage, therefore, came to reward the trusting Tortola.

The story is laid amidst the still picturesque life in modern Mexico, and illustrates the passionate life led by the Latins in their love affairs.

Tortola is played by Margarita Fischer, and Harry Pollard is the lover who is finally successful in winning over the Dove to peace and happiness. Edward Lyons is the Serpent.

THE ROMANCE OF A GAMBLER

Nestor Film

This film is exceedingly good. The beautiful scenic effects which the mountain scenery of California afford, the luxuriance of its vegetation, and the balmy sunshine which makes it thus enable Nestor to reproduce in its films and augmented by the remarkable excellency of the Nestor Stock Company. "The Romance of a Gambler" is a touching story of generosity and self-sacrifice exhibited by the young gambler, who reforms from his bad habits because of his love and veneration for a young woman who incidentally marries another. The story is well told and full of interest.

THE F. & E. FILM COMPANY IN NEW QUARTERS

Due to a large increase in the volume of business of the F. & E. Film Company, that concern has moved its general offices from 710 Columbia building, Cleveland, to 104 Prospect avenue, in the same building but on the ground floor. The new offices give the company five times more space. They are handsomely furnished and many innovations have been added to facilitate careful and prompt handling of its business.

The F. & E. Film Company also, during the past week, opened a new branch office in Milwaukee, 721 Caswell block. This office as well as the Chicago office will be under the direction of Mr. E. Harvey Brient. The F. & E. Film Company recently purchased state rights for "A Victim of the Mormons" and "The Nihilist's Conspiracy," for Ohio, Michigan, Wisconsin and Illinois.

Mr. S. S. Hutchinson, President the American Film Mfg. Company, returned to Chicago last week after a three-week sojourn in Sunny Florida. Mr. Hutchinson spent his time at St. Petersburg, Fla., where he found an abundance of good fishing, boating and bathing.

SCENES FROM "THE LAND OF DARKNESS'
Eclair Release of April 7

THE LAND OF DARKNESS
or Through the Bowels of the Earth

PRINCIPAL CHARACTERS

Claire.....Enacted by Cecile Guyon
Of the Renaissance Theatre, Paris
Louis .....M. Vibert
Of the Post St. Martin Theatre, Paris
Charles.....Mr. Charles Krause
Of the Sarah Bernhardt Theatre, Paris
The Engineer.....M. Liabel
Of the Post St. Martin Theatre, Paris
Miners, workmen, the populace, officers of Mining Company, etc.
Time—The Present
Place—The Great Belgium Collièries

Realizing that she is about to die, the mother of Claire Lenoir writes a pathetic letter to her sister, Mme. Drouard, who is a widow and lives with her only son, Louis, a workman in the mines. She implores her sister to take care of her daughter. The mother and son, two noble hearts, are inclined to welcome the poor child with tenderness.

Louis is deeply impressed with the charm of his cousin. Love grows in his heart. At the house of her aunt, the orphan finds a warm shelter, of tenderness and peace.

Louis has a friend, Charles Marcourt, a miner like himself. Since their childhood the two young men have lived together like brothers. He, also, is charmed by the beauty of Claire. Although he is confident of Louis' love, he cannot resist his impulse. He loves her. Bolder than his friend, he makes love to her in very ardent manner, asking her to marry him. But, notwithstanding her cousin's timidity, she has guessed his secret. She repulses Charles. Grateful for the kindness shown her, and the tenderness she found in the home of her aunt, Louis will be her husband.

The engagement day arrives. Charles is overwhelmed by the atmosphere of joy in which he finds himself. He cannot endure the happiness of his rival. Suddenly he rises and goes in the direction of the river. He wants to die. Claire foresees a misfortune. She pursues the young man and reaching him at the water's edge, stops him from carrying out his fatal intention.

In a sisterly manner, she pleads with him. Louis observes them while thus engaged and misjudges the presence of his betrothed near Charles. Jealousy arises between the two men and a spirit of hatred is engendered.

The hate engendered in the hearts of the two rivals continues to the bottom of the mines. It grows more and more each day. The company's engineer, in making his daily tour of inspection detects the presence of fire damp and warns the workmen to leave the mine. He further advises them against opening their lamps.

Following his departure the miners are shown leaving the mine; however, the two rivals engage in an altercation and in the struggle which ensues a lamp is broken. A terrific explosion follows and everyone partakes in a panic stricken scramble for safety. Louis is uninjured but Charles is rendered helpless.

Louis undergoes a change of heart at seeing his wounded rival and compassion takes the place of hatred. He picks up Charles and desperately struggles on in an effort to reach a haven of safety.

The frantic miners dart here and there through dark passages and holes, while many are overcome and left dying behind. Louis is impeded in his progress by the helpless burden he carries and makes little headway.

Suddenly an underground lake bursts through the shattered walls of the mine and the passageways are flooded with water. The only opening to the stairs is cut off by the deluge before Charles and Louis can escape and they are left alone with the rising tide. The wounded rival is tenderly supported by Charles who, swimming through the muddy water succeeds in reaching a ledge where for a time they are safe.

Meanwhile the town is thrown into confusion. Fathers, mothers, wives and sisters rush franticly to the mine office to learn if their loved ones are still alive.

The dead and wounded are placed in one of the buildings nearby and here tears of joy for the living mingle with grief-stricken sobs of anguish for the dead. Claire and her aunt are among those who search the faces of the dead. The engineer bravely volunteers to take a body of men to the bottom of the mine. They find a herculean task before them but do not falter in the face of duty. After penetrating many dangerous passageways the engineer finally reaches the walled-in cavity where Charles and Louis were last seen by those who escaped to tell the story. Here they begin to dig, frequently tapping the huge stones and timbers and listening for an answering signal from beyond the mass of earth.

Louis and Charles, deprived of food and water, are becoming slowly exhausted. Facing death in its most terrible form they forget their once hatred. The dead embers of a lost friendship are revived. They give way to despair and pitifully await the end, locked in each other's arms.

Suddenly a faint tapping sound is borne to their ears and a wild hope that rescue is near at hand takes possession of them. With all his remaining strength, Louis picks up a piece of timber and pounds on the walls of their prison. Then they wait in stifled expectancy for an answer.

It comes! plain and distinct they hear the responsive signal of the rescuers. In vain does Louis implore his dying friend to bear up a little longer. Charles has passed to the Great Beyond praying that Louis might be saved.

The rescuers approach nearer and nearer the imprisoned miners. The engineer can be seen directing the work of digging. The muscles of his men stand out like whip-cords as they struggle with the huge rocks and timbers which block the passage.

Meanwhile Louis is becoming weaker and weaker. No longer is he able to answer the signals of the engineer. With a feeble effort he again tries to lift the timber to strike but fails. The air becomes oppressive, lights dance before his eyes, his lips become parched with thirst and he creeps toward the muddy lake below.

Outside the rescuing party finally succeed in breaking through the wall. The engineer is the first to crawl through the opening made by his men and by the light of his lamp finds their task has been for naught. Charles and Louis are still in death.

Sadly and reverently their brother miners remove the bodies to the surface, where they are tenderly laid in the chapel surrounded by lighted candles and flowers. Carefully the sad news is broken to Claire and her aunt. At the little chapel all is still and quiet save the sobs of the sorrowing.

Here the young orphan comes to mourn those who loved her too well. The engineer tenderly assures Claire of his respect and friendship and she feels a sense of protection stealing over her as she looks into his brave and honest face.

That he proved a loyal and devoted husband to the orphaned girl in after years is a fact no one can deny.

WHERE PATHS MEET

Imp Drama of April 1, 1912

The phase of life shown in this story is familiar to many. In a way it touches upon the aspect of things seen in the restaurant section of this, or any great city. In recent years restaurant life has become synonymous with adventurousness. The restaurant very materially helps to make domestic life in a great many cases unpopular, thus it has an important effect upon society of all kinds and grades. People seek change, excitement and novelty in restaurants of to-day, because as they aver home life is so dull and unattractive.

Hence, some excuse may be found for the "heroine," if heroine she may be called, of this film. She sought variety and excitement in a restaurant, being driven thereto by the very unlovely conditions of her home.

All would have been well if the girl had stopped there —if she had kept tab on each particular step she took. Restaurants are like deadly poisons, all right in their way if taken in doses well measured and administered, but if you overdo restaurant life, you will poison yourself spiritually as well as physically.

And this is what our little "heroine," Alice Ward, did. She tired of her homely admirer and her sordid looking home and sought relief in gilded restaurant life.

The issue of this adventure was inevitable. The poor, little country mouse came to grief. It happened also that her lover comes to grief for the same reasons and at about the same time. They finally meet and realizing how foolish they have been, decide to go home to the girl's father, who as a drunkard might fairly be looked upon as the instigator. The old man and the young couple swore off, and then there was a prospect of happiness.

This is a film with a real, if not an avowed moral. For the millionth time it warns old and young, rich and poor against the evils of over indulgence in strong drink.

The story is well worked out and very powerfully acted by Margarita Fischer, Harry Pollard and E. J. Le Saint, who show what fine artists they are by accepting these wholly ungrateful parts. H. S. Mack also creditably figures in the play, which is extremely well staged and photographed.

OPERATORS' CHAT

By Brothers Tom Costello and James Girvan, Auxiliary of Local No. 35, I. A. T. S. E.

Officers

John Stevens.....President
Samuel Kaplan .....Vice-President
Gus Durkin .....Secretary-Treasurer
Joseph Basson.....Recording Secretary
Louis Alter.....Business Representative
H. N. Weinburger..Asst. Business Representative
Chas. Morrato .....Sergeant-at-Arms
Office Address No. 133 Third avenue
Phone No. 572 Stuyvesant

Regular meetings of the Auxiliary are held on the first and third Mondays of the month at the regular meeting rooms, Teutonia Hall, No. 66 Essex street, at 9 a. m.

Brother Harry Kabatchnick, of Scranton M. P. Union No. 5, is now located in New York and gave me the names of the officers of his local which I take great pleasure in adding to our page:

LOCAL No. 5, SCRANTON, PA., M. P. M. O. UNION

Officers

Wm. Neuls .....President
M. Lynott .....Vice-President
Sam Smith .....Recording and Cor. Secretary
M. Gorman .....Treasurer
Thos. Davis .....Business Representative

The above Union meets at the Union Stage-hands' rooms, No. 200 Block Wyoming avenue, Arcade building.

The regular meeting of the Auxiliary was held at Teutonia Hall rooms, No. 66 Essex street, Monday morning, March 18, 1912. The meeting was called to order by Vice-Chairman Samuel Kaplan at 9:30 a. m. sharp, in the absence of Brother Stephens, Vice-Chairman (pro tem.); E. R. Phelps; Gus Durkin, Secretary-Treasurer; Joseph Basson, Recording Secretary; Louis Alter, Business Representative; H. N. Weinberger, Asst. Business Representative, and Charles Morrato, Sergeant-at-Arms. The meeting was well attended and many things of importance were taken in hand and disposed of. The report of the business agent was very gratifying and the coming week will see every member of the organization at work, as the call for Union Men has been very heavy.

Among the many matters taken up by the body was one that all delinquent brothers who were in arrears three months will stand suspended, and those who are six months behind in the payment of dues will be stricken from the books. Brothers that are in arrears can send their back dues by mail to Gus Durkin, care of Berkley Theatre, 19 West Forty-fourth street, or Harry Weinberger, 133 Third avenue. The meeting was dismissed by Chairman Samuel Kaplan at 4 p. m. It was one of the best conducted meetings I ever had the pleasure of attending.

* * * *

Many thanks Brother Goldblatt for your letter but when you write again let's hear all the news and happenings in the hustling little town of White Plains.

* * * *

Brother Mike Berckowitz, who runs the Emergency Machine Repair Company, 210 East Fourteenth street, reports business very good. While he is working at the Eden Musee, where he has been employed for the past sixteen years as operator, the shop is in charge of his two able assistants, Herman Spivak and chief machinist Perry Bond.

* * * *

Brother Arthur Litchenstien paid a visit to New York from Monroe; he sure has a soft job; four nights a week, and looks very prosperous with his big fur coat.

* * * *

Brother Jos. J. Pross, who is spending his honeymoon in San Francisco, Cal., writes that conditions are fine at the Golden Gate. All the members of the Auxiliary send their heartiest congratulations through the Moving Picture News and wish you and your wife the best of luck and prosperity and a happy wedded life.

* * * *

Frank Tichenor, the hustling proprietor of the Manhattan Slide Company, 124 East Fourteenth street, is certainly a very busy man these days, as a visit to Slide Company any day will prove. It looks like a five and ten-cent store with its hustling crowd of exhibitors and operators and ? ? buying supplies, posters and renting slides.

* * * *

Brother Jesse Levine has just signed a contract with Sydney Drew and Company to open on the Orpheum circuit in Cincinnati next week with his vaudeville act "The Still Voice," There are nine people in the cast and the act went very good at Proctors, Fifth avenue, last week. I am sure he will have a long season.

* * * *

Mr. Mason, who conducts several photo-play houses in Bayonne, N. J., reports business very good and as both his operators are members of the Union you can rest assured that the projection department of his theatres are well looked after.

* * * *

Brother Harry Mackler, the hustling agent of the Simplex machine, has been kept very busy supplying operators and Simplex outfits for the Madame Sarah Bernhardt pictures for road work; he only wants the best

* * * *

March 20th, 1912.

Some time ago I received quite a number of letters and cards from operators throughout the country, and I now take great pleasure in stating that Brother Costello and myself will be only too glad to answer any queries they may want to send into the "Chat Column."

Now Brother T. G. Robinson, Santa Paula, Cal.; Mr. J. H. Crowley, Coldwater, Kan, and "Picture Turner in the Sticks," get busy and let us know if you are still in the game.

CANUCK IN THE CATSKILLS.

* * * *

Now brother operators in Canada let us also hear from you. I am from the "Land of the Maple" myself and want to know how things are going in the good old Dominion.

* * * *

While on a jaunt 'round the city I dropped into the Acme Theatre, on the west side of Eighth avenue, near Twenty-fourth street, and was pleased to find a very good show.

I inquired of Mr. Lapp, the genial manager and proprietor, the name of the operator and he told me it was Mr. Jas. Ambrosio. Mr. Lapp also told me he was well satisfied with him as he was a very good operator, never having any trouble with his films or machines.

Wish you the best of success Brother Ambrosio, may you continue in the good work.

J. M. D. G.

White Plains, N. Y., March 18th, 1912.

Alfred H. Saunders,
Editor Moving Picture News.

Dear Sir:—In looking over this week's News I found something that for a long time I've been looking for. I was indeed delighted with this treat and there's no doubt in my mind but that you will benefit by publishing the "Operators' Chat."

Trusting this will prove a success.

Sincerely yours
ROBERT GOLDBLATT.
Operator.

T. M. A. NOTES

By Tom Costello

New York, March 17th, 1912.
Newark Lodge No. 28.

A cordial invitation is extended by the Moving Picture News to all T. M. A. Lodges throughout the United States and Canada to write any news they may have and it will be published under T. M. A. (notes). So brothers get busy and let's hear what's going on in your lodge.

Thanking you in advance. I beg to remain.

Fraternally yours,
BRO. TOM COSTELLO.

KID CANFIELD

THE REFORMED GAMBLER

A Unique Two-Reel Subject

AND A BOOST TO EXHIBITORS

Released, Monday, April 1st.

Part 1 is an accurate depiction of Canfield's startling career, which alone could serve as a program feature.

Part 2 shows Canfield actually exposing by demonstration the artful trickery and dishonest methods employed by Gamblers to fleece the unwary.

Now Here Is a Two-Reel Feature

Every exhibitor who wants this reel can positively secure it by asking for it. Write to us for the lobby sheets.

The Divorce Cure

Released, April 3rd, 1912,

is a beautiful, charming and pleasing story. Read the synopsis in this issue and your desire for it will surely be aroused.

A Split Reel for April 8th.

First half—

"A Caricature of A Face"

is a wholesale laugh producer.

Second half—

"The Blue Mountain Buffalces"

is a desirable topical filmlet.

"Salvation Sue"

Released April 10th,

is one fine drama with a capital finish.

This is the finish.

Champion Film Company

MARK M. DINTENFASS, Mgr.

145 West 45th Street

NEW YORK

MOTION PICTURE DISTRIBUTORS AND SALES COMPANY

Sold through Motion Picture Dist. & Sales Co.

New York Lodge No. 1 gave a social and smoker at the Long Acre Athletic Club, 128 West Twenty-ninth street, on Sunday afternoon, March 17th. The committee are to be congratulated as they left no stone unturned to make the day one that won't be forgotten by any of the twelve hundred members and friends that filled the club house to full capacity, and many brothers who waited to secure the much sought for tickets to the last moment were turned away.

Represented among the visiting lodges were Boston No. 2, Philadelphia No. 3, Chicago No. 4, St. Louis No. 5, Cleveland No. 9, Detroit No. 12, Buffalo No. 18, Jersey City No. 24, Troy No. 27, Newark No. 28, Brooklyn No. 30, Montreal, Canada, No. 43, Spokane No. 47, Ottawa, Canada, No. 49, Norfolk No. 54, Springfield No. 75, Atlantic City No. 76, Elmira No. 93 and Asbury Park No. 105.

The I. A. T. S. E. Locals were in evidence in all parts of the house, Locals No. 1, No. 35 and Auxiliary of Local No. 35 had its full quota of members.

Marshal T. C. Boylan started the festivities at 2:30, with a sign to J. J. Armstrong, who officiated at the piano. His opening overture was composed of all the Irish airs, and when he concluded with the "Wearing of the Green" twelve hundred voices arose as one and St. Patrick's Day could not have received a warmer welcome than it did from the T. M. A.'s.

Marshal Boylan started the ball rolling with a wrestling match between Joe Browne, of the Y. M. C. A., and Kid Greene, of the Bronx, for the best two out of three falls, which was won by the former getting Greene's shoulders to the mat twice in less than ten minutes. While it lasted it was a corking good bout, but Browne was by many pounds the heavier, and the weight was too much of a handicap for Greene to overcome.

Referee, Walter Melville; time keeper, Joe Brant; announcer, T. C. Boylan.

The wrestling was followed by four good boxing bouts of three rounds each.

First bout: Joe Madden, of Brooklyn, vs. Mike Sweeney, of New York.

Second bout: Kid Broad, of Philadelphia, and his sparring partner, in a very scientific exhibition.

Third bout: Jack Burns, of Harlem, vs. Fighting Kid Albert.

The star bout of the afternoon was between George Bush and Ed. Callahan. Both members of Local No. 1, I. A. T. S. E. They both proved past masters of the manly art, being clever, willing to mix at close quarters; their judgment of distance, coupled with fast foot work and clever blocking for the three-round session, brought down the house. The stage has robbed the roped arena of two very promising boys, but neither performs before the applauding audiences with the spot light trimmings and the $500 per; they train behind the curtain line, with braces, props, long and short lines, heads up here, and dodging there, but, like Tanguay, they don't care.

The star of the long list of vaudeville acts was Edwin Brant, of the Garden of Allah Company, whose rendering of the "Confession" scene from the above play was heartily applauded; Mr. Brant proving himself an actor of sterling worth and an excellent entertainer.

The Hawaiian Trio scored heavily with their native songs and dancers. "The Rosary" was sung for an encore by one of their number in a very pleasing baritone, accompanied by the other two members of the trio on their native instruments.

Other acts that appeared were: Larry Wade, ventriloquist; Ed. Driscol, Local 35, I. A. T. S. E., songs and stories; Jerry Callahan, dancer; Al. Wilson, vocalist; James Dorman, balancer; The Two Coles, in "A Little Bit of Nonsense," and moving pictures.

As the crowd left for home they were unanimous in their praise of the good work done by the committee and to a man voted it one of the best days' pleasure they ever had. The New York Lodge as dispensers of good times is par excellence and the only regret the large assemblage had was that their entertainments were so few. Goodfellowship prevailed and the slogan of the committee was, eat, drink and be merry.

Fraternally,

TOM COSTELLO.

ALCOHOL, OR THE POISON OF HUMANITY

By Virginia West

Adapted from Eclair Release

AS MORIN came into the room his wife glanced at him with a look of painful questioning, though the action on her part was almost mechanical, so long had she greeted him with it.

"Marcel will be here in a moment and then we'll have supper," said the wife as the man left the room and started up the stairs.

In an instant he turned and came toward her with blazing, bloodshot eyes and clenched fists raised above his head.

"Don't stop me, don't stop me," he cried in a voice hoarse with rage. "You know I am going to sleep, and still you stop me! Don't do it again, I say; don't do it again or I'll——"

He choked and his voice rattled in his throat.

The wife sat perfectly still. As she looked at him there came into her eyes a look of infinite pity.

The paroxysm passed almost as quickly as it had come. The eyes cleared a little and a look of shame came into them.

"Mary, my wife, forgive me," he sobbed as he fell on his knees beside her.

"Yes, I forgive you, John, as I have always forgiven you. But you're breaking my poor old heart, husband, and you're killing yourself."

The old wife spoke in a voice almost dead. Her suffering had long passed the point where it is expressed with emotion.

"I'd be better dead," muttered the old man, "and it would be better for you and the boy."

"No, no, don't say that. Come, now, and sleep a while."

She took him gently by the hand and went with him up the stairs.

When Marcel came home he found his mother sitting with her head bowed upon the table in front of her. When she lifted her eyes to her son's face he saw that they were dry.

"Father?" he asked.

She nodded.

"Very bad?"

"Oh, no; he just went into a rage for no reason. The liquor gets more control over him all the time."

"Where is he?"

"Gone to bed. You know how depressed he always gets after one of his attacks. I thought he'd better try to sleep."

They ate their supper in silence. When they had finished the young man said: "Mother, I want to ask you something."

"Yes."

"Did father drink before I was born?"

The woman bowed her head.

"Oh, my boy," she said, "that is my sin."

"Your sin, mother?"

"Yes, dear. I knew that he drank. His own father warned me against marrying him. But I loved him and I foolishly thought I could reform him. Every woman thinks that. But he kept on drinking and—and you were born. Oh, my son," she cried in anguish, "I had no right to bring you into the world!"

Marcel drew her to him and tried to soothe her.

"You will never touch liquor, will you, Marcel?" she pleaded.

"No, little mother. I promised you before that I would not and I repeat it. If the desire for it ever comes to me I'll die before I'll yield." He paused for a moment, then continued in milder tone: "Lately, there has come a new reason into my life for not wishing to be a follower in my father's footsteps."

"Yes?"

Instinctively the mother knew what he meant.

"You know who it is, mother?"

"Miss Delaney?"

"Yes, Suzanne. Oh, mother, I love her so!"

The young man hid his face for a moment against his mother's breast. There he was sure of always finding sympathy.

"Does she know it, my boy? Have you told her of your love?" asked the mother as she lovingly smoothed his hair.

"I have not spoken, but I believe she knows it—I'm sure she knows it."

"And she loves you, dear?"

Marcel hesitated a moment. "I don't know girls very well," he said, "but I can't interpret her actions in any other way." He became thoughtful. "And yet—— Oh, mother, perhaps I'm mistaken."

"Tell me about it."

The voice was soft and caressing.

Marcel straightened up and took his mother's hands in his.

"Well," he began, "well, a few days ago when the men and Mr. Delaney were congratulating me on my new model I had justed tested, Suzanne happened to be at the shop. She made a point of coming over to me and telling me how glad she was I had been so successful. She told me the nice things her father had said about me at home and she hoped I would continue to do fine work. She knew I would, she said. And, mother, she looked so happy and there was such a wonderful light in her eyes."

The mother smiled.

"Yes," she said, "go on."

"And then to-day at noon I had to go over to Mr. Delaney's house to see him about something. Suzanne was in the garden. I stopped and spoke with her a moment. She seemed so genuinely glad to see me that I gave her the flower I had in my buttonhole. I—I don't know why—I wanted to do something and I didn't know anything else. And she held the flower so tenderly, though there were hundreds blooming all around her much prettier than mine. Mother, do you think I am foolish to believe she may love me? Do you think these things mean anything?"

He looked into his mother's face with eager, searching eyes.

"My boy," she said very gently, and in her eyes there glistened tears of tender memories, "my boy, you are not foolish to hope. Why don't you tell your love?"

"I will, mother—to-morrow. You have helped me so very much and have given me courage."

The next morning Marcel entered the shop in high spirits. He intended to speak that day of his love and he believed he knew what his answer would be. So he was very happy in spite of the trouble he always left at home and found there just as certainly on his return.

He was informed almost immediately on his arrival at the shop that Mr. Delaney wished to speak with him in his office. He answered the summons at once.

"Come in, Morin," said his employer pleasantly. "Sit down. I want to talk with you a while about some important matters."

The young man sat down.

"I think you are an exceptional young man, Morin. I've watched your work and I am very sure that you have a fine future before you."

"I thank you, Mr. Delaney," Marcel replied gratefully.

Mr. Delaney examined his pencil carefully on all sides before speaking again.

"Morin, I'm a pretty busy man," he finally went on. "I'm pretty busy, but I'm a father, and so I notice things I might not otherwise notice."

Marcel could feel his heart gradually increasing its beat.

"Suzanne, you know, is my only child, and I love her more than anything else in the world—yes, *everything* else in the world. Her happiness is my first consideration —always."

Delaney paused. Marcel could not stop the thumping of his heart, and yet he did not know what his employer was leading to.

"Of course, I have seen that there was more or less of a friendship between you and my daughter," said the older man, "but lately I have fancied—forgive me if I am premature, Mr. Morin—I have fancied that the friendship was—was growing more intimate. This is what I wish to stop."

The man stopped, almost confused, under the steady gaze of the young workman.

Marcel was thinking very hard.

"If I am mistaken, you will pardon me, I hope."

His employer's voice reminded him that it was necessary for him to speak.

"No, Mr. Delaney, you are not mistaken. I love your daughter and I trust—I am even bold enough to believe—she loves me. But no word has been spoken of this between us."

Mr. Delaney arose and walked to the window. Marcel continued:

"I am well aware, sir, that I am not socially your daughter's equal, but I believe you are too broad a man to let that influence you. You have spoken highly of me as a man. I should like your consent before speaking to Suzanne."

Delaney came over to Marcel's side. "You are right, young man. I would not let your social position stand in the way. It is not that. I am afraid of your heredity."

"You mean——"

"Yes, your father."

"But, sir, I am twenty-four and I have never taken a drink of liquor in my life. It is no temptation to me after what I have seen."

"I am sure you speak the truth, my boy," said the older man kindly, "but I cannot bring myself to let my little girl take the risk."

Marcel did not speak.

"You have not spoken to her, so outwardly there will be nothing to undo."

"But I love her; that I cannot undo," cried Marcel.

Delaney laid his hand on the young man's shoulder.

"I have a plan," he said, "and I want you to agree to it."

"Well?" asked Marcel dully.

"I must send someone to Chili on a very important mission. It is partly secret and needs a careful, superior man to accomplish it. Will you go?"

"At any other time I would gladly go, but now—well, now I will simply go—that's all."

For a moment the two men stood silently facing each other.

A light, almost of anger, suddenly burned in the young man's eyes.

"I could defy you," he said in a voice unlike his own.

"Yes, you could, but you won't. Her happiness is as precious to you as it is to me, and you know the risk is not fictitious."

"I cannot altogether accept your feeling in the matter," Marcel answered, "but you have put a doubt into my mind and so I must accept your decision. I may say good-bye to Suzanne?"

"Only in my presence," Delaney replied.

"When do you wish me to start for Chili?"

"To-morrow, and it is only fair to tell you that you may be gone a year, or even more. If you go I shall expect you to stay until your work is completed. I do not insist that you take this responsibility. I only say that it will mean a great deal to you in a business way,and—well, it seems wise under the circumstances."

Marcel sat thinking for a moment. He thought of his mother being left alone with his father, but he knew she desired his advancement more than anything else, even though it took him away from her. Then he thought of Suzanne and his heart sank. But, after all, how did he know that she loved him with a lasting love? Now was the chance to find out. If she really loved him she would not change in the time he was gone. And if her father saw that her feelings remained unchanged, he might alter his decision in the matter.

"I'll go," said Marcel rising, "and I'll be ready to start to-morrow afternoon."

"Thank you. I'm very glad of that decision."

Mr. Delaney held out his hand to Marcel.

"You had better go home now, for you'll need all the time you can get."

The young man's mother was delighted with the news of his advancement, but she sympathized with him fully in regard to his love for Suzanne and the necessity for leaving her.

When the elder Morin came into the room Marcel was sitting at a table with his head in his hands.

"What's happened?" he asked, looking from one to the other.

"Mr. Delaney is sending Marcel to Chili on very important business. It means great advancement," explained the mother.

"Good, good!" cried Morin, boisterously slapping his son on the back.

Marcel did not move.

"You act like you didn't want to go."

"I don't want to go," answered the son.

"Why don't you?" almost screamed the father.

"I realize the honor, but I don't want to go for personal reasons," answered Marcel quietly.

The old man tried to speak, but could not find the words. His face grew purplish red and he shook his fist in his son's face, and at last managed to gasp out: "You don't—care—for advance—ment. I'll show—you—I'll ——" Then raising a chair above his head he swung it toward his son. Marcel sprang to his feet and to one side, so that the chair descended upon the one on which he had been sitting.

The crash brought Morin to his senses. He stood for a moment as though dazed.

"My boy," he cried in distress. "Marcel, my boy, forgive me. I did not know what I was doing. Oh, what makes me act like that?"

"I do forgive you, father," said Marcel gently, "but you must promise me that you will try harder than you ever tried before not to drink. Promise me or I cannot go away."

The old man's lips trembled and his bloodshot eyes grew wet.

"I promise," he said; "before God I promise to do my best!"

When young Morin settled himself in the train the next afternoon his thoughts and feelings were greatly confused. The depression caused by the circumstances under which he was going was strangely mixed with a feeling almost of happiness by the memory of the pressure of Suzanne's hand and the clinging look in her eyes as she bade him good-bye. What could that look mean but that she loved him?

As this belief grew stronger in the young man's mind

he determined to finish his work and return as soon as possible.

In the frequent letters Marcel received from his mother she tried always to cheer him and to say nothing that would lead him to think his father was not doing much better.

But the alcohol-diseased mind of Morin did not long remember the promise made to his son. Gradually his habit gained a stronger hold upon him until one day he was brought home from a nearby saloon almost unconscious from the effects of a terrible fit of rage over a card game.

Faithfully the devoted wife nursed him and saved the life that had been the cause of only misery to all with whom it came in contact.

The time of Marcel's stay lengthened from months into years. His task was great and important. He wished to finish it for its own sake and also because he felt that that was the only way he could hope to win Suzanne.

From time to time his mother encouraged him by telling him of little favorable signs that only a loving, hopeful mother would see.

At last, at the end of three long years, Marcel was to return. Successful beyond the dearest hopes of Delaney, he was received with many congratulations.

The first night after his homecoming Marcel did not sleep. He was thinking of Suzanne and of his father. He weighed well the possibility of his ever following in his father's footsteps. He could see no reason why he should. He had never touched liquor and he had no desire to do so. As for Suzanne marrying into his family—she knew what it was and she could choose.

When morning came he had determined to tell Delaney that he was going to speak to Suzanne whether he gave his consent or not.

"Mr. Delaney," he said the next morning in his employer's office, "before I give you full details of my work I wish to speak of another matter."

Mr. Delaney sighed and smiled almost sadly.

"I am sure you know what my subject is," continued Marcel. "I asked your consent three years ago to speak to your daughter of my love for her. You did not give it. My absence has made no difference in my feeling toward Suzanne, and I wish to tell you that I have determined to speak to her. I should like your consent. If I cannot have it, I shall do without it. If she still cares for me as I believe she did three years ago, I am sure she will be my wife. She is of age, you know."

After a short silence Delaney said:

"I know that I must give my consent, Morin. It is only just that I should. I like you and respect you highly, and my faith in you has become very great."

"Thank you, sir. You shall not have cause to lose faith in me. And you need have no fear in regard to my forming my father's unfortunate habit."

Marcel's manner and appearance would have commanded the respect of anyone.

Mr. Delaney held out his hand. "I believe you, my boy," he said. "Now go to Suzanne; I have kept her waiting long enough."

Marcel found Suzanne in the garden where he had given her the flower from his buttonhole three years before. She came toward him with outstretched hands. He took them quickly. Such was the light in her eyes that he drew her to him. "I love you," he whispered. There was no need for an answer; the moment they had waited for had come and they understood.

It seemed to Marcel that his cup of happiness was full. His wedding day was at hand and his father was doing better than he had done for many years. The son had hopes of having him presentable at his wedding.

And the old man was making an effort. He loved his son as deeply as a weak nature like his could love, and he was putting forth every bit of feeble will power he could command. But drink had already done its work. On the night of the marriage, when the guests had assembled after the ceremony, they were startled by a noise. The old man had dropped to the floor, stricken with apoplexy.

Careful nursing and loving watchfulness saved Morin's life, but, paralyzed on one entire side of his body, he would be a helpless invalid.

Grieved though the son and mother were, they soon found that their minds were much more at peace. For now they were relieved of the anxiety as to Morin's whereabouts. He was always at home, for the simple reason he had no power to go anywhere else.

Marcel had been made superintendent of the factory soon after his return from Chili. At first he was very popular among the workmen, and as he and Suzanne were ideally happy there seemed nothing for the present to be wished for.

About a year after his marriage complaints began to reach the ears of Mr. Delaney. He at first put them down to dissatisfied workmen and let them pass. Finally he felt compelled to call Marcel to his office.

"What's the trouble, Marcel?" he asked. "I keep hearing complaints of your treatment of the workmen. They say you reprove them unjustly."

"I'm sorry, sir," he answered. "I try to be just. I have noticed lately that I lose my temper rather easily. I think my nerves must be out of shape. I'll try to control myself better. Thank you for speaking of it."

Marcel had noticed that he seemed irritable at times, but accounted for it by overwork. He resolved to watch himself more closely.

But the attacks of anger did not leave him. Instead they grew worse, and with them came doubts and suspicions of those around him, and at last of his young wife. He knew they were unjust—that he was committing a crime to harbor them even for an instant. Each time after such an experience he went home filled with remorse and did all in his power to atone for the moment's doubt, although it was entirely unknown to Suzanne.

One day at the factory he heard one workman say to another: "Oh, you can't tell anything about women. I wouldn't marry one of 'em. She'd likely spend her time with some other man while I was at work. They all would if they wasn't afraid of getting caught."

What the man said enraged Marcel. He turned on him to strike him for such an insult. But instantly there sprang to his mind, as if some imp of hell had put it there, the thought that perhaps the man was right—perhaps his wife was with another man. He rushed from the factory and toward his own home.

Yes, he was right! There she was and there was the man. He did not see that the man was his friend, who often visited them; he did not see that they were sitting across the room from one another, nor hear that their conversation was such as might be heard by anyone. He only saw that his wife was with another man while he was at work. He was blind and unreasoning with rage. He seized a revolver from a drawer and fired at Suzanne.

When Marcel came to himselt he was in jail. Even then he could not clearly remember what he had done.

"Who are you? What am I doing here?" he asked of the man at his side when his mind began to clear a little.

"I am a physician. I was called in to see you."

"I'm not sick!" exclaimed Marcel.

"You needed quieting."

The doctor sat looking at him narrowly.

"But—but what am I doing——" Marcel looked around the cell, struggling to remember clearly the thing that seemed just out of his reach. Suddenly he sprang to his feet, then sank back upon his bed with a groan.

"I know now," he said. "I know now. For God's sake, doctor, tell me if I killed her!"

"No, but she is very low."

"Can't I see her?" Marcel cried.

When told he could not he was in utter despair.

"Oh, what have I done? What was the matter with me? I must have been crazy—crazy!" he raved.

The days crept slowly by. Suzanne hovered between life and death and Marcel remained in jail awaiting the result of his crime—waiting to know whether he had murdered his young wife whom he loved more than all else.

His mother came to him frequently and brought him what comfort she could. Many hours his attorney spent with him, but could get very little material to work upon from Marcel. So grief-stricken was he that it seemed to make no difference what happened to him.

Finally the lawyer went to the young man's mother. There he saw, for the first time, old Morin.

"My husband is an invalid," explained Mrs. Morin. "He is paralyzed and his mind is not clear."

The lawyer nodded his head in understanding.

"I want to talk to you about your son's case, Mrs. Morin," he began when they were seated.

"Yes."

"Your son tells me that he could not possibly have been intoxicated on the day that he—that he came home."

"That is true," the mother answered eagerly, yet anxiously, lest she take away some cause that might be accepted as extenuating by the jury.

"How are you sure of that?"

"Oh, sir, I would be sure to know if he ever touched a drop of anything. He has told you, of course, of his father?"

"No. He has told me almost nothing. In fact, I have great difficulty in getting him to talk to me at all. He seems utterly indifferent to the outcome of the trial."

"Poor boy," said the mother sadly, "he has not recovered from the shock. Oh, I don't know what could have been the matter with him. He must have temporarily lost his mind. He and his wife were devoted to each other."

Mrs. Morin could not keep back the tears, and for a moment they sat silent except for now and then a stifled sob.

"There, there, my dear Mrs. Morin," said Jackson gently. "I am convinced that there is something we have not yet gotten at, and I am determined to find it." He paused until she had gained control of herself. Then: "Tell me, what was it you thought your son had told me about his father?"

"I know you should know everything, Mr. Jackson, so I'll tell you. My husband has been a terrible drinker all his life. He has gotten worse and worse as he grew older. Marcel has seen all this and has never wanted even to touch any kind of liquor. He loathes even the smell of it. I know this. He could not deceive me if he wished, and I know he does not wish to and never has."

The clock struck and Mrs. Morin arose. "Excuse me," she said; "I must give father something."

A succession of incoherent sounds came from the old man in the chair and he vainly tried to reach for the bottle in his wife's hand.

"Is it brandy you give him?" asked Jackson in surprise.

"Yes, the doctor says he must have a little," was the answer, made almost apologetically.

Jackson frowned. "Perhaps he's right," he said doubtfully.

The old man drank down the brandy eagerly and into his eyes came a light of burning desire. He made what movements he could and uttered sounds that might have come from some animal. When his wife put the glass and bottle from his sight he struggled to rise. His face grew red and swollen and the blood seemed ready to burst from the veins in his eyes. In his effort to speak the saliva ran down over his chin.

Jackson turned away.

"I am sorry you should have seen that," Mrs. Morin said when she had succeeded in calming the old man a little.

"I am sorry, too, Mrs. Morin, for your sake. But for some reasons I am glad. I have a thought that may be very valuable. Now, may I ask you some questions?"

"Yes, anything you wish, sir."

"For how long has your husband been a drinker?"

"Oh, Mr. Jackson, I have never known the time when he didn't drink more or less."

"He drank, then, when you married him?"

"Yes, sir."

Mr. Jackson thought a moment.

"How long after your marriage was your son born?"

"About a year and a half."

"And these spells of anger—did they come only when he could not have what he wanted? Tell me all about it, Mrs. Morin. It is very important that I know."

The woman sighed as she said: "There's not much to tell. He's always had angry spells off and on, but not about anything in particular. The least little thing might throw him into a rage, and then again nothing would affect him."

The lawyer moved slowly back and forth across the floor, thinking deeply. He turned to Mrs. Morin and said, "Mrs. Morin, I think your son can be saved even if his wife dies. There is no doubt in my mind that he is a victim of heredity. I feel sure that when he went home that afternoon, for some reason he was enraged and was absolutely unconscious of what he was doing. He has inherited the tendency to these rages."

So it was on this that Jackson based his argument to the jury.

The trial was held back until it was known that Suzanne's wounds would not prove fatal. When the crisis was past she recovered so rapidly that she was able to be in court on the final day and give her testimony.

Mr. Jackson had had the elder Morin brought to the court room, and the sight of the helpless creature was a powerful aid to his argument. Long and earnestly he pleaded.

"You see this old man, gentlemen? He has not been really sober since his young manhood. This prisoner is his child—born after he had been drinking a number of years. See what a wreck it has made of this old man, gentlemen. Alcohol and nothing else brought him where he is. He has gradually been wearing away in mind and body. For many years he has been subject to attacks of terrible anger—blind, unreasoning anger—in which he was unconscious of what he did. I have shown you through witnesses that the prisoner's father has many times tried to injure, if not to kill, during these attacks.

"What of the son? He has striven manfully to keep himself out of the clutches of this demon and he has succeeded, gentlemen, as far as lay in his power. He has never touched liquor in any form. But subtly the enemy laid his hands upon him. I have showed you how this young man began having attacks of anger—mild at first—so that he thought he was only overworking and nervous. Then he grew gradually worse until the day came when an unreasoning suspicion took possession of him—a suspicion of the one he loved most of all—his wife. And he committed the crime of which he is accused without knowing that he did it.

"Weigh this matter well, gentlemen, before you bring your verdict. This man's wife and his mother need him and he needs them. They will watch him and care for him and help him to fight this hereditary enemy of his. And his father needs him—this helpless victim of his own weakness—he needs his son.

"I leave the case in your hands, gentlemen of the jury, and may God help you to see the truth."

As Jackson sat down there was no sound but a faint

sobbing from Marcel. His confinement and grief had told much upon him and he was very weak.

The mother and Suzanne sat with bowed heads—waiting.

For a moment Marcel raised his head and looked toward the two women. Then he closed his eyes and they saw that he was deathly pale. They sprang to his side and put their arms about him just in time to prevent him from slipping to the floor.

When a physician reached him it was too late. He had died—an innocent victim of his father's weakness.

In a wheel-chair sat the old man, grinning and making an effort to point to Marcel where he lay upon the floor.

AMERICAN SECURES REMARKABLE LENS FOR CAMERA WORK

The new studio of the American Film Mfg. Co. is rapidly nearing completion. It promises to be one of the really fine studios of the country where productions of any magnitude may be staged. It is the last part of the American's new factory, located at North Edgewater, Chicago, to be completed.

In every case, the latest and most improved devices were used. Contrary to custom, the studios have been made in triangular shape, the camera man to occupy the niche where both side walls meet. Roof and sides are covered with a special glass whose diffused rays are expected to add considerably to the photographic results.

Probably the most interesting feature of the new studio is a new lens, never before used in any sort of photographic work, which has developed the astonishing speed of F 1.9. in optical terms which is several times faster than the most optimistic ever dreamed of. Among those manufacturers anxious to secure the best results the lens now in use is considered the fastest in the world. This operates at a speed of F 3.5. Hence, it will be seen that the American's new lens will be a distinct novelty.

In experimental work the new lens was used with gratfying results at 5:30 P. M. in the evening of a February day. The pictures were sharp, brilliant and in every way most satisfactory. No special lighting devices will be required in the American's new studio if this new lens lives up to its present record.

Cleveland, Ohio.—Arch. Steffens & Steffens will erect a new theater building at Superior avenue and E. 105th street.

MRS. JULIA R. HURLEY

Featured in the Reliance Production of "Mother," Released April 6th

"Mother," the Reliance release of April 6th, will in many respects be a noted production. It is a strong dramatic story of a son's ingratitude and a mother's sacrifice, and an abundance of heart interest carries the spectator through many big dramatic scenes back to the pathetic little mother who cannot think ill of her son no matter what his treatment of her. Mrs. Julia R. Hurley is featured in the role of "Mother," and her characterization is one of the exceptional features of the production. Mrs. Hurley is celebrating her 45th year on the stage, and is justly entitled to be called "The Grand Old Woman of the Stage." She began her career in Chicago at Colonel Wood's Museum in the role of Little Mary in "Waiting for the Verdict." One of the original "Oliver Twists," she has played with all the old Broadway stars as well as the later ones. She was for seven years at Niblo's Gardens and was rehearsing with James Fiske's company when that gentleman was assassinated. She was also in the famous Brooklyn fire, playing with Kate Claxton in "The Two Orphans," and has had experience in almost every branch of the theatrical business. Lately she has been making a wonderful success playing character parts with the different moving picture companies, and is at present one of the prominent members of the Reliance company.

"THROUGH TRIALS TO VICTORY"

An Interesting Story of the Loves and Disappointments of a Young Woman

"Through Trials to Victory," the three-reel subject soon to be distributed by the Great Northern Special Feature Film Co., is a touching romance that will appeal to the better natures of all lovers of a classic story. The plot of the story is a strong one and the finale satisfactory and logical.

Mona, a sweet young girl, is unsophisticated in the ways of the world and is heart whole and fancy free. She is the idol of indulgent parents and when she receives an invitation to visit friends in the country she goes with glad expectancy. It is the beginning of her strange and sorrowful romance. She meets Captain Platen, who is in charge of a company of soldiers quartered near. Platen is a designing roué and when he sees Mona he marks her for his own. She is infatuated with the dashing young officer and readily yields to his advances. They have stolen

meetings—all dear to the heart of the unsuspecting girl. To the officer it means little. She will be forgotten in a short time. The captain begs for a photograph and by design calls for it as Mona is ready to retire. At his solicitation he is admitted to her room at an untimely hour.

Mona returns home to fall genuinely in love. She knows her affair with Platen was only the infatuation of a fleeting moment. The object of her affections is Lieutenant Sedorf, a young and honorable young officer. He loves Mona and they are happy. The courtship is conducted openly, with the sanction of her parents, and they are happy. They plan a wedding and have a house chosen in which to reside, and the preparations are going forward rapidly.

Lieutenant Sedorf visits the country and is invited by Captain Platen to visit his rooms. He does so and the friends are renewing old acquaintances when Sedorf in strolling about the room discovers the picture of Mona on the mantel. He is surprised, as he knows the reputation of his host as a trifler with women. On inquiring as to how and when Platen obtained the photograph the captain makes light of the matter and says it is a picture of one of his conquests, shrugging his shoulders. Sedorf is infuriated beyond reason and he strikes Platen across the face with the riding crop which he carries and strides out of the room, moody and resentful.

He finds Mona surrounded by modistes, who are preparing her wedding finery. She has adjusted the bridal veil and is strutting about the room in the exuberance of her joy. She runs to Sedorf with arms outstretched, but he waves her aside and dismisses the women. Then in scathing tones he denounces her for an impure woman and shows her what he has as proofs. She is dumb with astonishment, but finally, able to articulate, she makes a pitiful denial. He will listen to no explanation. She pleads but he is inexorable. She is not fit to be his wife and he casts her off forever.

As he leaves the girl falls moaning to the floor, heartbroken and disconsolate. She is seriously ill for many days and on being slightly convalescent she is sent to the country by her parents, who do not understand her malady. Sedorf has not explained, his honor forbidding. Mona is assigned her room and, during the night, walks in her sleep. She is followed by her host, a minister, and he sees her enter the room he occupied the night Platen called. She lives the scene of that fateful night over again with the clergyman for an auditor. It dawns on him—the scene he is witnessing has made a vivid impression on her life. The minister loses no time in securing an audience with Sedorf and he demands an explanation for casting off the girl. Sedorf reluctantly tells him, and then the minister speaks. He soon convinces Sedorf that he has wronged the girl and the young officer listens and believes. He is surprised and delighted.

Mona is soon made happy, for her lover seeks her out and contritely asks her forgiveness, satisfied of her purity and innocence of any wrong.

It is a beautiful and satisfactory finale to an interesting story, cleverly told.

NESTOR NOTES

The Mountain View Inn, an enchanting hotel in beautiful Hollywood, Cal., not far from the studios of the Nestor Film Co., was completely destroyed by fire Thursday, March 14. Among the many guests who had thrilling escapes from death were Mr. and Mrs. David Horsley and their little son, "Buckeroo" Stanley; Mr. and Mrs. Thomas Rickett; Mr. and Mrs. Milton H. Fahrney and various leading members of the Nestor stock companies. At least twenty lives were saved, due wholly to the prompt and fearless work of Alfred E. Christie, who, together with Messrs. Tenbrook, Maloney, Murphy, Woods, Brierly, Edwards, Harris and Horace Davey, all Nestorians, rushed to the ill-fated hotel and, disregarding death, fought the

OVER A CRACKER BOWL
Nestor Release, March 23.

fiercely raging flames with exemplary heroism and stopped only when there was no one else and nothing else to save. Mr. Horsley wires that he had no idea the Nestor Co. possessed so many true-blue heroes.

Messrs. Pritchard and Moraine, camera men, took some long chances in order to take a number of excellent pictures of the fire, the havoc, the fighters, the rescues, et al. About two hundred feet of this sensational picture will shortly be seen on the screen.

Sidney Ayres, the well-known ector and long identified with Selig, is now scintillating in Nestor motion picture plays. The first Nestor release featuring Mr. Ayres will be announced in the very near future. What a matchless combination Nestor photography and Ayres' acting will make!

NOTES OF THE WEEK

For years the theatrical world has proceeded on its humdrum way, neither fearing nor sustaining loss from an outside quarter, nor even dreaming of such a possibility. Its bulwarks were apparently well guarded and safe.

At length, however, the enemy has appeared in the camp, and the question with theatrical managers is, "What shall we do to be saved?" The innocent and totally undesigning intruder is no less a personage than Mr. Movie.

The moving picture has for the past sixteen years unpremeditatedly been establishing a veritable powder magazine which ere the close of the sixteenth year of the life of the "movie" has exploded.

However, this explosion, let us hope, simply means a readjustment of things generally, and a large life for the art of expression. And may those things which have struck cold to the heart of large theatricals prove to be but a school for the cultivation of a higher appreciation of the art of expression in all its branches.

One of the most auspicious signs of the times comes to us in the proposed erection of a $2,500,000 building on the present site of the old Mendelssohn Hall, the first four floors of which, on the Forty-first street side, will be devoted to the Kinemacolor Theatre and offices, the theatre seating 1,400 people, and with two dollar prices—so 'tis rumored.

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Says Robert Grau in the Review of Reviews:

Looming up on the horizon, a still greater menace to the old-time stage and its people, there appears the so-called "talking picture," a synchronization of the cinematograph and the phonograph, in which electrical science plays an important part. Already in London and Paris the talking pictures are a craze. So promising have been these reproductions of plays and operas that two of our most prominent producers, Charles Frohman and Henry W. Savage, competed for the American rights. "Quo Vadis" has been photo-played, with the spoken parts taken by the phonograph, while "Pinafore," "The Mikado" and the "Chimes of Normandy" have also been produced on the screen, their tuneful strains proceeding from the "canned orchestra."

A more ambitious and promising scheme, however, seems to be that undertaken by the New York Philharmonic Society, with the collaboration of President J. Stuart Blackton of the Vitagraph Company. This will be no less than the production of the famous operas, the actions and scenes appearing in the moving pictures, while the classic music of the composers is rendered by good orchestras. This will be tried out in some of the large cities first, and if successful, may well lead to the popularization of the best works of the masters and the general enjoyment of what is now for many thousands an unattainable luxury.

Thomas Alva Edison has also turned his inventive genius in the direction of a mechanical theatre. The "Wizard of Menlo Park" has announced, simultaneously with this writing, the completion of the "Edison speaking pictures." Very recently, too, Edison uttered the prophecy that within a very short time the workingman will be able, by laying down his dime at the modern theatre of cinematography, to enjoy grand opera and dramatic productions, with sound, dialogue, color and action, all scientifically reproduced—a complete conquest, apparently, by science, of the art of musical and dramatic entertainment.

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The moving pictures taken by Frank T. Coffyn while his machine was making nearly eighty miles an hour in a stiff wind, at an altitude of approximately 1,000 feet, were clearest of all, says Dame Rumor.

* * * *

John Von Pomer, the electrician at the Bijou Theatre in Fort Edward, has invented a system of pulleys which can be propelled by a motor and which will do away with the winding of reels by a crank in a moving picture machine. Not only is the turning by crank done away with by this new machine, but it assures a steadier and consequently clearer picture.

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"Among the new jobs that modern life has originated," said a statistician, "that of the cloud spotter is interesting and odd.

"The cloud spotter doesn't, of course, make spots on clouds. No, no. He stands on a high roof with a costly field glass, and he continually notifies his employer, a moving picture maker, of the condition of the heavens.

"You see, for an elaborate moving picture play, a steady, uniform light is essential. The pictures must be taken all in sunshine or all in clear gray light. Otherwise they differ. Some are weak and some strong. They don't match on the screen.

"So the cloud spotter on the roof, searching the heavens with his glass, studying the course and velocity of the wind, assures his boss of a good half hour or hour for photographing a moving picture play, and thus saves a waste of films that would otherwise be many times larger than his frugal salary."—Kansas City, Mo., Journal.

* * * *

The motion picture actor's life is a hard one. He is sometimes almost as much of a hero in real life as he is in the pictures. Some of the plots in which he is required to act are so full of hardships that there is no doubt the life insurance companies will soon raise his premiums.

A film just issued by the Selig Polyscope Company is a case in point. It was taken the day following the big snow storm of two weeks ago, when the drifts were piled high. The Selig actor, in the lightest of bathing attire, was forced to run for miles and miles through the drifts that covered the brick yard excavations along the north branch of the Chicago River.

As a climax of his day's work he had to plunge and burrow headfirst through a four-foot drift. In the play he was cavorting under the influence of hypnotism, but in real life he had nothing to help him except a good constitution.

But then, the people must be amused, and "hypnotism," with its snow bather will help.—Cleveland, Ohio, Leader.

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It is reported that $15,000 has been offered for the moving picture rights of "The Garden of Allah," and was refused.

That Kinemacolor has taken its place in the social as well as the theatrical world is evidenced by the fact that during the past few weeks the Durbar, Coronation and other series taken by this wonderful process have by special "command" been shown: At the residence of Mrs. Cornelius Vanderbilt, 637 Fifth Avenue, on the occasion of a dinner to the German Ambassador and other distinguished guests; at Sherry's; Delmonico's, the Hotel Plaza, the Union League and Crescent Clubs to say nothing of a score or more of less known organizations conducting charity benefits.

* * * *

That the thousands of women and children patrons of Chicago's 5-cent theatres are protected against the exhibition of sensational and immoral moving pictures was shown recently in the annual report of Chief of Police McWeeny, who points out that the moving picture bureau of the department during the last year condemned 16,211 more feet of undesirable films than in the preceding year. The report also estimates that the city will net an income of $15,000 during the coming year as a result of the passage of the ordinance charging a fee of 50 cents for each moving picture permit issued.

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Maud Lillian Berri, the wealthy prima donna, found that the moving picture might be pressed into service in a rather out-of-the-ordinary way. The fears of her mother, who was at the time 3,000 miles away from her daughter, and who had had a dream that her daughter was very ill, were allayed by Miss Berri sending her mother a moving picture of herself at an outing in a Chicago park.

* * * *

A battle of theatrical producers and play writers against the motion picture interests of the country was staged recently before the house committee on patents. At a hearing on the Townsend bill, to relieve motion picture producers of damages for innocent reproduction of copyrighted plays, the theatrical producers made a bitter attack upon what they termed the invasion of their rights by the film-producing companies.

William A. Brady, a New York producing manager; Augustus Thomas, the playwright; Ligen Johnson, attorney for the National Association of Producing Managers; and other representatives of the theatrical business said that the proposed change in the laws would open the way to an evasion of theatrical copyrights by the moving picture concerns.

The copyright amendments proposed by Representative Townsend would operate to relieve picture concerns from the penalties of the copyright law when they unwittingly reproduced a copyright play. Mr. Brady and other opponents of the change said it would also take away the right the theatrical managers now have to secure injunctions against the unauthorized use of their plays on the picture films.

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Four hundred and fifty pupils of the New York Institution for Instruction of the Deaf and Dumb were made to hear the tones of the theatre organ and were compelled to prove that they heard it at the Kinemacolor Theatre, in West Fortieth street, an afternoon not long ago. The experiment was made at the suggestion of Dr. Enoch H. Currier, principal of the school, who is the founder and originator of a system of instructing deaf mutes, called "musical vibratory massage." This system is based on the assumption that hearing is an acquired faculty, deafness being the natural condition of the new born infant. By this system, also. articulation is stimulated by development to the point of speech.

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"The history of the stage within a very few years will be written, not by the erudite historian, but by the moving picture mechanician," declares Nazimova. "Instead of reading in books the impression of some perhaps prejudiced or overly enthusiastic critic, the coming generations will see on the screen of the moving picture theatre what the stage figures of the present really did, instead of reading about it. They will see, not hear, and seeing is believing.

"Mark me," she says, "in an incredibly short time every stage artist, no matter of what renown or position, will be appearing before the lens and shutter, for they will realize that only by so doing will they be able to make any enduring mark upon the artistic scrolls of their time.

"I am crazy to appear before the machines myself; I want to perpetuate whatever art I have. As the greatest operatic art of the world is now preserved for all time by the phonograph, so will the dramatic art be handed down by that marvelously potential little machine which spins through its messages of entertainment and instruction.

"Take the young actor or actress whose artistic schooling is just in progress. Could the principles of pantomime, the value of action as opposed to dialogue, which is so hard to learn that many actors never know it at all, ever be brought home as conclusively in any other way?

"Another direction in which the new movement will be tremendously beneficial will be that of self-study and improvement. As the mirror is so essential in obtaining the proper effects in make-up, adornment and the like, so will the pictures be in framing the visualization of an important role. Now we can tell nothing about the acting picture we present to our audiences—not at least until the next day, and then it is often too late.

"Acting is sometimes considered impulsive and spontaneous, and the more it partakes of these qualities the more it is real acting, but an effect, seemingly natural, is oftentimes the result of long and careful thought, and even then it might seem wrong or incomplete if we could see it ourselves."—Pittsburg, Pa., Sun.

* * * *

Not much escapes the wide-awake camera man. Not long ago at an official seizure of fifteen barrels of wines and liquor over on the Bowery, and its consignment to the sewer, the camera man turned in every inch of the scene on the moving picture film.

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Chas. F. Stark has been appointed manager of the commercial department of the Essanay Film Manufacturing Company, of Chicago. He was formerly with the Commonwealth-Edison Company, advertising department at Chicago.

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A moving picture plant, the first to be established in the Orient, will be erected in Manila in the near future if the plans of the Oriental Moving Picture Company, recently incorporated, are carried out. The new company intends to establish branches where moving pictures may be shown in nearly every town in the Philippines, besides in the larger cities of China and Japan. Branches in Hongkong and Shanghai have already been planned for.

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Rumor says that the "Divine Sarah" is shortly to appear before the cinematograph in a condensation of "L'Aiglon."

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The following from the New Haven (Conn.) Register, which we presume is a side slap at Champ Clark with regard to his posing for moving pictures, speaking his speeches into the phonograph, etc., is rather amusing:

"The reply of the American to the Englishman who asked what 'you Americans do with the vast quantities of tomatoes you raise, don't you know,' has become a classic. 'We eat what we can,' he answered, 'and what we can't eat we can.' In like manner, to the natural query as to what we do with all our candidates, we might reply: 'We elect what we can, and what we can't elect we can.'"

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If a number of New York clergymen have their way, the city's Sunday face will not have reflected in it the joy of living.

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Says R. L. Flynn, Boys' Work Secretary of the Y. M. C. A., Kansas City: "It is important to censor films—no one should question that—but it is equally important to censor the scenarios from which pictures are made."

This is a very sensible suggestion which it might be judicious to act upon.

* * * *

To cost $26,000 for construction alone, a vaudeville and motion picture theatre will go up at 2426 Pennsyl-

vania avenue, one door south of North avenue. It will be built by Frederick W. Schanze. Architect Paul Emmart has finished the drawings and application for the erection of the playhouse has just been made at the Building Inspector's office. According to the drawings, the building will be one story high, of concrete and reinforced concrete, with granite and marble ornamentations. It will front 34 feet and extend back 140 feet and will be fireproof. The interior is to be finished in hardwood and oak, while the facade will be elaborately decorated. Work on building the theatre will start at once.

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The J. D. Felber Moving Picture School, Cleveland, O., shows an increase in capital from $1,000 to $5,000.

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A very remarkable point in the history of the moving picture has been reached when some 1,800 Y. M. C. A.'s throughout the country are utilizing the moving picture for recreative and educational purposes.

* * * *

"The House of Entertainment," erected recently at Woodland and East One Hundred and Thirty-eighth street, Cleveland, Ohio, by Max Marcus, speaks well for the wonderful advancement of the moving picture industry. This house, which is splendidly equipped in every particular, fireproof, a $5,000 pipe organ, etc., has a seating capacity of 1,600 persons.

In addition to the big organ there is a grand piano, and in the lobby cathedral chimes played from the organ keyboard.

* * * *

Says the Oakland, Cal., Tribune, of the motion picture industry:

"It cannot be destroyed, for it enables one to travel, with the aid of the eye, into strange lands among strange peoples, and see in photographic detail the wonders of the earth. Within judicious scope and under proper direction, it can be made an enlightening moral influence, of great service to mankind. The thing to do, therefore, is to take it out of the hands of blackguards and fakers and away from the proximity of saloons and other demoralizing surroundings. In that way it can be made a potent agency for the social uplift."

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Mr. E. C. White, husband of Mildred Holland, the actress, arranged with Mr. Joseph Weber yesterday to present in Weber's Theatre, New York, beginning Easter Monday, motion pictures and vaudeville.

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Manager Rodriguez, of the Shubert Theatre, at Broadway and Monroe street, declared to-day that the wrong impression had been conveyed to the public concerning the taking of that theatre by Marcus Loew on April 8th. A story was printed to the effect that the theatre was to become a moving picture house indefinitely. Mr. Rodriguez said to-day that Mr. Loew will simply take the theatre over under a lease for the summer as he did last season, and that in the fall the theatre will be devoted to first-class attractions as usual.

Mr. Loew will take possession of the house two weeks earlier than he did last season. When his season ends in the fall the management promises some of the best productions that will come to Brooklyn, at the popular uptown theatre.—Brooklyn, N. Y., Times, March 18th.

* * * *

There was a groan of protest at the opening of the Child Welfare Exhibit in the downtown Italian quarter of New York. The rooms of the Children's Aid Society were crowded with women and children when the cinematograph threw upon the screen a picture of a baby's bottle with rubber nipple standing upon a table. Flies buzzed around it, settled upon it, crawled over it. Then the canvas showed an enlargement of a fly, and its feet were seen to be covered with filth and the polluting germs of all disease. In a flash the bottle reappeared; a pretty woman holding a darling baby arrived in the picture, picked up the bottle and put the nipple into the baby's mouth. And the women present cried out in indignation. The lesson had been taught.—N. Y. World.

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Charles B. Boyd, theatrical manager of New York, has leased a tract of ground at De Belivere and Wabash Tracks, according to the St. Louis, Mo., Globe Democrat. Upon this plot, which is 167 feet by 309 feet, he purposes erecting a large cafe to be called the Alpine Inn and Vaudeville Garden, at a cost of about $60,000. The Inn is designed in the German villa style, and will have behind it an open air garden with a stage at the far end, where bands, vaudeville and moving pictures will amuse the 3,000 people which the accommodations of Inn and Garden will afford to be seated.

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At the recent meeting of the superintendents' department of the National Educational Association in St. Louis the stereoscope and the moving pictures, as parts of the school system, were discussed by the educators at length, and it was freely predicted that in a short time the moving picture would be used in the public schools as it is used in the large universities of the land.

* * * *

Peary and Amundsen should be photographed together, and could easily add features relating to exploration that would be highly interesting in a motion picture show. Their achievements, in one sense, are as far apart as the poles, but they will be awarded a joint place in the world's annals.

Posterity will have the advantage of seeing history preserved by the camera and reel. It is doubtful if any veritable picture of Shakespeare exists. Washington's appearance is preserved only by pencil and brush. Coming generations will have the best of it in portraiture. But there is a pleasure in handing along improvements. The discoverers of the North Pole and the South Pole would make a strong team for artists.—St. Louis, Mo., Globe-Democrat.

* * * *

The Princess, the new moving picture show for Bryan, opened Monday night. The opening was a great success. The show is located on the ground floor of the Masonic Temple and is fitted up in elegant style. It is owned by J. M. Carson, treasurer of the A. and M. College; J. B. Crum of the college, and O. E. Gammill, general manager of the Bryan-College Interurban Railroad.

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E. A. Schultz, of Decatur, Ill., has done his part in this world as far as theatre building is concerned. He is now completing his sixteenth in Crowley, La. This theatre will be called the Acadian.

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The Belmar Moving Picture Manufacturing Company have taken offices in the Commercial Trust Company Building, 1451 Broadway.

A CORRECTION

Laramie, Wyo., March 16th, 1912.

The Cinematograph Pub. Co.,
New York City.

Gentlemen:—We notice in the Moving Picture News of March 9th, 1912, account of the incorporation of our company, which is wrong in every sense. John S. King, Fred Cameron and others have incorporated with a capital stock of $50,000 and will erect a theatre (vaudeville and pictures) to cost about $30,000, with seating capacity of 850; work will start inside of the next thirty days.

Yours truly,
LARAMIE AMUSEMENT CO.,
Fred Cameron, Sec'y & Mgr.

Premier Cuts

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We are making a specialty of engraving Film Pictures

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A VISIT TO THE OFFICES OF THE POWERS MOTION PICTURE COMPANY

By Our "Roving Commissioner"

A visit to the business offices of the Powers Company revealed many things to the writer—things which are of interest.

Firstly, I find that quality is the primary thought with the Powers people; and, secondly, they have entered in with the public in that insatiable desire for laughter which marks American audiences. They are going in principally for the production of good comedy, with, of course, a little drama thrown in on the side.

Over at the Powers laboratories, 416-422 West Two Hundred and Sixteenth street, there has just been completed a new tinting and toning room, whence will emanate something new and startling in color effects.

Never were things in a more prosperous condition with this firm than they are at the present time. Down in New Mexico, where one of their companies have been wintering, some splendid work is being turned out. Recently they have been obliged to move their quarters back into the mountains on account of the trouble on the border. This, however, is not in any way detrimental to the work, as these same mountains which afford shelter will also add greatly to the scenic effects to be gained in the pictures. In New Mexico there is a wealth of old romantic situations which are capable of weaving themselves into many a story with the aid of the clever scenario writer. These situations and locations are being taken advantage of by the stock company of the Powers.

From Las Cruces the company have moved to Alamogordo, among the mountains.

A new director is due to start work at the New York studio at once. Mr. H. M. Matthews, who is about to commence his work of production at the Powers studio, augmenting the present splendid directing staff who have given to the public so many fine productions, is late of the Edison Company. Mr. McGovern and Mr. Wall, whose work of producing frequently stretches far into the night, in order to satisfy the large demand for Powers' productions, have welcomed Mr. Matthews with a glad hand as a competent and much-needed helper.

Another star has also been added to the Powers Stock Company in the shape of Mr. John Charles. Mr. Charles was for some time a valued member of the Pathe stock.

The camera men of Powers, who are so deserving of praise, are Mr. A. H. Leach and Mr. S. Hines, who keep the crank turning at this end of the business, and Mr. Alex Neilson, who wanders with the South company among the mountain fastnesses of New Mexico.

Mr. Evans, who is business manager at the New York offices, needs little commendation to the public, being well known as one of the most capable men in the business. Mr. Giles Warren, who with his attentive assistant Miss Christine H. Van Buskirk, holds up the advertising and scenario editing end of the business, was for some time connected with the publicity department of the Lubin Company.

My visit to the Powers studio was brightened and made more interesting than usual by a short interview with the clever leading lady of the company, Miss Ethel Elder,

Miss Elder is very sweet of personality, and impresses one with the impression that she is ever of the helpful, gentle type that is so refreshing to meet in this age of boisterous, loud voiced, loud dressed women. I was indeed pleased with the few moments spent with this lady. Miss Elder is very young, at least so appearances would say, and reminds one of a blossom whose petals shrink from the cold, dark shadows, but open fully, and beautifully, and fragrantly to the warm rays of the sun.

Miss Elder's experience has been large for one so young. In addition to having headed a stock company of her own, she has played leads in "Marching thro' Georgia," "The Heart of Maryland," and other well-known productions. She was the support of Robert Edeson in "The Traveling Salesman," and has been for some time a leading light in the moving picture industry, being for some time leading woman of the Lubin stock.

Mr. P. A. Powers, who has been absent from town for some time, has at last returned. His presence will no doubt be an added impetus to the work of the firm.

"THE JOY RIDE"
Powers Release.

"MEETING HIS MATCH"
Powers Release.

CHARLES GERKE MARRIED

Charlie's gone and made the jump! He has taken unto himself a wife, and the bunch needn't look for him any more nights, for he will be comfortably toasting his feet by his own fireside. And they say he really has got some fireside, up in New Rochelle. Charlie, of course, since we mention New Rochelle, can be none other than Mr. Charles Gerke, of Thanhouser Company. The wife was Anita Arnstoo. It happened February 10th, but somehow the news only just leaked out. But, then, Charlie always was a modest soul and he had to do the hitch act the way he went about everything else—real quiet. Gerke is a pretty old man in the film business, although he is a pretty young man at that. But, then, the whole industry is a pretty new one. Gerke started in the business at the Lubin plant in Philadelphia and left there to take charge of the printing room in New Rochelle when the Thanhouser company started operations.

KERRIGAN HAS BAD FALL

Warren Kerrigan, that popular star of the American Film Mfg. Company, suffered a bad fall while acting an Indian part in a coming American release entitled, "Indian Jealousy." This picture is notable for some beautiful backgrounds in a nest of heavy boulders near La Mesa, Cal.

The scenario called for a thrilling fall down the side of one of these giant boulders. Kerrigan, attired in Indian costume, refused to rehearse the actual fall but promised to do his best when the camera began clicking. Mounting the rack, which is a trifle over fifty feet high, closely pursued by a posse, Kerrigan threw up his arms and allowed himself to fall backward. His body hurtled downward with tremendous speed, striking rocks and brush on its way. The brush assisted in breaking the fall but did not prevent Kerrigan the pain of a much bruised body, and slightly sprained arm. The part called for much heroism and Kerrigan is to be congratulated on his more or less lucky escape.

THE POWERS MOTION PICTURE CO. AND SOME OF THEIR PLAYERS

WILLIAM A. WILLIAMS

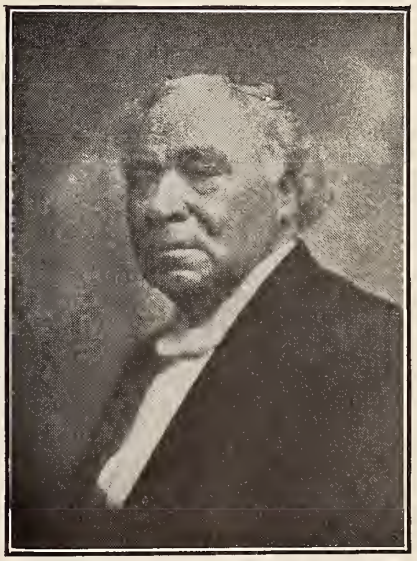
MISS ETHEL ELDER

DAVID V. WALL

A PORTION OF THE OFFICE

A PORTION OF STUDIO

LILLIAN LEACH



CHAS. MANLEY

FRITZI BRUNETTE

FROM OUR WESTERN CORRESPONDENT

Hot Sprinks, Ark., March 20.—Lo and behold, the King came, he saw, he conquered! Who? you ask. Why King Baggot, of moving picturedom in general and the Imp Company in particular. He has been here; he has mingled with the elite of the resort, both resident and visitors; he has been initiated. If there has been anything that he has not seen it has been his fault, and, just between us, you understand, from my personal associations with this stellar attraction of the moving picture world, I have not heard that he overlooked any bets. Far be it from such, all of which, I think, calls for a little elucidation.

I walked into the Business Men's League headquarters the other day and Secretary George R. Belding said:

"We have visiting here a very distinguished gentleman. I want you to meet him and mention him in your list of prominent arrivals."

The face was familiar, but, not expecting the Imp's leading man, I did not at first recognize him. The moment I heard the name, however, being in possession of moving picture "dope," I immediately knew who he was, and we had quite a friendly greeting. King Baggot asked me if I was interested in moving pictures, and when I told him that I was the Western correspondent of the Moving Picture News he jumped to his feet, exclaiming, "What! the 'Man in the Baths'?"

And after that, Mr. Editor, you will understand that it was quite a fraternal session.

King Baggot decided that he needed rest and recreation, and whether he got it or not, deponent refuseth to state. Suffice to say, however, he had a good time, and he met every one worth meeting. He visited the Horse Show and hobnobbed with the "smart set" there; he shook hands with Andrew Carnegie, and one bright afternoon I happened to pass the Buckstaff bathhouse and observed him engaged in earnest conversation with none other than Frank J. Gould, who made things merry at the Eastman Hotel. In other words, Mr. Baggot exemplified his front name in every sense of the word, and he tells me that he had a most delightful sojourn. He looks the picture of health, too, and all of us regretted that an important wire called him back to the Imp studio so soon. If the Imp Company want to increase their already large following, all they will have to do is to grant their leading man a good leave of absence, and I venture the prediction that it won't be long before he is making tracks to this pretty Ozark resort. And, also between us, ask him if the town is really shut up tight or if the visitors are having a good time. Inquire if the "Tiger" is confined to its cage or whether this interesting amusement is possible to those who would view the same.

We are waiting here for the Hot Springs motion pictures I wrote about some time ago. I know of no reel in recent months that is being looked forward to with so much pleasant anticipation as this one, for so much depends on it. Backed as it is by the Business Men's League, it is regarded as one of the most important factors in the city's great advertising scheme. Advertising, by the way, is what has made Hot Springs popular this year. Will you believe me when I state that the picture houses are doing the greatest business in their history? Will you think that I am juggling the truth when I write that for the first time in the resort's history every hotel in the city was filled and it was impossible to accommodate more? Why, good friends, the past week the Superintendent of the Government Reservation, Harry H. Myers, issued a public request through the newspapers to send him a list of vacant rooms or places where accommodations could be secured, in order that he, in turn, might retail this information to the visitors. That is "going some," and the moving pictures are looked forward to as being the medium which will show the world generally Hot Springs as it is, with its many attractions and its great crowds.

I saw most of the pictures so far as the local views go, when they were taken, and if they are not a success it won't be because the city hasn't labored earnestly to make them such. I would advise every picture manager in the country taking the Independent service to book this reel when it appears, for you will have a feature, Mr. Manager, you will not forget. Don't think that it is an advertising picture, either, for it is not, as there will be involved in the story some of the best comedy and heart interest that one would care to look at. Take this tip from one who knows. Watch the advance synopsis that you will receive, and when you recognize the Hot Springs reel, book it quick, for it is a dandy. You will see some of the finest horses in the world there, entries in the horse show; you will see Andrew Carnegie, Frank J. Gould, the city as it really is, and with it all will be a story that will linger long after the house is dark.

Local managers realizing the necessity of not doubling up on "repeaters," have at last managed to get their exchanges lined up on a definite system that is bringing great results. All of the houses, whether Trust or Independent, receive from their exchanges now their program in advance, and should one manager learn that another house is showing a reel that is booked to him the day following or later, it enables the man to cancel the order and thus avoid showing a picture that a competitor had before him. It is a good system, and as it is working so well in Hot Springs I see no reason why it could not be considered in other cities. The New Central and the Photo Play are finding this of great advantage. It enables them to keep away from the Lyric and Princess program, and I have not noted a single "repeater" here in weeks. What is the result? Well, business has picked up materially and one doesn't hear a patron standing in front of the house say: "No, don't go in there. I saw that picture at another theatre yesterday." And such a statement is heartbreaking, believe me.

Thanhouser got to the "Lady in the Baths" the past week in their reel, "A Niagara Honeymoon," for she tells me that it contained pictures of Buffalo, N. Y., her former home, and Port Jarvis, where we decided, with the aid of a good minister, to travel in double harness some years ago. I didn't get to see it, but she has given her "O. K." to this feature, so, Thanhouser, we thank you.

The trade generally may not know it, but Frank J. Gould is one of the greatest moving picture "fans" in the country. If there is any good reel that he overlooks it is because it is impossible, owing to other engagements, to get to see it. He told me when here that he has bought a moving picture camera for his own personal use and carries it about the country with him. He takes his own pictures and then has them developed. He considers the moving picture camera the greatest invention of the age and took a number of views when he was in Hot Springs.

The "Jesse James" reels played a return engagement at the Photo Play Theatre recently and did a big business. Evidently the public never tires of this Western feature, which, I hear, is prohibited in other cities.

I understand that the crusade waged by the club women in Memphis against the "dumps" where moving pictures were shown has brought good results, and that the trade there is on a better footing than ever before. Memphis' picture industry needed a "house cleaning" and the business has been more respected since it took place.

THE MAN IN THE BATHS.

FRANK WINCH RESIGNS FROM CIRCUS

Frank Winch, one of the best known press agents in the country, has resigned from the Barnum & Bailey Circus, which opened this week at Madison Square Garden. Early last fall Mr. Winch, who was the general press representative of the Buffalo Bill Show, was engaged by John Ringling for the Barnum & Bailey Circus this season.

The week that Mr. Winch was to commence his duties with the circus he resigned, owing to business matters that will require his presence in New York City for some time to come.

Two years ago Frank Winch broke into the publicity game in New York by resigning as the Eastern manager of a prominent amusement weekly. The record he established then with Buffalo Bill and subsequently maintained for two years on the road was phenomenal. Winch has the faculty of getting stuff by the editor in pages.

Mr. Winch has made no announcement as to his future plans.

Niagara Falls, N. Y.—A new theater is to be erected at 2114-16 Main street by the Marks Amusement Co.

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Pueblo Leader
CONNECTICUT
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GEORGIA
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Terre Haute Post
Evansville Post
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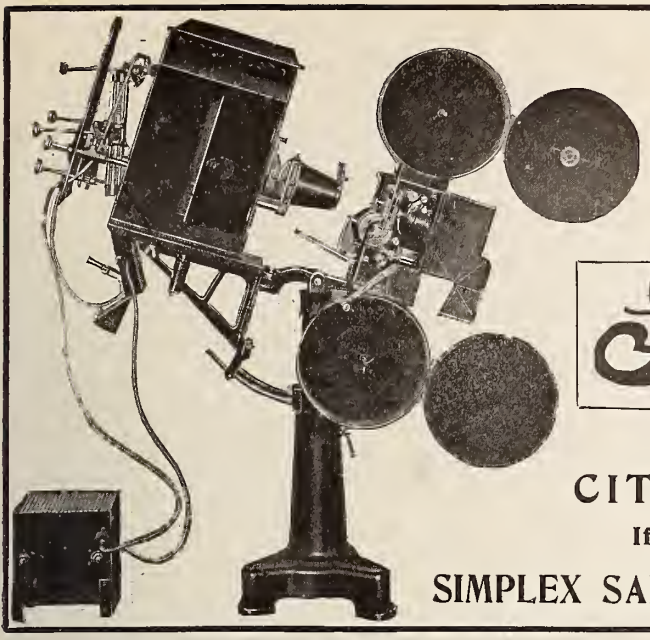

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A ludicrous farce. A big laugh all through.

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"THE DREAM OF DEATH," advertised for March 30th, will not be released until Saturday, April 27th.

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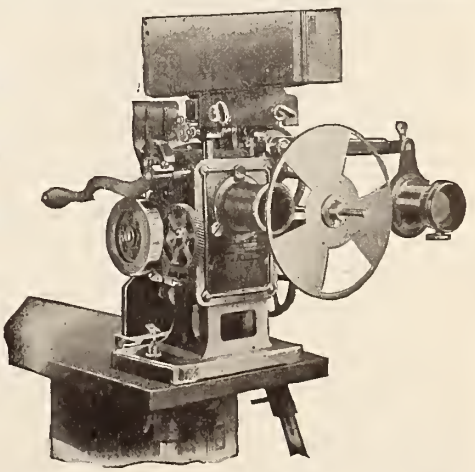

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RELEASED FRIDAY, APRIL 5

Showing the trail of civilization across the Western country; the emigrant train; the Cooper family; the treachery of the Indians; the capture of Helen Cooper, and the daring attempt of her sweetheart to rescue her, resulting in his capture and being made to run the gauntlet and forced to undergo torture by the squaws; thrilling rescue of the prisoners; sensational battle as the emigrants swoop down on the redskins; wonderful acting by a colossal cast.

"THE CRISIS"

RELEASED FRIDAY, APRIL 12

Disowned by his father for his wild habits, the parson's son meets the crisis of his life, the terrible peril confronting his parents awakening his manhood and exciting him to daring deeds, risking a storm of bullets to break through the Indian lines and guide the troops to the rescue. Early Western life shown in detail, the pony express riders changing horses at full gallop, prairie schooners, oxen, Indian villages, etc., etc.

Hard pressed by the attacking Indians, the parson gathers his flock in the rude church, and the desperate battle is continued.

Receiving word of the Indian uprising, the U. S. troops ride at break-neck speed to the scene of conflict.

AMBROSIO FILMS

The Ambrosio release for Wednesday, March 27, is entitled "Photographs, $5,000!" It is a clever comedy showing how a camera is utilized to ensnare the unwary, and the pictures disposed of to the victims.

NEW YORK MOTION PICTURE CO.

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"SALVATION SUE"
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A story of the regeneration of a fallen youth.

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Gentlemen:

I desire to be put on the mailing list of every Independent film manufacturer and receive a synopsis leaflet of all their releases since January 1, 1912.

I am using Independent film and in making my announcements I desire to give an idea of the film. I am willing to pay any expense there is in securing the above.

Most truly yours, J. S. SACKETT,
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(Will our readers send the gentleman what he asks for? —Ed., M. P. N.)

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COMING TUESDAY, April 2—First of the "Boy Hero" Series "KID KIT AND KITTIE" in

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An exciting drama full of life and action

COMING THURSDAY, April 4 A Cooking School Comedy

"WHITE APRONS"

With a beauteous bevy of blushing girlies in a riot of sunshine and smiles

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PARIS ECLAIR COMEDY

Sunday, April 7

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MANUFACTURERS' SYNOPSES of FILMS

"WHERE PATHS MEET"
Imp Release, April 1

Example is stronger than precept. If this were generally felt in real life, there would be less misery and less unhappiness in the world. Old Reuben Ward had a pretty daughter who helped him keep house by working behind a store counter. The child, for she was little more, had a manly young lover, and their acquaintance had reached that stage when an engagement was entered into.

James Bright purchased the ring for his bride-to-be, and in his Sunday best made his way to Reuben's home for the purpose of presenting the ring to little Alice.

The girl was not proof against flattery, and earlier in the day had listened to the honeyed accents of a chance admirer, who came to the store. She foolishly made an appointment with him for that evening. Probably she would not have kept the appointment, but her father and fiance fell to drinking. This disgusted the girl, and she sought temporary relief from the alcoholic atmosphere, in the automobile of her admirer.

As the French say, "It is the first step that counts." From the automobile ride to the gilded glories of the Tenderloin or Broadway was an easy and logical step. As the girl entered on this path her lover chose a parallel path with alcohol as the guide.

After a few months, poor Alice, being cast off by her admirer, penniless and faint, staggers into a low saloon to obtain drink. She had not the money to pay for the spirits she ordered. She was insulted by one of the saloon loungers. There was a quarrel and a row, and she was rescued from further degradation by a man who was unrecognizable at first. It was her former lover, James Bright. So their paths had met in a low saloon from practically the same causes.

But the spark of manhood was not extinct in James Bright; he kept himself together, and he took the poor, degraded-looking girl home to her father. He reproached the latter with the bad example he had set. The father was not too far gone to be lost to all sense of duty and decency. He swore off from the temptations of alcohol in the future, and so, with the promise of a better life, all three cast off their old habits and the story concludes with James Bright producing the wedding ring for his recovered bride-to-be.

Margarita Fischer as the girl, Alice; E. J. Le Saint as the father, and Harry Pollard as the young lover, have very powerful roles. The story is strong and convincing, and should at any rate, act as a deterrent against over-indulgence in strong drinks. Above all, it should act as a warning to parents not to set bad examples to their children.

"THE CHEF'S DOWNFALL"
Imp Release, April 6

Borrowed plumes have led many worthy persons into disaster and frequently into disgrace. Human nature is prone to assume a virtue it has not. Equally so one of the commonest of human weaknesses is the assumption of a worldly dignity to which one is not entitled. When Claude Melnotte, the gardener's son, in the play, "The Lady of Lyons," represented himself as an aristocrat, he was setting an example which would be difficult to obliterate.

Jacques Proudhon was an ambitious chef, who posed as a French Count, in order to obtain the hand of a rich girl, whose father had designs to obtain his daughter a titled husband.

Jacques carried the game through very well by the aid of a disguise and much effrontery, but he reckoned without his host. In his case his host was a fellow menial, a woman servant, with whom the chef had dallied, who at the psychological moment gave Jacques away. The disguise of the bogus count was penetrated and justice was done.

This lively comedy is another vehicle for the rich humor of J. R. Cumpson. In the character of the bogus count, he finds a splendid opportunity for his acting ability. Mr. Cumpson is becoming a greater favorite than ever with imp audiences on Saturday.

On the same reel:

"A CHANGE OF STRIPES"

One of the most fascinating novels by that prolific author Charles Lever is entitled, "A Day's Ride; A Life's Romance." In this book an elderly gentleman goes for a horseback ride and the unexpected happens. It happens so swiftly and so insistently that the whole course of his life is changed by the incidents encountered. In this story we have another illustration of the adage worked upon by Lever that it is the uncertain that happens.

Young Mr. and Mrs. Crosby start out for a day's outing in their automobile. They had not proceeded far in their journey when, much to their dismay their machine broke down for lack of fuel. While Arthur Crosby was absent, endeavoring to find water for the car, an escaped convict appears and at the point of a pistol compels Mrs. Crosby to part with some of her external clothing to him. Enveloped in this he takes possession of the car and proceeds to enjoy a little ride on his own account.

Soon he encounters Arthur Crosby returning with the pail of water, and again the convict's adroitness stands him in good stead. At the point of the pistol he obliges innocent Arthur to change suits with him and he then appears clothed in the garb of civilization, and best of all, in his pocket he finds Arthur's address cards and the keys of his house, to which the convict instantly repairs.

Meanwhile, a reward for the capture of an escaped convict has been publicly posted in the city, and poor Arthur, wearing the suit of one, is in danger of arrest and immurement in prison, until he explains the tragic circumstance in which he finds himself placed.

The convict was hungry and virtually without money, for Arthur had carried little in his clothing; so, when he finds himself in Arthur's house his first act was to make up a package of food and silverware, and then to spy out the land with a view to securing more bounty on his return. But his opportunity and liberty were to be of short duration, for Arthur, accompanied by his friend and some police, jump into an auto and race for the house, arriving just in time to effect the re-capture of the convict.

This story is of the comedy-dramatic order, and the settings are placed in and around Sierra Madre, California. The principal characters are played by Harry Pollard, Miss Crolius and Ben Horning.

"THE DOVE AND THE SERPENT"
Imp Release, April 4

This is a story which is set among picturesque Mexican surroundings. The film will be noticeable on that account as the aim of the producer has been to portray Mexican life, custom and character of to-day. The result is a series of striking pictures which are a departure from pictures now made. In one important respect the picture will be appreciated, as it shows the intimate, or domestic, side of Mexican life.

The story has to do with the love adventures of a Mexican girl, Tortola, who chooses the less worthy of two suitors for her hand. The result is that she suffers the agony commonly ascribed to a dove, or similarly tempered bird or animal, who has the misfortune to fall into the hands of a serpent. The serpent in this case was Luis Arguello. Still, her suffering, great as it was, did not end here. Her chosen lover, Luis, and Pablo, the man she unwisely rejected, are both in the toils of a seductive village "belle," for whose favor the men cut the cards. Luis wins the girl. In this, her great trial, Tortola returns to her father's home, a very bruised bird, indeed.

She is then again taken to his heart, and here, Pablo brings, by force, the faithless lover, but the girl now knows him as he is, and refuses to marry him. The serpent, however, is indifferent to his fate. Being off with the old love, he concludes to be on with the new one, whom he has won by cards. But, alas, on returning to claim his prize, he finds it is an inherently faithless one; she has made a new conquest, and has placed her affections accordingly.

Little Tortola is cured of her infatuation, and this clears the path for her responding to the advances of the true lover, who, regardless of the past, loves her still, and to whom she is finally united.

The story ends with Luis, the serpent, seated on a rock, with bowed head, deserted by all—a fate he richly deserved.

The simplicity of the story does not, perhaps, convey an adequate idea of the ornateness and beauty of the environment in which it is worked out. Local color predominates in every inch of the film. The photography is superb and the acting very fine. The Imp Californian Company supply the characters in this beautiful picture. Harry Pollard, Margarita Fischer, Ben Horning, Miss Bennett, Ed. Lyons and E. J. Le Saint being in the cast.

"THE AGITATOR"
American Release, April 4

While the foreman is absent in the city, with a train load of cattle, the ranchowner, finding himself short of men, employs a new hand. Young, and extremely handsome, with a fine personality, Jack Williams makes quite an impression on the ranchowner's daughters, and he is himself attracted to the older sister.

During his absence, the foreman becomes inflamed with socialistic ideas by attending socialistic gatherings and listening to impassioned speeches by hot-headed men.

He returns to the ranch with his head full of socialism, and finds that the new ranch hand has made great headway with the ranch-

owner's daughter, whom he had hoped to win himself. He attempts to force his attentions on her, but finds them unwelcome, and when he carries it to the point of rudeness her father interferes, thereby gaining his foreman's enmity.

In order to retaliate for his suffered grievances he stirs up the cowboys with whiskey and talk gleaned from socialistic meetings.

Under his leadership the boys are ready to fight, and in this dangerous mood the foreman leads a delegation to the ranchman with a demand that he divide his wealth equally among them.

Reasoning and argument do not avail, and the ranchman finds that of all his employees Jack Williams is the only one that remains loyal.

Finding that their demands are not complied with, the cowboys prepare to fight and a desperate battle takes place between the gang and the ranch owner and Jack. The wife and daughters witness the fight, and see the father wounded. Jack leads them all to a pit, where they will be safe and continues the fight alone.

A stray bullet strikes the foreman, and without a leader the cowboys soon see their folly, and hostilities cease. And Jack finds that his brave defense of her father's home has convinced the girl that he could defend one of his own, and they make their plans accordingly.

"CHECKMATE"

American Release, April 8

When jolly, good-natured George Grey invited his old college chum, Jim Blackwell, to Chicago, George, of course, had but little idea of the radical change that the years had made in Jim's nature or the fact that Jim had become decidedly handsome.

So, one day, fresh from the East, Jim blew into George's office, and a grand old reunion took place. George, of course, wanted to show Jim all the sights of his city and, naturally, one of the chief sights was George's best girl. They telephoned to a little French restaurant to hold a table for them. They then repaired to George's rooms, where full dress suits were donned, and the two old friends made straightway for the home of George's best girl, Grace Harcourt.

Here they were received with much pomp by the charming Miss Harcourt, who welcomed them into the library. George did not quite like the way in which Grace looked at Jim. When Jim offered to play, and when Grace stood over him at the piano, and they together sang sentimental songs, George's patience began to ebb. This unfortunate state of mind was further augmented when Grace refused to answer his questions, and became so interested in the conversation of his chum that she seemed obvious to anything else in the room.

After several desperate attempts to introduce himself into the conversation, George seized his hat and coat and fled in dismay and disgust.

Meantime, Jim and Grace progressed nicely. Jim thought of the table reserved at the French restaurant, and insisted that Grace and he carry out the engagement. At the same time George was suddenly seized with an idea. He entered a telegraph office and wired a message to Jim, in care of Cafe Noir.

Jim and Grace, reaching the cafe, were in the midst of a most loving tête-à-tête when the head waiter unexpectedly handed a telegram to Jim. He opened it, gasped in amazement and fainted dead away. Grace, thinking some serious calamity had befallen him, grasped the telegram, and read the following message:

"Twins arrived to-day. Your wife doing well."

On the same reel:

"RANCHMAN'S MARATHON"

Charley Wacher and Bob Culver were both madly enraptured with pretty Polly Daniels. They did not take young John Beverly into consideration, but Polly certainly did. When approached on the subject, Polly complained that both Wacher and Culver were much too old—that they were stiff in the joints, aged and infirm. This so wrought up Culver and Wacher that they decided to do a marathon. The one who could run the longest was to receive the hand of the gracious Miss Polly. So they started.

Meantime young John Beverly seized the elusive Polly and rushed her away to the minister. On their return, they met the two marathon runners, and informed them of the marriage.

"OH! LISTEN TO THE BAND"

Lux Release, March 29

A very amusing trick film, involving much humor. The leader of the Blue Hungarian Band is about to be married, and invites all the members of his band to attend the ceremony. The band turned up to a man, but leave their instruments at home. As the instruments also desire to be present at the ceremony they march off in single file. Their passage through the streets is highly amusing. When the bandsmen decided to have a tune, by way of celebrating, they find that their instruments have wandered off. Sitting down in despair, the bandsmen realize how much they love their instruments, but it all ends happily when the cornet, the trombone, the kettle drum, the big drum, and the flute come trooping back with a host more of their comrades.

On the same reel:

"BILL BECOMES A FAVORITE WITH THE LADIES"

A Billesque, showing the amusing efforts of "Merry William" to win the affections of his ladylove. She shuns him. He seeks the magic spell, and through the misuse of same brings the affections of nearly every other lady tumbling around his little heart. The magic spell consisted of burning a lock of the lady's hair. Well, how was a poor, innocent little male thing like Bill to know that a lady's hair is not always "home grown"?

"BILL BECOMES MENTALLY DERANGED"

Lux Release, April 5

Bill suddenly becomes childish and delights in all the old pranks of his boyhood days. His wife calls a doctor in, and it is found that poor Bill has water on the brain. A sensational operation is performed, and comes off successfully mid much fun. The childlike innocence of silly Bill is a masterpiece of splendid comedy acting, and will cause shrieks of laughter.

On the same reel:

"AN ENJOYABLE RIDE"

A young wife is suddenly seized with grave misgivings as to her husband's fidelity. She follows him only to have her suspicions confirmed. She exchanges clothes with a lady cab driver, and waits outside the restaurant which she observed her husband enter in company with another lady. When hubby comes out and calls a cab and takes his lady friend for a drive, he is made to feel the weight of his wife's wrath, by being driven over the most uneven of roads it is possible to find. The whole terminates in wifie finding that she has made a slight mistake. Fortunately the good gentleman and his companion are feeling too queer to give vent to their feelings.

"THE WITCH'S NECKLACE"

Solax Release, April 3

This is a stirring story, laid amidst beautiful surroundings, and has a sustaining interest. A touring party composed of wealthy people explore the beautiful country around the world-famous Garden of the Gods, Colorado. They use pack-mules, donkeys and other accessories. After visiting all the wonderful places in the neighborhood, including the Balanced Rock, and the canyons, the guide leads the party to a witch's cave. The witch has a weird-looking abode, the site of which instills the feminine contingent of the party with shrinking terror.

Several of the women in the party are not afraid, however. One has her fortune told, and another of the party develops a liking for a mysterious-looking necklace which the witch has suspended from the neck of an oriental God. The girl determines to purchase the necklace, but her father wouldn't have it. The girl is piqued and sulky. When the explorers proceed, she runs off and manifests her displeasure by spending the rest of the afternoon alone, reading a novel.

She falls into a trance, and imagines that the witch has presented her with the mysterious necklace. As soon as she puts it around her neck she is guided by an irresistible force into wild and unknown regions. She wanders on and on and on, aimlessly, and without direction. When almost dying with exhaustion, she is awakened by a member of the party, and told that the expedition is about to move on to the next town.

"BILLY'S TROUBLESOME GRIP"

Solax Release, April 5

Billy Quirk starts out in the morning for his office. Billy has important papers in his grip and important matters on his mind. Knowing his predilection for matters feminine, Billy's wife cautions him to curb this weakness if he at all appreciates peace and a good home. But Billy, innocently enough, gets into all manner of trouble before he gets to his office. Poor Billy, he didn't do a thing, and after it was all over he vowed he'd never do it again.

The trouble starts when Billy takes a car and in his hurry, when he reaches his destination, he grabs up a grip similar to his, but which happens to belong to a woman of an uneven temper and unsympathetic nature. When Billy discovers to his horror that his grip, instead of containing valuable papers contained lingerie and false hair, he nearly collapses.

In his confusion, before risking detection by his wife, Billy tries to get rid of the grip, so as to prevent being found in a compromising position. In the meanwhile, Mrs. Uneven Temper discovers her loss and goes with clenched fists for the mere man who presumed to rob her of her appendages and rightful possessions. Naturally, when Greek meets Greek there is a tug of war. This refers to Billy's wife and Mrs. Uneven Temper. Billy, however, is not Greek. He ran for dear life, and in doing so complicated things still more. Photographic trick work is a feature of the picture.

"A VICTIM OF CIRCUMSTANCES"

Gaumont Release, April 9

Amorous Algie and persevering Percival are both terribly in love. Algie's fair Imogene has sent him an invitation to dinner, while Percival's Cleopatra has given him the cold shoulder right. So deeply does Percy take to heart his sweetheart's jilting that he decides to commit suicide and writes his dazzling Cleopatra to that effect. Algie, happening along, goes to mail the mysterious letter, but drops it from his pocket along one of the avenues, where the noted Fuddleall, detective, incognito, observes its fall, reads it, and, mistaking Algie for its writer, decides to follow and watch him lest harm occur. The comical situations that follow form a jolly, hilarious, prolonged laughter that will claim every member of the audience. Poor Algie, certainly is made to suffer for Fuddleall's mistake, even unto losing his own fiancée.

On the same reel:

"JIMMIE CAPITULATES"

Tiny Jimmie bears all the ear-marks of developing into a strong woman-hater when he reaches the age of an adult. In fact, he scorns the weaker sex in general, but his sister in particular. To him, little girls seem absolutely valueless and good for nothing. In bravado fashion, Jimmie dons his soldier's uniform, strides his broom-bodied battle steed, unsheaths his pine sword, and spreads terror to his little sister and Julie, the nurse, taking advantage of the absence of his mother. But, alack! our mighty warrior trips over a humble little rug and bruises his face most rudely upon the kitchen floor. He forgets his bravado, and weeps most cowardly. Little sister forgives her brother's contempt for females, and ministers his every need while in such pain. This brings Jimmie to his proper senses, whereby his views on woman-kind are entirely altered. In fact, they are Heaven's blessing in his estimation ever afterward.

"THE PRAIRIE ON FIRE"

Gaumont Release, April 12

Yellow Feather, the fierce implacable Indian chieftain of the Ojibway Indians, has just received a wrist wound after an encounter with the government reserve agent over the affairs of his tribe. Although the agent's wife heals the wound, the warrior nourishes a deep-seated grievance. In revenge he sets fire to the prairie surrounding the camp of the cowboys, who hurriedly round up their horses and cattle, pack their prairie

schooners with their possessions and resort to the marshes for safety. On their way, they encounter the red fiends and kill them all except Yellow Feather, who, in his endeavors to escape becomes encircled with the flames of his own kindling, and dies a merited death.

On the same reel:

"A BET AND ITS RESULTS"

Count and Countess d'Artois recently married, while passing through Paris, entertain their friends with a banquet. The pair are ardently in love and shower a deluge of honeymoon kisses on each other. Despite this fact, two dandies from deah ol' London attempt to win the heart of the charming Countess. In order to gain their end, which, by the way, was wagered on by a bet between the two, unbeknown to each other, they bribe the master of ceremonies to become waiters. Their ardent admiration results in spilled dishes down fancy gowns and over dazzling dress-shirt fronts, which finally incites the indignation of all assembled, with the result that the two waiter-dandies are roughly eliminated. Ever hopeful, they seek the room of the Countess and await in the hall for her answer to their proposal. To their deep chagrin she hands out a pair of pumps, assuring them that empty as they are they contain just as much love for them as does her heart. The dandies start to take out their spites on each other, with the result that the remaining hotel guests join in the melee and soon disfigure the insipid countenances of the two ardent Englishmen.

"A NIGHT'S ADVENTURE"
Champion Release, March 25

This is a charming comedy, in which ghosts are supposed to figure, and as a result every participant becomes more or less frightened, and there is consternation that evokes hearty laughs.

Two girl friends accompany a young woman home from the theater, enter the residence, and are surprised to find no one at home. The daughter of the house discovers a note informing her that her parents have gone away to spend the night. The trio is frightened, but resolve to be brave under the circumstances. They retire, all occupying one bed, but before they do so, they whiten their faces to give them an uncanny appearance.

Two burly colored burglars enter the house and collect loot. While they are thus engaged the trio comes downstairs for a pitcher of water and steal in on the burglars. The nocturnal visitors give one look and flee.

The girls are almost crazed with fear, and telephone three male friends to come to their rescue. The young men respond to the call, but are thoroughly frightened to see what appears to be three ghostly forms looking out of an upper window. They go for a policeman, and the quartette breaks into the house with fear and trepidation—to find the girls unconsciously masquerading as ghosts. The matter is explained, and the situations are ludicrous in the extreme.

The comedy is carefully staged, and the photography perfect, making it one of the most welcome comedy offerings of the year.

"ROMANCE OF A GAMBLER"
Nestor Release, March 25

"Jim" Carruthers, favorite nephew and legal heir to the vast estates of John Carruthers, his bachelor uncle has gambling proclivities, and abandons himself to the life of a common gambler. The old man, sorrowing at the boy's reckless course, changes the terms of the will, hoping to bring him back to sober thought and reform.

Ten thousand dollars in cash is duly marked for identification and sent to the erring one, with the stipulation that the same be returned intact at the end of one year from date of its receipt, otherwise the entire fortune shall go to charities. Previous to the receipt of the money and lawyer's advice, Carruthers meets Helen Murray, the young and beautiful daughter of a wealthy mine owner, returning from the East with her aunt as chaperone, and young Gerald Gray, who is coming West to learn the mining business. Carruthers is awakened to a sense of his unworthiness by the presence of the girl's fresh young innocence, and the longing for the love of a good woman possesses him. The arrival of the money and letter of advice from the lawyer is opportune. He has already renounced the life of reckless dissipation. Cards, whiskey—all have been thrown to the four winds, with a vow to reform and become worthy of Helen's love.

Young Gray becomes the business manager for Murray's mining interests, is accepted as Helen's future husband, and is honored and trusted. Secretly, however, the young lover has fallen into bad company and habits, drinking and gambling. He plays heavily and, led on by Jake Smith, a gambling crook, becomes deeply involved. He robs his benefactor and prospective father-in-law, and sinks deeper and deeper into the mire, until he cannot extricate himself. It is here that the heart of the gambler, Carruthers, is revealed in its nobleness of purpose. He has long since learned of the hopelessness of his love for Helen, but in turn is devoted to her happiness. He determines to watch Gerald's course, and lead him from his recklessness. He is watching him in the gambling saloon on the night he loses the last big sum of money taken from his employer's safe. Threatened with exposure, and in despair, Gray hastens from the place to escape the shame, by suicide. He is followed by Carruthers, who prevents the tragedy. Gerald then makes a clean breast of his guilt; Carruthers is shocked, leads him to his own cabin, makes him sign a confession of his deeds, also a pledge to forswear cards and drink, and to be to Helen a faithful husband, devoted to her honor and happiness. Unless Gray fulfills his pledge, Carruthers shall publish the confession of guilt. He gives Gerald the probation money, the return of which means his fortune, telling him to make good his defalcations.

Gerald Gray departs to start a better life and to fulfill his love's vows, while James Carruthers, having sacrificed fortune and lost his love's desire, remains alone with the memories of a brief dream of love's sweet song.

"ACROSS THE SIERRAS"
Nestor Release, March 27

Dan Harding, a miner, promises his wife that he will stop drinking. Little Elma, a tot of five years, loves her father's young friend, John Webster, who works at the same mine, but fears her stern father.

That evening, despite his promise, Dan stops at the saloon and spends every penny of his week's wages. The wife and little Elma are waiting the father's return, when John comes past on his way home. He tells them that he believes Dan is working overtime. However, John goes straight to the saloon, and as he expected, finds Dan there with his empty

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pay envelope. He takes Dan to his own shack to sleep until he is sober, while he puts his own pay into Dan's envelope and hastens to the waiting wife. The child insists upon his staying for supper and afterwards climbs upon his lap and will not allow him to depart. John has given the envelope to Dan's wife, telling her that her husband is still working, but sent home his pay. Dan, after having partly slept off the effects of the liquor, gets up and starts for home. When he arrives home, his wife is sewing, while John is asleep in his chair with the child. Dan sees the picture, so, believing his friend in love with his wife, and she with him, decides to go away and leave them to be happy. He slips out, and writes a note:

"DEAR WIFE:

"I have learned the truth, so I will go away and leave you together. May you both be happy.

"Your unworthy husband,
"DAN."

And slips it under the door.

Twelve years later, we see Mrs. Dan Harding's new home across the Sierras, where she has taken her daughter. The mother has supported herself by sewing. John Webster has come to live not far from them, as he is working on the Dexter Mine. Little Elma's love for him has grown, and they are now happily engaged, greatly to the delight of the girl's mother. Dan Harding, in the meanwhile, has turned over a new page, and is now the owner of the big Dexter mine, although neither Mrs. Harding nor John know of this.

Dan arrives to settle a strike at the mine, and there, to his surprise, meets John. He learns the truth. It was the little daughter and not the mother that John loved. Dan is brought to Mrs. Harding. John is appointed superintendent, and a general reconciliation and forgiveness occurs.

"THE BACHELOR AND THE BABY"
Nestor Release, March 30

Roland Rosslyn, the bachelor, is not old as bachelors go; but he has seen the world, and the state of single blessedness no longer delights him. After all, what is home without a wife? He casts longing glances in the direction of Eleanor Enomis, the heiress bachelor maid, who has also seen the world, though not a la Rosslyn. She is reaching the age when a woman must think twice before saying "No!" and then not say it. Eleanor knows her little hook, and makes a grab for Roland. They become engaged.

It so happens that at the hotel which the bachelor calls "Home," comes Mrs. Fair, a fascinating young widow (young widows are always fascinating), her little baby, and maid. The fact of his being engaged does not make Roland less susceptible to feminine charms, and, having seen the widow, he would like to see more of her. The baby appears to object to its being minus a father and, assisted by the maid, lays the foundation for the bachelor's finish.

Roland calls on Eleanor for an auto ride. To his intense astonishment, he discovers the baby sound asleep on one of the limousine's seats; the widow's maid had placed it there by mistake. Eleanor, a la female of the species, promptly jumps at conclusions and accuses her fiancé of being its father. Tableau! The bachelor, not knowing what to do with the baby, takes it to his room.

Meanwhile, the baby's disappearance greatly upsets the widow. Hotel proprietor and detectives come to the rescue, but, alas! despite their united and energetic efforts, baby cannot be found. Bachelor and baby get along famously until the latter's dinner hour arrives; then—— Well, then Roland is obliged to enlist some one's aid. This leads to the re-union of mother and child, and later to the union of widow and bachelor. Baby will no longer be fatherless.

"CELL THIRTEEN" (In Three Reels)
The Great Northern Special Feature Flm Co.

A story depicting the fickleness of woman and swift and startling retribution.

Dr. Russell, a noted specialist on diseases of the brain, not given to society, has a young and attractive wife, who is neglected, and yearns for companionship. They are traveling for a short time, and put up at a hotel. There the wife meets Marius, a handsome debonnaire roue, who is ever on the alert for an affair with women. Mrs. Russell becomes infatuated with the gay man of the world, and they meet in secret and exchange vows of love and devotion.

Dr. Russell is suddenly called home to look after his patients, and his wife is loath to leave the gay party at the hostelry. Before going she arranges with Marius to visit her, and they agree on a signal, to be displayed at the window when the husband is absent. Marius receives a letter and hastens to meet

COMING

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The Sewer

A ROMANCE OF THE UNDERWORLD

RELEASED WEDNESDAY, APRIL 24TH

RELEASED WEDNESDAY, APRIL 3RD

The Witch's Necklace

Misguided by curiosity and stubbornness, a woman tourist journeying through a beautiful and romantic locality (the Garden of the Gods) is possessed of a longing for a mysterious necklace which she sees in the cave of a witch. After having long harbored thoughts of possession, the magic necklace begins to haunt the miserable woman in both her sleeping and waking hours. She is about to commit suicide, thinking the necklace is strangling her, when she is awakened.

RELEASED FRIDAY, APRIL 5TH

Billy's Troublesome Grip

A comedy with photographic tricks and novel stunts. Billy has a recalcitrant grip. He tries to "shake it" but it pursues him with the dogged insistence of fate. The fun starts when Billy Quirk leaves home in the morning with a grip full of important papers. Absent-minded Billy mistakes a grip belonging to Mrs. Uneven Temper for his own. When he wants to lay his hands on the papers he finds some lingerie and false hair. Billy collapses. Billy Quirk, Fannie Simpson, Marian Swayne and twenty comedians help along the fun.

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the wife. The signal is flashed and he enters the house, which is in darkness, and gropes around to find the mistress.

Dr. Russell unexpectedly arrives home with a violently insane patient. Marius hears him and seeks safety in concealment, hiding in a cell in the strong ward. The madman is locked in the strong room with him and the gay Lothario is palsied with fear. He attempts to escape, only to attract the attention of the maniac, who grapples with him and a fierce struggle ensues. Dr. Russell has gone to his wife, and they hear the sounds of the battle in the cell. The wife divines the truth and is horror stricken. Dr. Russell extricates Marius, who has been made insane from fright and exhaustion, and brings him into the office. He is surprised to find his casual friend of the hotel in his house in the night, and turns to the wife. She is thoroughly frightened and cannot speak. Marius relieves the tension by producing the letter written him, having only a momentary remembrance of events. The doctor takes the missive, reads it, and learns of the duplicity of his wife, whom he renounces in scathing tones. It is a harsh, but fitting finale to the story—the lover insane, a home wrecked, and the faith of a man in woman destroyed.

WHEN THE HEART CALLS

Reliance Release, April 10

RELIANCE.

Enid Lang is living happily with her husband and little child, Faith. Steve Lyman, an impetuous youth, is madly infatuated with Enid. Enid, however, laughs at his pretensions of love for her and finally in mad desperation at being treated as a boy by the older woman he vows to go away into the woods and live the life of a hermit. He writes a farewell letter to Enid to this effect which Enid shows to her husband. He, heartily sorry for the youth, goes to him and tries to make him see his error. Steve, deeply hurt at this renewed fatherly attitude toward him by the husband of the woman he loves, shows him the door. Soon after he leaves for the mountains and takes up his lonely abode. Years afterward we find him still living his hermit existence and Enid and her husband promising their daughter Faith to take her up into the woods for a prolonged vacation. Up in the woods Faith, following the call of the woods, starts out on a little walk but soon loses her way. She gets further and further away from her family and in the growing darkness stumbles over a cliff where she is found later in an unconscious condition by Steve as he is returning from a hunting trip. Steve carries her to his bungalow, while the family far off are searching for her. When Faith regains consciousness Steve discovers that her mind is a total blank and she can give him no information regarding herself. He nurses her back to health. In the meantime Enid and her husband have become convinced that Faith has been drowned, for they find her hat at the edge of the water and there all signs of her end. Later, when Faith is able to go about in the woods, she meets Walter Farley, a young hunter from the city. Struck with her beauty and childishness he talks with her and she invites him to the house. There he meets Steve and learns that he is not her father but her temporary guardian. He suggests that Faith should be taken back to the city and then Steve tells him that he thinks she is the daughter of Enid as he found a locket around her neck containing Enid's picture. Walter sends a telegram to Enid and shortly follows with Faith, leaving Steve alone in his misery fully awake to the fact that he has fallen deeply in love with the girl. An operation brings Faith back to her normal self and Walter is rejected when he presses his suit. She asks her parents to take her back up into the mountains where she can thank the man that saved her life and they finally agree. When they reach Steve's home he is not there and Faith leaves them in the house and goes in search of him. She finds him on the cliffs looking out over the water and there it is that they waken to the call of their hearts and hand in hand return to the bungalow and her family learns that the hermit has at last found his mate.

AN OPPORTUNE BURGLAR

Reliance Release, April 13

Smithson, an elderly stock broker, marries his stenographer. A little later Smithson's nephew, of whom he is guardian, arrives home from college and is introduced to his uncle's wife. The nephew promptly falls in love with his uncle's young wife and she in turn takes quite a fancy to him, having only married Smithson because she wanted a home and money. The attachment between the two begins to assume serious proportions when the uncle notices it and forbids the nephew the house. The nephew, seizing that evening as a last chance to say good-bye to the girl, returns and happily finds the uncle out. While she is at the door admitting him a burglar enters, and as they enter the room hides behind the curtains. The uncle is heard returning and the boy jumps back of the curtains in front of a rather spacious alcove. The two remain hidden, both fearing to make a noise, especially the nephew, for he is in danger now from two different sources. The uncle discovers the boy's smouldering cigarette and accuses his wife of hiding the boy somewhere. Not satisfied with her silence he starts for the alcove when the burglar jumps out. Smithson grapples with the burglar and is shot in the arm, the burglar escaping. The girl in that moment realizes all that her husband is to her and supporting him in her arms takes him out of the room. After tenderly attending him she returns to the room where the boy attempts to take her in his arms. She repulses him and in a fury of anger at his presuming to think she could ever be the same to him after his showing such a yellow streak tells him to get out. The uncle meanwhile has entered from the rear, his arm bound heavily in linen, and hears the whole conversation.

After the boy is gone the girl sinks down in a chair, sobbing, but her husband comes over to her and tells her he knows all and that there is nothing to forgive and with his free arm draws her to him.

THE STAR OF THE SIDE SHOW

Thanhouser Release, April 2

Her parents were humble peasants, and were fond of her when she was a baby, for they believed she would grow up to be a beautiful woman and make a good match. The trouble was she didn't grow up. When she was nineteen she was no bigger than a child of six, and the parents hitterly lamented the fact.

Naturally they were overjoyed when an offer for their daughter's hand was made hy another midget who lived in the same little village. To their astonishment and anger, the girl refused to entertain it, declaring the husband she chose would have to he a man of whom she could he proud.

Her home life was most unhappy after that, and the entire family rejoiced when a showman from the United States arrived and offered what seemed big money if she would join his "Congress of Freaks," which was quite an institution in America. And the girl went gladly.

In her strange new life, she found many things to wonder at, and one object to admire, to wit, the loveliest, biggest, jolliest giant she had ever dreamed of. Naturally she fell deeply in love with him, but he never even suspected it. The reason was that his giantly affections were all expended on the glorious snake charmer, whom he hoped to make his hride some day.

The midget, who thought her affections were returned, was disillusioned, and her romance shattered. Then the little man from across the sea crossed to America, and renewed his suit. She was won by his devotion, and accepted him, realizing that they would be happy, far happier than she would have heen with the giant.

It is hard enough for a woman to manage an ordinary man, hut how can she hope to control a big hulking hushand, when one snort of disapproval hy him will blow her and her orders to the four winds of Heaven?

THE GIRL OF THE GROVE

Thanhouser Release, April 5

The girl was young, pretty, and also a good husiness woman. When her father died, she took up the reins of management and ran an orange grove with successful results. Her mother, who lived with her, was proud of the self-reliant girl, and their life was peaceful and happy.

Her capable hands were so husy, making a modest fortune, that she had no time to think of love. One day, however, "the prince" appeared. He was a tourist from the North, good-looking, well dressed, and of gentlemanly manners. It was love at first sight on both sides, and the girl dreamed of a happy home with the man she loved.

Then the awakening came. She learned that the man had a wife, an invalid and a cripple. The man did not tell her; the news was broken to her by accident. Self-reliant people suffer the most when sorrow comes, it is said, and the girl was no exception to the rule. Life had become hitter to her, and in a moment of weakness she decided to end it all, and wandered down to the sea.

Looking around to note if she was observed, she was just in time to see another woman leap overhoard. The girl forgot her own trouhles, jumped into the water, and saved the unfortunate. After she had brought her ashore and revived her, she recognized the unhappy one as the wife who was the harrier hetween herself and the man.

The wife did not know her rescuer, but in gratitude told her story, of physical suffering, of neglect and coldness that had made her determined to seek rest in the grave. The girl listened, and hreathed a silent prayer of thankfulness for her romance was blasted, and she could see clearly that the man was not worth any sacrifice. So the thought of self-destruction passed away, never again to return.

The self-reliant girl pitied the poor weak woman, and induced her to make her home with her. There later the girl received a letter from the man, telling of the death of "a rich relative" which, he explained, made their marriage possible. He added that he would call that afternoon to discuss the date of their marriage.

The man was promptly on hand. The girl met him, and led him through the grove to the house. Then she stepped aside and pointed to a woman asleep in an invalid's chair. The man looked and recognized the wife he thought dead.

"I saved her life," the girl whispered, "your neglect and hrutality drove her to attempt suicide. My intention is to see that her remaining days are happy. You have no part in the life of either of us. Go, and never return."

The man, touched for once, made no comment, hut departed. The wife awoke and sleepily asked the girl if they had had a visitor.

"No one that either of us knows or ever will know," was the reply. "Go to sleep again, dear, and awake to a happier future. You are living in an Adamless Eden now," and the wife, with a half-sleepy smile of comprehension, dozed off again, while the girl watched her with a look of love and pity.

For even if you are capable and self-reliant, it is hard to realize that your idol has feet of clay and that the days of romance are over for you forever.

KID CANFIELD, THE REFORMED GAMBLER

Champion Release, April 1

The history of this man is as remarkable in many ways as that of the most notable men of the century. This would seem a large assertion to make, but the brief depiction of his life, as here set forth, will hear us out, that our statement is most justifiable. The filming of the story is most graphically done, and is entirely in keeping with the deep gravity of the subject. Its educational value is unquestioned; and the moral influence which it is hound to exert on the youth of our land, makes it preeminently, in this respect, the film story par excellence of the season.

Learning the gamhler's art as a hoy, he practiced it on his younger brother and sister. This aroused his father to a righteous indignation, the culmination of which was the driving of the hoy out into the world. He started his career in a Western town, using his art with such adeptness as to make his reputation, as a card shark and Monteman, notorious throughout that section. Ten years later, he bloomed forth as the keeper of one of the most widely known gambling dens in the country. In this hell of infamy every device of the damnable profession was used.

The paraphernalia in evidence in this haunt of vice exerted its fascination on the youth and the adult alike, drawing them, with devilish certitude, to the consuming flame of their own destruction! Into this mad vortex of the human passions came a youth. He was clever, and luck was with him; then the Kid marked him as a victim, to be fleeced and shorn, to be plucked and scorched! We behold the hellish apparatus secretly prepared, and we see the fiendish operations carried out to their horrihle conclusion. Black despair) overtakes the miserable youth, and self-destruction is the penalty he pays for his folly.

Clutched in the hand of the lifeless victim was a photograph. Canfield, bold and callous, loosened the fingers of the dead youth; but his

eye falling on the picture bulged with horror. The face was that of his mother! The boy, cold and stiff, whose young life was wiped out so cruelly, was his own brother! Recovering from the terrible realization that he was, indeed, a fratricide, the notorious Canfield registered a solemn oath before high heaven to forsake his evil ways and devote his entire life to the reclamation, in some degree, of the youth of the land he had corrupted.

Thus comes the grand finale to this o'er true tale. Here we behold, in the second reel, the exposition and correct manner of manipulation of the various devices used by the gambling profession. This is a most fascinating part of the subject, morally, educational and instructive, in the sense of telling us and warning us of the pitfalls and slimy traps of the gilded dens of vice which abound around us.

THE LIGHTED CANDLE
Majestic Release, March 31

John Bennet, a hustling young American, is engaged in the dangerous business of manufacturing high explosives. He needs more money to extend his business and this forces him to seek financial aid of Wm. Stone, the moneyed power of the town wherein John's factory is situated. Mr. Stone advances him the required amount, but exacts a bill of sale of the business in case of the non-payment of the loan.

John Bennet has a little niece about five years old with whom the financier, Mr. Stone, and his daughter Edith are greatly fascinated. Through this friendship for the child a stronger friendship is springing up between John and Edith. John's early years had been spent entirely in building up his business and beyond the love for his older sister and little niece the gentle sex has not entered his life.

At the time the payment of the note is due, John finds himself unable to pay the full amount and approaches Mr. Stone for an extension of time. This is flatly refused and in desperation John tells his sister and she sacrifices the family jewels for the raising of the money. John at once proceeds to the office of the financier, Mr. Stone, and pays this money and receives a receipt. The clerk, being more occupied with a flirtation across the street than with business, credits the money to the wrong account, and later on through more negligence is discharged by his employer.

John takes his receipt back to his own office, where his little niece is playing on the floor with a doll given to her by Edith Stone. At this moment she is doing the doll's hair up in curl papers. Bennet opens his safe and taking out his receipt file, opens it and places the receipt just obtained in the box, but as fate would have it, his attention is distracted at this moment by the foreman of his factory who comes in and speaks to him, and a draught from the window blows the receipt out of the box and it falls on the floor where his little niece is playing. She takes up the receipt and uses it for a curl paper for her dollie's hair. John, having finished talking to the foreman, turns, locks the box and puts it back in the safe, knowing nothing of the loss of the receipt.

John then notices his little niece playing with the doll and, knowing she obtained this doll from Edith, the daughter of the man whom he considered had treated him so cruelly, he takes it from her and throws it up on top of the safe and tells the child to go home, not wishing her to receive any presents from either Mr. Stone or his family.

Later Mr. Stone brings the sheriff to the factory to take possession on account of the non-payment of the note. John at once claims that he has paid the money, goes to the safe, gets out the box to show them the receipt, and of course he cannot find it, with the result that the law compels him to give up his business. John is therefore deprived of his plant and left bitter at heart.

Insane from anger at losing all by a trick as he believes, John determines that another man shall not profit by the foreclosure. He lights a candle and places it in the magazine room. He returns to his home to be told by his sister that Edith Stone has called upon his little niece, found her crying because of the loss of her doll, and learning that it had been left at the office of the powder mill volunteers to go back with her and get it, and accompanied by Mr. Stone, who was with Edith, they do so.

The cold sweat starts out on John as he realizes the frightful peril of his little niece and also realizes that it will mean not only Stone's death but also Edith's—where he contemplated destroying an empty plant, three precious lives will be lost at the same moment.

Everything seemed to fight against him in his headlong flight to reach the lighted candle in time, but in time he does reach it, just as the wick is burning down to the explosive, while in the office his little niece, laughingly undoing her doll's curl papers, finds and shows to Edith and Stone a paper which they realize is the lost receipt. John stumbles in from the magazine room to be met by the news of the recovery of the receipt and Stone's apology and reparation for the error of his careless clerk. Edith also offers reparation of a still more gratifying nature to the happy John.

KEEP QUIET
Majestic Release, April 2

James Carson is annoyed by an over-musical cook who accompanies her work, especially in the early morning hours, by her loud singing. Unable to sleep, he arises in a rage and descends to the dining room and discharges Mary despite the protests of his wife, who declares that only a deaf and dumb servant will satisfy him.

It so happens that Mary's mother and father bring back the weekly wash about this time, so Bridget, Mary's mother, proposes that she take Mary's place. Not being deaf and dumb, she promises Mrs. Carson to assume those infirmities and is at once installed as the deaf and dumb cook, and Mary departs with her father, who is an iceman.

In the meantime, James has gone to an employment agency and secures a Chinaman who passes himself off as deaf and dumb. Upon returning home with John, the Chinaman, he finds that his wife has engaged a servant, and not wishing to give up his find, Bridget and John Chinaman are installed in the kitchen as co-laborers.

The Irish and Chinese combination don't get along well and create a lot of disturbance which finally ends with Bridget throwing a custard pie in John's face. The much disturbed Mr. Carson and his frau rush into the kitchen and separate the combatants. James Carson takes John to another room, while Bridget is left alone in the kitchen with Mrs. Carson and explains to her what has happened. Mr. Carson, by chance, overhears this and thus becomes aware of the deceit being practiced in regard to Bridget being deaf and dumb. Thinking he will get even with his wife, he proposes to John that he make love to Bridget and get her so wrought up that she will finally speak and show the deception. This John at once proceeds to do, but unfortunately for him, just as he has Bridget in a fond embrace, her husband, the iceman, enters with a cake of ice. Misconstruing the situation, the iceman at once begins to chastise John and John manages to escape with his life by the intervention of Mr. Carson and his wife.

Explanation follows, and Bridget and John are sent on their way. It happens at this moment that Mary, their former musical cook, returns for some of her belongings and she is eagerly grabbed by James Carson and reinstalled as queen of the kitchen.

The next morning finds Mary again lighting the fire and making coffee to musical accompaniments. James Carson rises from his pillow, at first much disturbed at being aroused, but remembering his previous day's experience with the "so-called" deaf and dumb servants he congratulates himself upon being so lucky and sinks back with a contented smile.

LOVE'S FOUR STONE WALLS
Rex Release, March 28

When thoughts that were buried are born again,
When hopes that were dead have arisen,
In that Certain-but-God-Knows-When Time — ah, then
There are souls will be found in Love's Prison.

And sometimes love is a prison, and Cupid a stern warden; and the stripes are worn on the soul. They who have gone down into the depths and crawled through the darkness; they who have stumbled in shallow places—they know that destiny is often a woman's eyes, that a woman's face is often fate. And—we know that love's refuge is often a barred cage.

He loved, and was loved by the girl—but her father was a broker, and Wall street has its own patented way of supplying the climax for a romance. Wall street consummated her father's downfall, and in despair and despond he realized that he had but one means to survive the blow, to borrow sufficient money from his banker to hush the stentorian voice of debt.

Funny world!—the banker loved the girl, too; and because Wall street was in his veins and money in his heart, he looked upon love as a commercial commodity, to be bartered and bought in shares. So he offered to lend the money if he could marry the girl, and the father, not knowing the girl's heart and the love it sheltered, took the money!

The girl was told; she looked over the yawning chasm of impending poverty, and saw the darkness in the depths; she saw the death of her father's honor, and the ghost of his respect among men—so she promised to marry the man. Perhaps the banker didn't know she loved another; perhaps he did.

The other tried to forget, and forgot everything but her. From earth's hollow shadows he looked up at the stars, and there he saw her eyes. He looked into the sea, turbulent as life, and he heard the ripple of her laughter. He looked into his soul, and there he saw her face. Constantly with him was the lure, the call of the woman, the whisper of the destiny that claimed him.

So when her husband advertised for a secretary he applied, and got the position. And she saw him, and looked upon his face, and into his heart, and saw there written the reason for his coming.

It happened a few days later. The agent of fate, impulse, led his feet into her room, compelled his arms to draw her to himself, urged his lips to find hers; and then, the agent's work accomplished, fate herself stepped in, bringing the husband with her. In a flash it occurred to him; to save the woman's honor and preserve her secret he snatched the pearls from her neck and stood before them a confessed thief.

Four stone walls, in a prison built by love!

THE LIGHT ON THE WAY
Rex Release, March 31

There was Mikey O'Donovan, whose stubby little hands were always shoved way down into the pockets of his tattered trousers, with that defiant air which made patent the fact that he would one day be a policeman; there was Gretchen Miller, whose golden hair and creamy skin were the envy of the other feminine members of the class and the objects of wholesale admiration from the male contingent; and little Mary Burke, the cripple, in whose wistful, tiny face one could read the story of suffering and the record of stoic courage, and through whose eyes, despite her affliction, shone the sunbeam reflection of a happy soul; and there was Abie Rahinowitz, who always illustrated his mathematical problems by such objects as coats, trousers and suspenders and who predicted every fire in the neighborhood by at least a week; and thin Annie Brown, who looked as though she was always cold and always hungry—because she was. And Marion Leonard—who it isn't necessary to explain, was the teacher of this group of children of the tenements—loved them, loved them with a mother-love and a sister-love and the warm love of suffering humankind.

When their mouths hungered, she gave them food. When they were ill and their parents' destitution too great to help pay the doctor's fee, she brought the doctor and bought the medicine. When they shivered with the cold of a cold world, she gave them the warmth of her love and bought them heat. "The gift without the giver is bare." Lowell wrote; but she gave more of herself than the first law of nature recommended. The kids were her life, and the schoolroom her world. And as for the kids—they never could understand their Sunday school teaching that God was in man's image—they thought God was their teacher.

"Nothing from nothing leaves nothing," the class learned one day; and another day Miss Leonard learned the very lesson, emphasized by a sterner teacher, life. "Nothing from nothing leaves nothing"—so Miss Leonard couldn't pay her rent.

The landlady called and stated her wrongs to the principal, and Miss Leonard was told to go. It broke her heart to leave those she loved, and it killed her a little. She stretched forth her arms to the empty seats, and her soul spoke to the souls of the absent children. "I must leave you," it said, "I must leave

you because I loved you. I hope your new teacher loves you and is kind to you. But if she isn't, remember me, please, kiddies, think of me—" and then—well, she was a woman and she had the right to cry.

The next morning the kids found that the world was a dark and dreary void. They went to the principal, and with warm tears in their eyes begged to have their saviour back. They told him all she had done for them—and the principal understood.

And the kids went back to their room with joy in their hearts and Miss Leonard in their midst.

YOUNG WOMEN'S PROTECTIVE SOCIETY

Great Northern Release, March 30

Ella Merry loves Mr. Loveland, a magistrate, but cannot get her father to smile with favor upon her lover's suit. Soon after, Mr. Merry receives a letter from an actress asking him to take her to his country residence. He does so, and soon the two are enjoying an hour's courting. Meanwhile Mrs. Merry has learned of her husband's escapade and that he is not as he led her to believe, holding a meeting for the Protection of Young Women. She hastens to the summer residence, but is forestalled by three tramps. The latter are just facing Mr. Merry's revolver when news is brought that Mrs. Merry is coming. The tramps are forced to each seize a bundle of papers, the actress gets out of sight, so that when Mrs. Merry appears, it is to find a meeting for the Society for the Protection of Young Women in progress. She withdraws, when Mr. Merry finds that one of the tramps has got the revolver, and he has to pay for the men to keep silence. He is just "cleaned out" when the police raid the house and drag them all off to the police court. Here, all except Mr. Merry are remanded, while Mr. Loveland, for he is the magistrate, concludes a bargain with Mr. Merry, whereby all are satisfied.

THE JOY RIDE

Powers Release, April 2

Mary was possessed by one idea; she longed to pose as a lady. Unfortunately for Mary, she was only Mrs. Tadbury's maid of all work and therefore her ambition seemed hopeless.

Finally, however, the opportunity unfolded itself for the maid to impersonate her mistress and Mary was not one bit slow in grasping it. She took quite a little social whirl, went on a joy ride with a wealthy clubman and succeeded in weaving a web of circumstantial evidence around poor Mrs. Tadbury that came nearly causing a divorce suit in the Tadbury household. The wealthy clubman, Charles Webb, also came in for his share of trouble, receiving some very rough treatment at the hands of the irate Mr. Tadbury. Mary came to grief, at last, and realized the full meaning of the text, "Pride goeth before a fall and vanity before destruction."

THE NEW VILLAGE DOCTOR

Powers Release, April 6

Young Dr. Dana is crossed in love, or believes he is, which is much the same thing, and like many bereaved lovers, flees from the scene of his disappointment without bidding his beloved Ethel farewell.

Taking up a practice in a small town, his handsome face and dashing manner soon cause him to become the object of general attraction for all the pretty girls in the village. A group of these girls finally band themselves together for the purpose of forming his acquaintance. Their many and unique methods of accomplishing their purpose are, one after another frustrated either by chance or the obtuseness of Dr. Dana, until the girls are finally reduced to despair. It is then that Ethel, unaware that the doctor has located in that village, visits there as the guest of a former schoolmate, who is also one of the doctor's most ardent admirers. Ethel joins the band without learning the doctor's identity, nor is the doctor aware of her presence. This state of affairs leads to complications that require the hand of Cupid, assisted by a course of the doctor's most severe treatment, to straighten out.

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NEWARK INDUSTRIAL EXPOSITION

Newark is to hold a great industrial exposition under the auspices of the Board of Trade, May 13th to 25th, to accelerate the industrial, commercial and educational interests of the city. "Do it for Newark!" is the spirit that dominates all of the elaborate preparations made for this big civic undertaking. Displays will be made in the First Regiment Armory and grounds, the building being one of the largest and best adapted to the exhibition purposes in the United States.

It is claimed that one hundred thousand different articles are manufactured in the three thousand shops of the Newark industrial district, the diversity being proportionately greater than that of any other manufacturing district in the country.

Not only will the products of Newark's factories be shown, but also the precesses of manufacture. There will be many special features of an entertaining and educational nature, including a series of lectures on the industrial development and opportunities of Greater Newark. The committee announces that through the medium of the Exposition it wishes to draw the attention of the nation to the fact that Newark is now the fourteenth city of the country in population and the eleventh in manufacturing, and that it is enjoying a period of greater prosperity than ever before in its history.

The committees in charge of the project number three hundred representative citizens of the Newark industrial district, including Chairman Curtis R. Burnett, who is president of the Board of Trade; Thomas A. Edison, ex-Governor Franklin Murphy, Forrest F. Dryden, president of the Prudential Insurance Company; Frederick Frelinghuysen, president of the Mutual Benefit Life Insurance Company; Hon. Thomas N. McCarter, president of the Public Service Corporation of Newark, and the leaders in many industries whose total capital exceeds $200,000,000.

The object of the undertaking, as announced in the prospectus, is to teach Newark to know itself and the world to become better acquainted with Newark.

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The 24 selections on the 12 double-disc records include the famous "Rigoletto" Quartette and also the splendid "Lucia" Sextette, for which two selections alone many talking machine owners have had to pay $13. Or your own selection of records will be supplied. (Record album extra, 10-inch, $1.50, 12-inch, $1.75.)

The Columbia Grafonola "Favorite" is a notable combination of high quality and low price. The mechanism is fully cabineted, the reproducer operating beneath the lid, and the sound waves being led through the tone-arm to the tone-chamber where they are greatly amplified and then thrown out through the opening, subject to reduction at your will by the partial or complete closing of the small doors. The cabinet work is of the highest possible craftsmanship, the wood used being either selected grain quarter-sawn oak, or strongly marked genuine mahogany, hand polished. No finer finish is applied to a thousand dollar piano. The turntable is revolved by a powerful triple spring motor, which plays three records at one winding and may be rewound while running. The operation of the motor is absolutely silent, and its speed is regulated on a graduated dial. "Hearing is believing"—and trying is proving. Don't let this day get by before you take action. This is the objective point we have been working toward for four years—and the only mistake you can make is the missing of it! Don't miss it—seize it!

If you own a talking machine of the enclosed type—whatever make—it's full time you knew the Columbia Double-Disc Record guarantee: "We guarantee to every purchaser of Columbia Double-Disc Records that the material used in their composition is of better quality, finer surface and more durable texture than that entering into the manufacture of disc records of any other make, regardless of their cost. We further guarantee that their reproducing qualities are superior to those of any other disc records on the market and that their life is longer than that of any other disc record under any name or any price."

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Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	21—The Accursed Rock	
Feb.	28—Tweedledum's Evasion	
Feb.	28—Tweedledum's Gift	
Mar.	6—The Duchess Lady Companion	
Mar.	13—Thomas Chatterton	
Mar.	20—Convict No. 75 (Dr.)	

AMERICAN

Mar.	7—The Broken Ties (Dr.)	1000
Mar.	11—A Bad Investment (Dr.)	1000
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000
Mar.	21—A Tramp's Gratitude	
Mar.	25—Fidelity	
Mar.	28—Winter Sports—Pastimes	
Apr.	4—The Agitator	
Apr.	8—Checkmate (Dr.)	750
Apr.	8—Ranchman's Marathon (Com.)	250

BISON

Feb.	9—A Tenderfoot's Revenge
Feb.	13—Broncho Bill's Love Affair
Feb.	16—The Wild West Circus
Feb.	20—The Deputy's Sweetheart
Feb.	23—War on the Plains
Mar.	1—The Indian Massacre
Mar.	8—The Battle of the Redmen
Mar.	15—The Deserter
Mar.	22—Blazing the Trail
Mar.	29—The Crisis

CHAMPION

Feb.	26—A Higher Power	950
Feb.	28—Wrongly Accused	950
Mar.	4—The Manicurist	950
Mar.	6—Blind	950
Mar.	11—The Fatal Glass	
Mar.	13—The Editor	
Mar.	18—For Home and Honor	
Mar.	20—Ireland and Israel	950
Mar.	27—Thou Shalt Not (?)	950
Mar.	25—A Night's Adventure	950
Apr.	1—Kid Canfield (Two Parts)	2000
Apr.	3—The Divorce Cure	950

COMET

Jan.	8—Mr. Whoops, the Detective (Com.).
Jan.	12—The Widow (Com., Dr.)
Jan.	15—The Braid (Dr.)
Jan.	19—Thirty Days (Com.)

ECLAIR

Mar.	3—Prague
Mar.	5—A Child's Plea (Dr.)
Mar.	7—No Wedding Bells for Me (Com.).
Mar.	10—Alcohol
Mar.	12—Bridge (Dr.)
Mar.	14—The Kodak Contest (Com.)
Mar.	14—Shriners' Parade at Rochester, N. Y.
Mar.	17—The World's Champion (Com.)
Mar.	17—Willie's First Cigar (Com.)
Mar.	21—A Symphony in Black and White
Mar.	24—At the Height of Her Triumph (Dr.)
Mar.	24—Ancient Philae
Mar.	31—On the Eve of Austerlitz
Apr.	7—The Land of Darkness
Apr.	14—A Gypsy's Heart

GREAT NORTHERN

		Feet
Mar.	9—For Her Sake (Dr.)	
Mar.	16—The Capriciousness of Love	
Mar.	16—A Narrow Escape	
Mar.	23—A Narrow Escape (Com.)	
Mar.	23—Unlucky Mike (Com.)	
Mar.	30—Young Women's Protective Society	

IMP

Mar.	23—Classical Dances by Countess De Swirsky	400
Mar.	23—The Tankville Constable	600
Mar.	25—The Romance of an Old Maid	1000
Mar.	28—Tempted But True	1000
Mar.	30—The Baby	
Mar.	30—The Squnk City Fire Company	
Apr.	1—Where Paths Meet	
Apr.	4—The Dove and the Serpent	
Apr.	6—The Chef's Downfall	
Apr.	6—A Change of Stripes	

ITALA

Feb.	3—The Ascent of the Matterhorn
Feb.	3—An Anarchical Attempt
Feb.	10—Toto, the Door-Keeper
Feb.	10—Hunting Ducks

LUX
By Prieur.

Mar.	15—Bill Has His Own Back (Com.)	495
Mar.	15—Arabella Joins the S. P. C. A. (Com.)	449
Mar.	22—Arabella Becomes an Heiress (Com.)	708
Mar.	22—In the Bay of Biscay	252
Mar.	29—Oh! Listen to the Band (Com.)	380
Mar.	29—Bill Becomes a Favorite with the Ladies	504
Apr.	5—Bill Becomes Mentally Deranged (Com.)	478
Apr.	5—An Enjoyable Ride (Com.)	426

MAJESTIC

Mar.	17—The Better Influence (Com. Dr.)
Mar.	19—Leap Year (Com.)
Mar.	24—The Eeternal Masculine (Com.)
Mar.	26—Opportunity (Com.)
Mar.	31—The Lighted Candle
Apr.	2—Keep Quiet

NESTOR FILM COMPANY

Mar.	16—The Unknown Model (Com.)
Mar.	18—A Feudal Debt (Dr.)
Mar.	20—A Pair of Jacks (Com. Dr.)
Mar.	23—Over a Cracker Bowl (Com.)
Mar.	23—Santa Fe (Sc.)
Mar.	25—Romance of a Gamhler (Dr.)
Mar.	27—Across the Sierras (W. Dr.)
Mar.	30—The Bachelor and the Baby (Com.)

POWERS' PICTURE PLAYS

Mar.	16—Sogarth Aroon
Mar.	19—Tender Hearted Mike
Mar.	19—Scenes of Richmond, Va.
Mar.	23—Her First Assignment
Mar.	26—His Daughter's Loyalty
Mar.	30—Who's Who
Apr.	2—The Joy Ride
Apr.	6—The New Village Doctor

RELIANCE

		Feet
Mar.	20—Hide and Seek	
Mar.	23—Jealousy and National History	
Mar.	27—Tragic Experiment	
Mar.	30—Fur Smugglers	
Apr.	3—Birthday Present Natl. History	
Apr.	6—Mother	
Apr.	10—When the Heart Calls	
Apr.	13—An Opportune Burglar	

REPUBLIC

Mar.	19—A New Lease on Life (Dr.)
Mar.	23—The Face at the Window (Dr.)
Mar.	26—An Ex-Convict's Ordeal
Mar.	30—Life or Gold
Apr.	2—Two Women
Apr.	6—A Dual Personality

REX

Mar.	14—Eyes that See Not
Mar.	17—In Payment Full
Mar.	21—The Price of Money
Mar.	24—The Strength of the Week
Mar.	28—Love's Four Stone Walls
Mar.	31—The Light on the Way

SOLAX COMPANY

Mar.	20—Count Henri, The Hunter
Mar.	22—The Child of the Tenements
Mar.	27—Billy's Shoes
Mar.	29—Handle With Care
Apr.	3—The Witch's Necklace
Apr.	5—Billy's Troublesome Grip

THANHOUSER COMPANY

Mar.	19—Nicholas Nicklehy
Mar.	22—The Taming of Mary
Mar.	26—For Sale—A Life
Mar.	29—My Baby's Voice
Apr.	2—The Star of the Side Show
Apr.	5—The Girl of the Grove

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)
Jan.	1The Thunderholt (Dr.)

GAUMONT

Mar.	19—Game Shooting from an Aeroplane	
Mar.	23—An Old Romance	
Mar.	26—Jimmie and His Donkey	
Mar.	30—The Village Idiot's Gratitude	849
Apr.	2—Aunt Aurora	663
Apr.	2—Calino as Mason	995
Apr.	9—A Victim of Circumstances	436
Apr.	9—Jimmie Capitulates	435
Apr.	12—The Prairie on Fire	960
Apr.	16—A Bet and Its Results	886
Apr.	20—Driven from the Ranch	915
Apr.	23—Jimmie Pulls the Trigger	938
Apr.	23—Dinant on the Meuse	
Apr.	27—The Shade of Autumn	928
Apr.	27—Banks of the Danube	
Apr.	30—Tommy Becomes Toreador	456
May	4—The Drugged Cigarettes	957
May	7—Jimmie, the Bold Buccaneer	1342

GT. NORTHERN SPECIAL FEATURE FILM

Feb.	5—A Victim of the Mormons
Feb.	27—The Nihilist's Conspiracy
Mar.	18—The Call of a Woman

The following films will be released by the Moving Picture Distributing & Sales Company for the week of March 26th, 1912:

Monday, March 25th:
- American—Fidelity.
- Champion—Night's Adventure.
- Imp—Romance of Old Maid.
- Nestor—Romance of Gambler.

Tuesday, March 26th:
- Eclair—Living Memory.
- Majestic—Opportunity.
- Powers—Daughter's Loyalty.
- Republic—Ex-Convict's Ideal.
- Thanhouser—For Sale—A Life.

Wednesday, March 27th:
- Ambrosio—Photographs $5,000 Each.
- Champion—Thou Shalt Not.
- Nestor—Across the Sierras.
- Reliance—Tragic Experiment.
- Solax—Billy's Shoe.
- Sales Co.—Animated Weekly.

Thursday, March 28th:
- American—Winter Sports; Pastimes.
- Eclair—Brooms and Dustpans.
- Imp—Tempted But True.
- Rex—Love's Four Stone Walls.

Friday, March 29th:
- Lux—Band-Bill Favorite with Ladies.
- Solax—Handle with Care.
- Thanhouser—My Baby's Voice.

Saturday, March 30th:
- Great Northern—Young Woman's Protective Society
- Imp—Our Baby; Squnk City Fire Department.
- Nestor—Bachelor and Baby.
- Powers—Who's Who.
- Reliance—Fur Smugglers.
- Republic—Life or Gold.

Sunday, March 31st:
- Majestic—Lighted Candle.
- Rex—Light on the Way.
- Eclair—On Eve of Austerlitz.

The Thanhouser Company will release a two-reel subject, "Under Two Flags," Tuesday, May 28th.

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(The Journal of Information for Literary Workers)

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RELEASED WEDNESDAY, APRIL 3

THE BIRTHDAY PRESENT

An original and laughable comedy. Shows the disastrous effect of a woman's curiosity. Abounds in funny situations and startling action from start to finish. Length, 708 feet.

On same reel is Natural History subject

LIZARDS

Intensely interesting and educational. Shows all kinds of peculiar poisonous and non-poisonous lizards. Length 268 feet.

RELEASED SATURDAY, APRIL 6

"MOTHER"

Sure to win instant favor. Full of heart interest and pathos. A son's ingratitude and the sensational influences that bring about the reconciliation. Played by an exceptional cast of stars. Length 1000 feet.

WHEN THE HEART CALLS, APRIL 10
AN OPPORTUNE BURGLAR, APRIL 13

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POWERS PICTURE PLAYS

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"THE JOY RIDE"

RELEASE FOR SATURDAY, APRIL SIXTH

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AND

"Mexican Border Defenders"

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LICENSEES OF PATENTS CO.

BIOGRAPHY

	Feet
Mar. 11—A Spanish Dilemma (Com.)	
Mar. 11—The Engagement Ring (Com.)	
Mar. 14—Iola's Promise (Dr.)	
Mar. 18—The Root of Evil (Dr.)	
Mar. 21—A Voice from the Deep (Com.)	
Mar. 21—Hot Stuff (Com.)	
Mar. 25—The Goddess of Sagebrush Gulch (Dr.)	
Mar. 28—The Girl and Her Trust (Dr.)	

CINES
C. Kleine

	Feet
Mar 12—From Tent to Mansion (Dr)	965
Mar. 16—Out of Tune (Com.)	
Mar. 16—Zoological Garden in Rome	
Mar. 19—Father's Toothache (Com.)	
Mar. 19—The City of Tripoli (Topical)	
Mar. 26—Reunited (Dr.)	
Mar. 26—Pisa, Italy (Sc.)	
Mar. 23—The Deserter (Dr.)	1000
Apr. 2—Naming the Baby (Com.)	
Apr. 2—Assisi, Italy	
Apr. 6—Love and Hypnotism (Dr.)	1000
Apr. 9—The Brigand (Dr.)	1000

EDISON

	Feet
Mar. 12—The Baby (Com.)	1000
Mar. 13—Her Polished Family (Com.)	1000
Mar. 15—For the Commonwealth (Dr.)	1000
Mar. 16—Personally Conducted	1000
Mar. 19—Her Face	1000
Mar. 20—Dress Suits in Pawn	1000
Mar. 22—The House with the Tall Porch	1000
Mar. 23—Incidents of the Durbar	
Mar. 23—Tommy's Geography Lesson	
Mar. 26—The Lighthouse Keeper's Daughter	1000
Mar. 27—Percival Chubbs and the Widow	1000
Mar. 29—How Washington Crossed the Delaware	1000
Mar. 30—A Funeral That Flashed in the Pan	1000
Apr. 2—The Mine on the Yukon (Dr.)	1000
Apr. 3—Two Knights in a Barroom (Com.)	990
Apr. 5—Charlie's Reform (Dr.)	1000
Apr. 6—Rowdy and His New Pal (Com. Dr.)	990
Apr. 6—Dr. Brompton-Watts' Age Adjuster (Com.)	600
Apr. 9—The Spanish Cavalier (Dr.)	400
Apr. 10—Is He Eligible? (Com.)	1000
Apr. 12—Church and Country (Dr.)	990
Apr. 13—Winnie's Dance (Com.)	1000

ESSANAY FILM CO.

	Feet
Mar. 8—The Baby of the Boarding House (Com.)	
Mar. 8—Trombone Tommy (Com.)	
Mar. 12—The Ranch Widower's Daughters (Com.)	1000
Mar. 9—A Romance of the West (Dr.)	1000
Mar. 14—A Flurry in Furniture (Com.)	1000
Mar. 15—The Madman (Dr.)	1000
Mar. 16—The Bandit's Child (Dr.)	1000
Mar. 19—Out of the Depths (Dr.)	1000
Mar. 21—Cupid's Leap Year Pranks (Com.)	1000
Mar. 22—A Record Romance (Com.)	1000
Mar. 23—The Deputy's Love Affair (Dr.)	1000
Mar. 26—"Alkali" Bests Broncho Billy (Com.)	1000
Mar. 28—At the End of the Trail (Dr.)	1000
Mar. 29—When a Man's Married (Com.)	1000
Mar. 30—An Arizona Escapade (Dr.)	1000

KALEM CO.

	Feet
Mar. 4—You Remember Ellen (Dr.)	1000
Mar. 6—The Romance of a Dry Town (Com.)	1000
Mar. 8—Captain Rivera's Reward (Dr.)	1000
Mar. 11—A Spartan Mother (Dr.)	1000
Mar. 13—A Victim of Circumstances (Dr.)	1000
Mar. 15—The Belle of New Orleans (Dr.)	1000
Mar. 18—Reconciled by Burglars (Com.)	
Mar. 18—The Kalemites Visit Gibraltar (Sc.)	
Mar. 20—The Defeat of the Brewery Gang (Dr.)	1000
Mar. 22—A Bucktown Romance (Com.)	1000
Mar. 25—The Trail Through the Hills (Dr.)	1000
Mar. 27—Outwitting Father (Com.)	
Mar. 27—The Kidnapped Conductor (Com.)	
Mar. 29—The Banker's Daughter (Dr.)	1000

LUBIN

	Feet
Mar. 6—My Princess (Dr.)	1000
Mar. 7—The Handicap (Dr.)	1000
Mar. 9—Mother Love (Dr.)	1000
Mar. 11—Tough Guy Levi (Com.)	
Mar. 11—Wifey's Ma Comes Back (Com.)	
Mar. 13—His Wife's Mother (Dr.)	1000
Mar. 14—The Price of a Silver Fox (Dr.)	1000
Mar. 16—The Preacher and the Gossip (Com.)	1000
Mar. 18—The New Constable (Com.)	1000
Mar. 20—The Surprise Party Surprised (Com.)	1000
Mar. 21—A College Girl (Dr.)	1000
Mar. 23—The Revolutionist (Dr.)	1000
Mar. 25—Hoodooed (Com.)	
Mar. 25—Her Uncle John (Com. Dr.)	
Mar. 27—Rice and Old Shoes (Dr.)	1000

G. MELIES.

	Feet
Mar. 7—Seven Bars of Gold (Dr.)	1000
Mar. 14—The Sheriff's Daughter (Dr.)	1000
Mar. 21—Troubles of the XL Outfit (Dr.)	1000
Mar. 28—The Remittance Man (Dr.)	1000
Apr. 4—A Man Worth While (Dr.)	

PATHE FRERES

	Feet
Mar. 7—Starfish, Sea Urchins and Scallops (Edu.)	
Mar. 8—The Battle of Cracy (Dr.)	
Mar. 8—Small Trades in Havana (Sc.)	
Mar. 9—How the Play was Advertised (Com.)	
Mar. 11—Pathe's Weekly	
Mar. 12—The Poison Cup (Dr.)	
Mar. 12—The Rell Brothers	
Mar. 13—A Midget Sherlock Holmes (Com.)	
Mar. 13—Daix and His Dog	
Mar. 14—When Duty Calls (Dr.)	
Mar. 15—The Coin of Fate (Dr.)	
Mar. 16—The Arrow of Defiance (Dr.)	
Mar. 18—Pathe's Weekly No. 12	
Mar. 19—The Dog Detective (Dr.)	
Mar. 19—The Electricspark (Edu.)	
Mar. 20—The Price of Gratitude (Dr.)	
Mar. 21—The Wrong Bride (Dr)	
Mar. 22—David and Saul	
Mar. 23—The Rival Constables (Com.)	
Mar. 25—Pathe's Weekly No. 13	
Mar. 26—Radgrune (Dr.)	
Mar. 27—Victim of Fire Water (Dr.)	
Mar. 28—A Mexican Elopement (Com. Dr.)	
Mar. 29—That Terrible African Hunter (Com.)	
Mar. 29—Winter on the Baltic Sea	
Mar. 30—Jimmy's Misfortune (Com. Dr.)	
Apr. 1—Pathe's Weekly No. 14	
Apr. 2—The Clemency of Isabeau (Dr.)	
Apr. 3—Tiger's Claws (Dr.)	
Apr. 4—Brave Heart's Hidden Love (Dr.)	
Apr. 5—The Cardinal's Gift (Dr.)	
Apr. 6—The Sins of the Father (Dr.)	

SELIG

	Feet
Mar. 4—The Shrinking Rawhide (Dr.)	1000
Mar. 5—The Ace of Spades (Dr.)	1000
Mar. 7—The Brotherhood of Man (Dr.)	1000
Mar. 8—Hypnotized (Com.)	1000
Mar. 11—A Crucial Test (Dr.)	1000
Mar. 12—Bounder (Dr.)	1000
Mar. 14—The Slip (Dr.)	1000
Mar. 15—Across the Isthmus of Panama in 1912	1000
Mar. 18—The Girl of the Lighthouse (Dr.)	1000
Mar. 19—The "Epidemic" in Paradise Gulch (Com.)	1000
Mar. 21—The Ones Who Suffer (Dr.)	1000
Mar. 22—The Junior Officer (Dr.)	1000
Mar. 25—Sons of the North Woods (Dr.)	1000
Mar. 26—The Hobo (Dr.)	1000
Mar. 28—A Waif of the Sea (Dr.)	1000
Mar. 29—All on Account of Checkers (Com.)	1000

URBAN ECLIPSE
G. Kleine

	Feet
Mar. 6—The Factory Girl (Dr.)	1010
Mar. 13—The Sentry on Guard	1015
Mar. 20—The Song of the Gypsy (Dr.)	1000
Mar. 27—True Love (Dr.)	1000
Apr. 3—Taken by Surprise (Com.)	
Apr. 3—Scenes in Amsterdam (Sc.)	
Apr. 3—Transformation of Scrap Iron (Ind.)	
Apr. 10—The Signal that Failed (Dr.)	1000

VITAGRAPH

	Feet
Mar. 8—How States Are Made (W. Dr.)	1000
Mar. 9—Mrs. Carter's Necklace (Dr.)	1000
Mar. 11—First Woman Jury in America	1000
Mar. 12—The Five Senses	300
Mar. 12—A Story of the Circus	700
Mar. 13—Mrs. 'Enry 'Awkins	1000
Mar. 15—Great Diamond Robbery	1000
Mar. 16—Sunset, or Her Only Romance (Dr.)	1000
Mar. 18—The Black Wall (Dr.)	1000
Mar. 10—The Old Silver Watch (Dr.)	1000
Mar. 20—The Two Penitents (Dr.)	1000
Mar. 22—Mr. Bolter's Infatuation (Com.)	1000
Mar. 23—Her Forgotten Dancing Shoes (Com.)	500
Mar. 23—Taft and His Cabinet (Topical)	500
Mar. 25—The Price of Big Bob's Silence	1000
Mar. 26—His Mother's Shroud	1000
Mar. 27—The Governor Who Had a Heart	1000
Mar. 29—The Haunted Rocker	500
Mar. 29—The Suit of Armor	500
Mar. 30—Nemesis	1000

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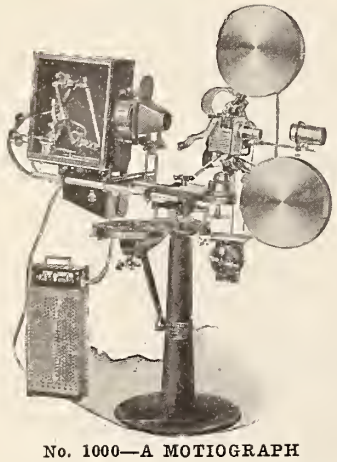

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A Paragon Drama in 986 Feet. GET IT!

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Powerful, Pathetic and Pleasing Production
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Contagious Humor and Genteel Jollification
A Corking Comedy in 980 Feet. GET IT!

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April 3rd—TWO MEN and THE LAW (W. Drama)
April 6th—THE CUB REPORTER'S BIG SCOOP (Comedy)

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The penalty of **2 cents a foot commission** exacted by the Sales Company from the Majestic Company has reached such proportions that for many weeks past we have paid them approximately **$1,000 a week.** Common sense will tell everybody that nobody could continue under such extortion.

Of all the Independent manufacturers marketing through the Sales Company, the Majestic alone was called upon to pay this enormous bounty.

If the Independent Exchanges had derived any financial benefit from this impossible situation, we would not mind it so much, but we understand that every cent of this bountiful fee was placed in a fund which lessened each manufacturer's contribution to the legal controversy with the Motion Picture Patents Company.

Whatever profits may arise from the continued efforts of this company, justly belong to the company itself, and may be distributed any way it disposes and with that in mind, we make the following proposition to all Independent Exchanges:

OUR PROPOSITION TO ALL EXCHANGES!

Two cents of every ten cents paid by any and all exchanges for Majestic pictures went to the benefit of the Sales Company. We now are willing to share that two cents a foot with all exchanges in the following manner—shipping the releases to the exchanges direct.

Our price will be 10 cents a foot to any exchange buying either Tuesday or Sunday release.

A discount of 10 per cent will be given to any and all single exchanges which buy both the Tuesday and Sunday releases.

This 10 per cent cannot be obtained by one exchange in one city buying one release and a branch exchange in another city buying the other release. Each exchange must stand alone.

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THE FIRST RELEASE ON THE DIRECT BASIS WILL BE SUNDAY, MARCH 31st—"THE LIGHTED CANDLE"—a drama with an intensely thrilling climax.

ALL POSTERS WILL BE 5 CENTS EACH, AND THEY WILL BE ARTISTIC ONES

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AUNT AURORA and CALINO as MASON

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THE MARGRAVE'S DAUGHTER

The greatest mediaeval spectacle ever offered. Encouched in all the splendor of the days of chivalry when knighthood was in flower.

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Scene from AUNT AURORA

THE MARGRAVE'S DAUGHTER

Scene from THE MARGRAVE'S DAUGHTER

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JIMMIE CAPITULATES and A VICTIM of CIRCUMSTANCES

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HE WHO LAUGHS LAST, LAUGHS BEST and JIMMIE and HIS DONKEY

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MOVING PICTURE NEWS

Volume V
No. 13

March 30
1912

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CENTS

Scene from

"BABY'S ADVENTURE"

Champion Release
April 15th

EXHIBITORS ON STRIKE

They Want an Increase in Box Office Receipts

AND IN ORDER TO WIN OUT, THEY

ARE DEMANDING

A HIGHER GRADE OF PICTURES FOUND ONLY IN

THE SALES COMPANY'S PROGRAM

SUNDAY—ECLAIR, GAUMONT, REX.
MONDAY—AMERICAN, CHAMPION, IMP, NESTOR
TUESDAY—ECLAIR, POWERS, REPUBLIC, THANHOUSER
WEDNESDAY—AMBROSIO, CHAMPION, NESTOR, RELIANCE, SOLAX, ANIMATED WEEKLY.
THURSDAY—AMERICAN, ECLAIR, GAUMONT, IMP, REX
FRIDAY—BISON 2-REEL SUBJECTS, LUX, SOLAX, THANHOUSER
SATURDAY—GREAT NORTHERN, IMP, POWERS, NESTOR, REPUBLIC, RELIANCE

WE HAVE COME TO TERMS AND HAVE ARRANGED THE INCREASE DEMANDED BY FURNISHING THE ABOVE QUALITY PROGRAM

AND THE

ANIMATED WEEKLY

THROUGH THE FOLLOWING EXCHANGES

CANADA.
Applegath, L. J., & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, Toronto, Ont.
Gaumont Co., Limited, 4 and 6 Queen St., Toronto, Ont.
Gaumont Co., 203 Loo Bldg., Vancouver, B. C.

CALIFORNIA
California Film Exchange, 54 7th St., San Francisco.
Miles Bros., 1145 Mission St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.
F. B. Film Exchange, 103 E. 4th St., Los Angeles.

COLORADO
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.
Washington Film Exchange, 423 9th St., N. W.

GEORGIA.
Consolidated Film & Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 123 W. Lake St., Chicago.
Majestic Film Service Co., 216 N. 5th Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Bldg., Chicago.
Laemmle Film Service, 204 W. Lake St., Chicago.
Standard Film Exchange, 163 W. Washington St., Chicago.

INDIANA.
Central Film Service, 119 North Illinois St., Indianapolis.

IOWA.
Laemmle Film Service, 421 Walnut St., Des Moines.

KANSAS.
Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA.
Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.
Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND.
Baltimore Film Exchange, 610 E. Baltimore St., Baltimore.

MINNESOTA.
Laemmle Film Service, 256 Hennepin St., Minneapolis.

MICHIGAN.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exchange, 92 Griswold St., Detroit.

MISSOURI.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 15 West 10th St., Kansas City.

MONTANA.
Pacific Film Exchange, Butte.

NEBRASKA.
Laemmle Film Service, 1312 Farnum St., Omaha.

NEW YORK.
Empire Film Exchange, 150 E. Fourteenth St., N. Y. C.
Great Eastern Film Exchange, 21 E. Fourteenth St., N. Y. C.
Peerless Film Exchange, 5 E. Fourteenth St., N. Y. C.
Metropolitan Film Exchange, 122 University Place, N. Y. C.
Western Film Exchange, 145 W. 45th St., N. Y. C.
Rex Film Exchange, 84 N. Pearl St., Albany.
Victor Film Service Co., 39 Church St., Buffalo.

OKLAHOMA.
United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.
Independent W. F. Exchange, 84 Seventh St., Portland.

OHIO.
Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati-Buckeye Film Co., 236 W. 4th Ave., Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

PENNSYLVANIA.
Eagle Film Exchange, 23 N. 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exchange, 121 N. 9th St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 416 Ferry St., Pittsburg.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg.

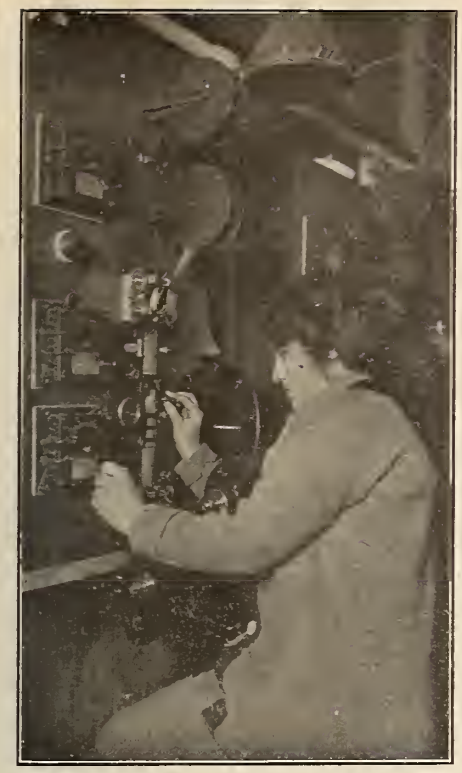
TEXAS.
Texas Film Exchange, 1315½ Elm St., Dallas.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.
Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Company

111 East 14th Street, New York, N. Y.



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FOR THEIR TONE AND DELICATE DETAIL

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NO HARSH BLACKS!
NO GLARING LIGHTS!

Our splendid equipment of the newest models of film printing-machines, combined with a corps of French and American experts unequaled in this country, are the

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An American ECLAIR Child Drama

LITTLE HANDS

A Heart Interest Story of a Bad Man's Redemption;
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(Art Posters in Five Colors and Gold—Superb Photographs)

ISSUED THURSDAY, APRIL 11

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The (Comical) Tale of Cupid's Victory Over a Highwayman and Two Irate Fathers

(Art Posters in Five Colors and Gold-Photos in Sets)

OUT SUNDAY, APRIL 14

A GYPSY'S HEART

(A Paris ECLAIR Film)
A Comedy-Drama of Jealousy and True Love

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BI-MONTHLY BULLETIN UPON REQUEST

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ECLAIR FILM CO., Fort Lee, N. J.

Sales Company, Sole Agent

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FOR

EXTRA! THANHOUSER "CHILD LABOR" MASTERPIECE

"THE CRY OF THE CHILDREN"

Suggested by the Poem of ELIZABETH BARRETT BROWNING
A Two-Reel Feature TUESDAY, APRIL 30

RELEASED TUESDAY, APRIL 9
A Romance of Old Spain
A LOVE of LONG AGO

RELEASED FRIDAY, APRIL 12
A Good Bunco Story
AN EASY MARK

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Sales Company Agents for U. S. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

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Replete with sensational action and delightful romance. A tale of the hills and woods. A man becomes a hermit but changes his mind by answering the heart's call. Length 995 feet.

RELEASED SATURDAY, APRIL 13.
AN OPPORTUNE BURGLAR

A unique story of misguided infatuation. Plenty of gripping thrills when the burglar prevents the elopement and shows up the other man. Length 997 feet.

CARLTON MOTION PICTURE LABORATORIES, 540 West 21st St., New York

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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DEATH OF JAMES P. CHALMERS

(Editor Moving Picture World)

It was quite a shock to us, when, first thing on arriving at our office Wednesday morning, March 27th, we found a wire informing us that James P. Chalmers had been accidently killed at the Dayton convention of the Ohio Exhibitors' League. We could hardly realize the news was true, until we called up authoritative sources and received confirmation of the sad news. Quite a feeling of gloom must have been spread over the buoyant spirits of the Exhibitors at Dayton, and we can fully sympathize with those who witnessed the sad accident, and the anxiety attendant upon the question, "Will he recover, or will he pass beyond?" during the time he hovered on the borderland. On another page of this issue will be found the facts of the accident.

To his relatives we offer our sincere sympathies. It has been our province to know J. P. Chalmers better then anyone else in the industry. We have known him in many characters. We knew of him in his capacity of editor to several photographic papers, "The Camera and Darkroom," etc., the last of which when we became fully acquainted with him, was the "American Amateur Photographer," while this was published at the offices of the Scientific American. It was here that we formed our partnership with him. It was here that we went to him with our baby, "The Moving Picture World," and explained to him our aims and expectations; we wished to bring out a paper that should be world wide in its scope, speaking and teaching the uplifting of the Cinematograph Art; a paper of educational value to every school and college where moving pictures might be taken or projected.

Whatever J. P. Chalmers and we had in common for the first fifteen months of our partnership, nothing but the pleasantest feelings are entertained for that period of time. We can only now express our sincere feeling of regret and sorrow that he was snatched so suddenly from our midst, leaving unfinished many projects that he had in his mind. At this time all we can think and say is "Requiescat in Pace."

ADVANCEMENT OF CINEMATOGRAPHY

HOW well our readers, with us, remember the time, and only a very short period ago, when scarcely a paper in this wonderful land of ours had a good word to say on cinematography. How we chafed under the collar at the yoke the great dailies and weeklies laid upon us. How we cried out in the agony of our soul, if they cannot speak any good of us, why do they say so many damaging things? We admitted our failings, but we knew there was wonderful good in us as a moving picture film; we knew that the time would come, and oftentimes said in these columns, that the time would arrive when the papers that cavilled and berated us would not have too much to say in our praise. We were true prophets, and we consider that a little glory is due us for the vast strides made in the change of opinion of the press of our land. It is a true axiom, "the pen is mightier than the sword," and when we realize the vast number of papers, magazines and scientific journals that quote from the Moving Picture News, we are more than pleased at the success of our little endeavors to uplift the industry. There is scarcely a paper to-day but what has either a moving picture column or some item wherein they laudate and uphold the advance of the art, and on behalf of our readers we thank the various scientific, educational and even medical journals that are taking up the cause of cinematography. Bobbie Burns said:

"Oh, wad some power the giftie gie us,
To see oursel's as ithers see us."

We want to show from special quotations and editorials "how those who came to curse remain to bless." The following, taken from the Medical Fortnightly, a paper published in St. Louis, shows a trend in the right direction:

CIVIC HYGIENE AND THE MOVING PICTURE SHOW

It seems that the moving picture show is being discovered as a means to the accomplishment of good other than simple entertainment. During its early days, before the time of regulation, much was to be said in condemnation of these institutions; they were miserably ventilated, miserably seated and presented pictures which were often objectionable for one reason or another. The municipalities have issued orders as to seating, ventilation and fire protection which are now largely an accomplished fact, and a national censorship has eliminated all the more objectionable subjects. Indianapolis alone, in so far as we have learned, has discovered that darkness is not essential to these shows, that slight dimming of the room makes the pictures quite as clear as is necessary. In Indianapolis there are no dark shows and other cities should follow the example.

In the matter of pictures instructive subjects are becoming more frequent. Thousands upon thousands of Americans are going to these shows every day, the audiences are made up largely of the poor and those in moderate circumstances, but with a goodly sprinkling of wealth and position, who find growing satisfaction in this form of entertainment. Through no other agency can so large audiences be reached. If the pictures are well done, no other means of communication more graphically tells the story which it is wished to impress. Medical and sanitary subjects have as yet been few and not overly well done, but the start should be welcomed and a development of this means of reaching the people in an important work encouraged. Recently local shows used a reel on a day of a visiting nurse which was excellently done and which told its story without words and to people of various tongues. Such a picture run in a great city makes a welcome for visiting nurses in places where they are most needed and where they might gain admission with difficulty but for the introduction. At present there is running in this city a reel on garbage disposal in New York City which is important in the awakening of public interest in clean cities. Tuberculosis has been presented, but not as it properly should be as yet. Many subjects immediately suggest themselves which should be used in this connection. We believe that any one of the several companies would gladly undertake such work were they approached by organizations properly authorized and furnished with such essentials as each subject requires. We are positive that audiences would welcome such pictures as a relief from the surfeit of cowboys and Indians.

The picture show has come to stay. It should be utilized for good in every way that is possible, for it certainly reaches the people. (How's this, Editor M. P. N.?)

Following the above we take another clipping from the New York World which is very gratifying as showing the progress and trend of thought from the press:

POSING FOR POSTERITY

Moving pictures of the burial of the battleship Maine, which took place off the Island of Cuba Saturday, March 16, have arrived in this city and are already developed and ready to be shown to the public.

Wonderful vividness the moving picture promises to lend to History! The preservation of films of special public interest begins to be already a matter for the Government to consider. There is no reason why our grandchildren and great-grandchildren a hundred years hence should not see faithful reproductions of Mr. Taft signing the Statehood Bill for Arizona and New Mexico, the Durbar of King George the Fifth, this series of views showing the last chapter in the story of the Maine, and even more important events.

What would we not give to-day for a moving picture of the signing of the Declaration of Independence? Or of Washington taking leave of his officers? Or of Lincoln at Gettysburg? Is it not, after all, our duty carefully to record and preserve as archives such moving pictures of contemporary scenes and public persons as may have first-rate interest for posterity?

The opening of the Panama Canal, for example, will be one of the great world events of all time. Thanks to the moving picture camera, with what vivacity and lifelike completeness may we not hand on the scenes of that great inauguration to future generations! Will not cities, libraries and schools all over the world desire such records? The making of films of this class should be made an organized official undertaking and their preservation a public charge.

It is given to some to sow what they reap, and to others that they pass away before the reaping time comes, but to us the seed we have so persistently sown during the past six years is maturing to a wonderfully good harvest, and when the gentlemen of the press exploit the beauties of the Cinematograph Art we feel the time has fully arrived when everything that is best and most elevating should be given to the people.

Cincinnati, Ohio.—A motion picture house will be built at the southeast corner of Ninth avenue and Baymiller street, in the West End, and will have a seating capacity of 3,000.

Syracuse, N. Y.—A moving picture house will be opened at 71 East Bridge street about April 15th.

Philadelphia, Pa.—A permit has been issued for a moving picture hall at Ridge avenue, south of Lauriston street, at a cost of $2800.

Cincinnati, Ohio.—Estimates are being received by Architects Rapp, Zettle & Rapp for the erection of the Empire moving picture theatre at 1523 Vine street by the Empire Theatre Company.

Waterville, Me.—The New Park Theatre is to be erected by Messrs. Haines and Wyman on Main street.

THE OHIO EXHIBITORS' LEAGUE CONVENTION

By William Lord Wright
(Exclusive to The Moving Picture News)

Dayton, Ohio, March 27.—With flags flying from almost every building in the prettiest inland city in Ohio, the Sixth Annual Convention of the Motion Picture Exhibitors' League of Ohio convened here this morning, as a thing of beauty and a joy for ever.

Not the least noteworthy event was the presence of Mr. Carl Laemmle, head of the Imps Film Company, of New York City, and indomitable foe of the Motion Picture Patents Company.

The second best thing of the convention which opened so auspiciously was the interest evinced in the advertising campaign instituted by the Moving Picture News. Every exhibitor attending the convention grabbed a copy of the News with self evident pleasure, and many expressed their regrets that Editor Alfred H. Saunders could not be present in person.

Mr. Carl Laemmle, in an exclusive interview granted to Mr. R. P. Stoddard, of the Cleveland Leader and the News representative, hit from the shoulder on matters of intense interest to cinematography.

It was the first Exhibitors' League meeting that this power of independent picturedom ever attended. He was the cynosure of all eyes, and the object of popular attention. Mr. Laemmle said:

"I congratulate the Ohio exhibitors in getting together, and also on the fact that it is not only an Ohio convention, but in reality a national convention.

"As every one knows, I started in business as an exhibitor and can sympathize with their views. Good pictures are an uplift to the industries. To-day the manufacturer cannot exist without the support of the exhibitors. The manufacturers depend upon the exhibitors for information.

"I believe exhibitors should be independent and exercise the right of selecting their own pictures. It is to the Exhibitors' Association that we must look for the exercise of the best influence in the motion picture business. It should be the business of the State and National Associations to carefully watch all legislation.

"The Moving Picture Distributing and Sales Company is deserving of staunch support. Independence means a whole lot. It can influence both patrons and public. I think the exhibitor should do more to influence exchanges to secure the very best pictures to be had.

Regarding the alleged investigation by Uncle Sam of the trust propensities of the licensed forces, Mr. Laemmle said:

"This investigation does not affect the Independents. We don't take the attitude of the patents company, in our mind the patents have a monopoly on. We attend to our own business, and perhaps a little more.

"The Independent output has improved a hundred per cent. The competition between Independent companies has improved quality.

"The moving picture is going to educate millions of people who never before attended a theater of any kind.

"I never tire of seeing moving pictures, and eventually the big houses will educate the people in the industry as well as the smaller theatres.

"I understand Paul J. Rainey has sold an Independent concern his African pictures at an enormous price. Rainey is a Cleveland millionaire, who spends his leisure time in

hunting big game on the Dark Continent. These pictures will run 5,000 feet," said Mr. Laemmle.

"To cater to the demand for more length film drama, we are now figuring on 2,000 and 3,000 feet of picture film regularly. I might say that I have purchased the Esta Wielson negative in Europe. The picture was a great success in Europe, and will run about 2,000 feet."

Mr. Laemmle had some other statements which he confided to Messrs. Stoddard and the News representative, the details of which are not for publication, but which promise to create a sensation, not only in the moving picture, but in the legitimate theatre world when made known. Mr. Laemmle said Ohio looked good to him, and he will never miss another Ohio exhibitors' meeting if he could arrange to attend.

Mr. Tom Evans, general manager of the Powers Picture Play Company, of New York, also submitted to an interview, and said:

"There has been some wonderful improvements in the motion picture industry. Three years ago we used a machine running three hundred feet an hour. Now 18,000 feet of film are printed an hour. We are spending five times as much on good pictures to-day as two years ago. We are paying more money for motion pictures stories, $50 to $75 being paid for an original idea. Three years ago we never thought of taking the company away from New York. Now we have companies in Los Angeles, New Mexico, two in New York, and one about to go South. We engaged Mildred Holland at a price that two years ago would have caused any film concern to quit business. She will start another picture in the near future which she will individually direct. It will cost us a great sum of money."

Mr. Evans is accompanied by his accomplished wife, and they added much to the sociability of the gathering.

President M. A. Neff, of Cincinnati, in an interview, said:

"Ohio is to be congratulated for this representative gathering of picture men from all parts of the United States. No National officers are to be elected at this time."

At the meeting of the National Exhibitors' League committee, Monday evening, it was recommended that a national censor board be appointed by Congress or the President, or, that a law be passed in each state authorizing the Governor to appoint a censorship board. The national officers object to police departments being authorized as censors of artistic and moral pictures, and also believe that the exhibitors should be consulted.

Mr. Neff believes that the Western film drama is not overdone, but the exhibitors advocate that everything should be true to nature as to scenery, and urged that the artificial stage setting be eliminated. He said the Exhibitors' League, both national and state, are friendly to all manufacturers. He said the manufacturers had to worry about getting out pictures, but the exhibitors had to to worry about getting people in the picture theatres.

In the illustration accompanying this article the enterprise of the Moving Picture News is shown. The News correspondent is shown holding a copy of the News in his hand, while Mr. Carl Laemmle, Mrs. Herbert Miles, wife of the secretary of the Motion Picture Distributing and Sales Company, and others are holding copies, one of which shows Mr. P. A. Powers, proprietor of the Powers Picture Play Company, in full size. A number of these pictures were made by Pathe and Gaumont. Others in the picture are: President, J. A. Brulator, William Lord Wright (with a copy of the News in his hand), Charles Simone, Carl Laemmle, Harry Raver, Tom Evans, Mark Dintenfass, Adam Kessell, Bert Adler, Mrs. Kessell, Mrs. Miles and Mrs. Evans.

Ralph Radnor Earle, representative of the Pathe's Weekly, was on hand with his ever-ready machine, as was Mr. Riche, of the Gaumont Company. They secured the best views of Dayton and huge crowd that thronged her thoroughfares. The meeting will close Wednesday evening with a banquet in the National Cash Register Convention Hall.

I met "Smiling Bert" Adler, of the Thanhouser Company, for the first time. Adler has a reputation for making a hit with married women and he certainly sustained it at the convention. Whenever the Misses Miles, Evans, Kessel or Macahan were missing it was a cinch they were out walking or taxi-ing with Ad. He is so sedate and ladylike himself, he is always good company for the ladies—if they5re married and unromantic.

Adler is about fifteen years younger than most of us thought he would be. In fact, he was from fifteen to twenty years younger than any of the other Sales Company delegates—he's just old enough to vote. SOME age for a representative of so august a body as the Sales Company and so mighty a man as Edwin Thanhouser. Bert is an odd combination—with the morals of a minister and the good-fellowship of a "mixer." Bert bumped the Dayton Press for keeps with several unusual stories that kept the conventionites in a roar, the best of which, of course, was the "honeymoon" yarn, in which he was assisted by Mrs. Herbert Miles, and which made him the most sought after man in Dayton for two days. Hats off to the original "Thannhouser Kid."

Among the notables who circulated among the exhibitors were: D. W. McKinney, representing the Motion Picture Sales Company, New York; R. R. Nehls, American Film Mfg. Company, of Chicago; Sam Bullock, general manager of the Erie Amusement Company, Cleveland. R. P Stoddard, editor of the moving picture department of the Cleveland Leader; George Balsdon, Photoplay Advertising Company, Pittsburgh; Allen L. Haase, advertising manager, Electricity Magazine Corporation, Chicago, and last, but not least, M. A. Neff, whose presence was universally felt and whose offices as president of the American and Ohio Exhibitors' League is ably filled.

CONVENTION

OF THE

Motion Picture Exhibitors League of Ohio

Held in Dayton, Ohio, March 26th, 1912

Morning Session of March 26,
at auditorium theatre.
President Neff Presiding.

The President: The convention will please come to order. We have met here this morning for the purpose of getting acquainted, of explaining to you the program, to take in all the new members that wish to join.

First, I want to announce that there was a little mistake down at the depot. It seemed that we couldn't get together on how the train was to come in and how the picture was to be taken; so it seems there was a mistake or two made. We are going to take three other pictures, so that if anybody has been disappointed in any way, you will have the third opportunity or fourth, rather. We will meet before we start to the Cash Register Works in front of the courthouse. I am informed by the Committee of Dayton Local No. 5, you will all line up; the Cleveland Local, the Cincinnati Local, the Columbus Local, and so on, will get together and there will be a motion picture taken by both the Pathe and Gaumont in front of the courthouse, at 1:30. Meet at 1:15. We immediately go to the Cash Register Works, where we will hold a meeting. You will be addressed by the Mayor of Dayton and by Congressman Cox, provided he reaches here in time; and also by Mr. Deeds, manager of the Cash Register Works.

I want to say that the Cash Register Works have been

very kind to the exhibitor, and fully appreciate the importance of our mission here, and they also fully understand that the pictures taken here to-day will be shown throughout the entire world. They are alive to the fact that the motion picture organization in the near future will be the strongest organization that is known throughout the country. (Applause.)

I cannot help but say one or two words in regard to our first meeting. Looking over this vast audience and looking you in the face and remembering what our Treasurer said to me one time in Columbus when it looked dark and gloomy for the Motion Picture Exhibitors' League—he said to me, "Mr. Neff, I have had in my mind that the time might come"—although he didn't expect it so soon—"that we, as motion picture exhibitors, can get together and work for the good and the common cause of all of us, and that we might sometime meet in a meeting where we would have a banquet." He said, "I have had this in my mind." He has already seen that come to pass at Cleveland. He is here to-day and can see the work that has been done and the progress made.

Now, gentlemen, we are making progress. This is an open meeting. I know there are reporters here and other people. We are not holding what you would call an executive session. This meeting was called together to tell you about the program and also to appoint a few committees. The Motion Picture Exhibtors' League isn't understood in a general way by the public. We have people whom, it seems, do not understand or do not care to understand our motives. We are organized for the purpose of uplifting the business and eliminating those things that have crept into the business in an earlier day. The people now engaged in the motion picture exhibitors' business are business men. It isn't like it was eight years ago. Thousands, millions of dollars have been invested in this business, and business men are in the business, and we are trying to uplift the business. We are trying to bring it prominently before the people that they can see what we now see. Of course, there are going to be many people in America who claim to be educators—many educators will claim that they know how this is done and that, and at the same time they haven't even dreamed of the possibilities of cinematography. It is way beyond them, and yet they will come to it after a while.

When you represent a business that is educating the world, when you represent a business that makes it possible for a man studying surgery to graduate in a year where heretofore it took him probably four or five years, you can readily understand what cinematography means. We are educating the people along sanitary conditions. We are bringing them historical pictures. We are not only educating them but we are amusing them. Cinematography cannot lie. It tells you the truth every time. If the picture is a fake-up, it tells you. If it is real, you know it. The practical eye, looking at pictures, will tell you quickly whether it is taken in a room like this or whether it is natural scenery.

I do not care to discuss this subject at length now, but I want to say this, that the Motion Picture Exhibitors' League is organized for good, and we want the support of every ladies' organization and every other organization throughout the country to co-operate with us in order that we may uplift the business and place it on so high a plane that they cannot throw and hit cinematography with any of their ridicule or abuse. We are in this business as business men, and as an evidence that we mean business all you have to do is to look around you to-day.

Now, we are going to meet out at the Cash Register Works. We will have addresses out there, by prominent men. Now, when we leave here and you pass the motion picture, please move as fast as you can, because a motion picture acts quickly, as you all know. When we get out there we have speaking. After that a visit through the Cash Register Works, and you are welcome by the Cash Register Works. Now, this evening I believe that they have arranged for Kinemacolor pictures and special features and vaudeville. To-morrow at ten o'clock the committees appointed here to-day will report at the Hall of the National Cash Register Works, where we go into executive session. To-morrow night a banquet will be given at the Cash Register banquet hall.

I am sorry to announce, but I might as well do it at the present time, that Senator Foraker, our national counsel, will probably not be here. I am sorry to announce it, but it cannot be helped. He has a very sore throat and he is afraid to come and make a speech, and his doctor has advised against it. And he is as disappointed as we are; I talked with him several times, and he is with us and is ready at any time to take up any point of law that we wish decided or looked into.

Hon. John J. Lentz will positively be here to-morrow, and the Rev. Bigelow will be here to-morrow, the night of our banquet, and Mr. Lentz will also be here at the same time.

Now, I want to say for Dayton, when I came here to Dayton they had two members of our League—Mr. Kerr and Mr. Weaver. I consulted with them about bringing the convention to Dayton and they showed such a splendid disposition to help us, and I said, "I will take the chance on two of you making this a success." They went to work, and the outgrowth of coming to Dayton is that we have a splendid local here—Local No. 5—which is doing everything and has done it right to entertain us, and they want you to understand that you are at home and among your friends, and I believe that nearly every exhibitor in Dayton belongs to the League. They have some thirty members here at the present time, and Dayton welcomes you and we are glad to be here in Dayton.

As near 12:30 as possible, all the visiting ladies will please report here at the Auditorium, where automobiles will be waiting to take you sightseeing through Dayton. And then you will get into the parade to go on out to the Cash Register Works.

A Member in Audience: The ladies will be entertained at the Wurlitzer's to-morrow at two o'clock, and after that we will take them to Rike's for tea—at Wurlitzer's at two and at Rike's about four.

The President: So the committee has done everything possible to try to entertain the ladies and make them feel at home; and the gentlemen can get along and amuse themselves while the ladies are having a splendid time. Now, Mr. Weaver, who is on the committee here on arrangements, announces that he wants the ladies to be prompt and be here as near 12:30 as possible, so that after they take you riding through the city you can get in the moving picture at the corner of Third and Main streets and in front of the Philips House. Now, you understand that; so kindly arrange your hats properly and be there.

Now, gentlemen, I am going to appoint two or three committees to report to-morrow. One of these committees will be—I will appoint it without asking for motions.—I will appoint a committee of three to recommend colors for this League,—for the State League of Ohio. I will appoint on that committee the gentleman from Bellaire as one—I don't see him, but he is here; and I will appoint the President of the Local at Columbus, and Dr. Prentiss, of Toledo. Now, gentlemen, we want a report on those colors to-morrow at ten o'clock. Now, every committee that is appointed, please report, get together; this is business and must be attended to, and report promptly, if you please, and be decisive about it; settle it.

I am going to appoint a committee on legislation, to recommend what we shall do. I shall appoint Mr. Weaver, of Dayton, one, and Mr. Morris, of Cleveland, and Mr. Ludiking, of Cincinnati.

Now, if there are any other committees that you wish appointed, please announce them. Now, in regard to your dues, those of you who have not paid your dues,—this is Mr. Max Stearn, the State Treasurer. Mr. Stearn will gladly give you a receipt for your dues. Now, all of you that have not registered, I want you to register before you leave here, if you can. It is important, for this reason: we are going to issue new cards to all of you that don't belong to locals, something like this (holding up a card), with a leather case, so that you will have it, and we will have to know your name and address so that these cards can be made out between now and to-morrow when you come to the convention. Don't fail to register. Who has the register book? Mr. Kerr—and there is Mr. Kerr over on that side. Get at a table, Mr. Kerr, and I would like to have all register whether you are members or not.

I am going to appoint a committee now to interview everybody that is here in the exhibitor business, asking them to join our League. I will appoint John J. Huss, of Cincinnati. Some of the officers I can't appoint because they will be too busy. And the gentleman right down there—I forget his name; I will appoint him on that committee. And as there

are lady exhibitors here, I am going to appoint Mrs. Snepp on that committee, to see if she can't get some ladies to join our organization. (Applause and laughter.) And I am going to appoint Mr. Kenny, of Cleveland, on that committee. I am also going to appoint Mr. Kauffman, of Gallipolis, on that committee. I will also appoint Mr. Buck, of Cincinnati, on that committee. I am making it a big committee because I want you to work with these people that come here and get them to join our organization. We want to show you what we are doing. And we will show you that you want to get in this organization. You can't afford to stay out. You are either with us or against us; because every minute that you remain outside of the Motion Picture Exhibitors' League organization, you are loaning strength, aid and assistance to those who seek to profit by us not getting together. Now remember that every day that an exhibitor stays outside of the Motion Picture Exhibitors' League he assists—if we have any enemies—our enemies; and every one of you that come in add that much strength to the Motion Picture Exhibitors' League. (Applause.)

I want to say to you that last night we were up very late—the National Organization. However, our work has been effective—we took in the great State of Missouri, which applied for admission. We didn't only get Missouri but we took in the seat of intelligence—supposed to be until we get out here among the people of Ohio and along farther West—we took in the District of Columbia—Washington, D. C. Now, we have representation that we didn't have before in Washington, D. C., and we have a new State added to our national organization, which makes eleven States. That isn't doing so bad, my friends, to start last August—adding eleven of the biggest States in the Union to the convention, and we hope to add eleven more before we meet in Chicago in August.

If there is anything now that you wish to have reported, this is the time and place. If there is anybody that doesn't thoroughly understand the program, please ask the question.

There was no way to avoid the taking of the picture this morning. The picture is good, but it wasn't done just the way we wanted it. The railroad men didn't know where they were coming in and the camera men had to change and I had to change with them.

Now, is there any other committee that you wish to have appointed here? Now, the committee to secure new members will please get down near the outer door, and when a man registers—and we want every one of you exhibitors, whether you are members or not, to register—and whenever he registers talk to him and see if he can't be convinced of the fact that he should join our league.

Now, I would call on several gentlemen here who could make splendid speeches, but it is getting late, and I know that the ladies will be anxious for the automobile ride, and all of you will be anxious to see Dayton for a few minutes. However, I am going to introduce to you the President of the State of Pennsylvania, who is one of the boys in the trenches, you might say. He is a worker, and he is vice-president from Pennsylvania. I will just introduce him, and he will speak to you later—Mr. Harrington, of Pennsylvania. I want to introduce also Mr. Kreff, of Pittsburgh, Pa. Mr. Sweeney, of Chicago, Ill. who gave away three thousand dollars to charity in one day. Mr. Sweeney handled that money as he was treasurer of that local. The gentleman on my right will not need an introduction—Mr. Morris, the President of the Local at Cleveland.

Ladies and gentlemen, there is a very pleasant young gentleman back here who states that he desires to take a group picture in front, if you will please stop out there again, and he won't charge you anything for it, and he will take a good picture if you will just step in front there. He wants it for the Herald newspaper, and it has a large circulation, and you know the rest. Now, is there anything further to come before the meeting?

A Member: I would like to have a little lunch.

The President: It is in order to make a motion to adjourn, if you are hungry. I understand that those that don't go out in automobiles will find cars standing down there for transportation—that is, for the overflow—if there are more people than we have automobiles. Remember when we get to the Cash Register Works we are going to take another moving picture of you right in front of the big building.

Thereupon the meeting adjourned, to meet at 1:30 p. m., at the National Cash Register Co.

AFTERNOON SESSION, MARCH 26, 1912,
At the Convention Hall of
The National Cash Register Company.
President Neff Presiding.

The President: I will ask the State officers to please come up on the platform—the State treasurer, vice-presidents and secretary. I will ask that all of the vice-presidents from the twelve States present please come on to the platform—the vice-presidents will please come on the platform—of the various States. Mr. Morris, Mr. Owen Parker, of Kentucky; Mr. Harrington, of Pennsylvania—all of the vice-presidents of the various States will please come to the platform—Michigan, Indiana, Mr. Dickson—is he present? The meeting will please come to order. Before we proceed I desire to read a telegram from Senator J. B. Foraker and one from Congressman James M. Cox, of your city. (Reads.) "M. A. Neff, President Motion Picture Exhibitors' League, Dayton, Ohio:- I regret more than I shall undertake to express my inability to be in Dayton to-day. I have been unavoidably detained here. I sincerely wish you a successful and an enjoyable convention. Senator J. B. Foraker, of Cincinnati." (Reading.) "M. A. Neff, President Motion Picture Exhibitors: I find at the last moment that it is impossible for me to be there. The Child Labor Bureau bill, one of the most important pieces of legislation in recent years, is apt to come out of the committee on the floor of the House at any time, and it would be plain neglect of my duty if I were to leave here. It is a great disappointment not to be in Dayton and add my part in extending the welcome of our city. The importance of the motion pictures has just become to be realized. I have observed their enterprise here within the last few months, and the part you are playing in giving to that community governmental and patriotic scenes that it is bound to be recognized by the public generally, because it cannot but inspire a great love of country and in our institutions. It is wholesome and you are entitled to every encouragement and co-operation. The tendency towards those human activities which create better standards of life is universally commended. James M. Cox."

Ladies and gentlemen, I now have the pleasure of introducing to you the Mayor of Dayton, Mr. Phillips.

Mayor Edward Phillips: Mr. Chairman and Delegates to the Convention, I am most assuredly gratified to be called upon and privileged to extend to you the welcome of our city. Your association is recognized to-day as one of the leading educational institutions of our country, and the interest manifested by all classes of our people demonstrates the fact that your efforts for their entertainment are being appreciated by them.

Not very many of us have had opportunity for travel, not only in our own country, but abroad. One can go to almost any of the motion picture theatres to-day and see possibly ancient Egyptian scenes—scenes in the jungles of Africa, actual occurrences in the land of the midnight sun, or, coming to our own United States—life in New York, Chicago, or any of the larger cities—the beauties of Yellow Stone Park and life on the Mississippi. Aside from scenes of travel or those connected with historical events, one may see comedy, tragedy or some pleasing episode of daily happenings almost anywhere. The people are also interested from a standpoint of recreation and the relief from toils and struggles of every-day life.

Again I desire to say that you have come to stay.

Therefore, on behalf of the citizens of Dayton and in my position as Chief Executive, I bid you a sincere and hearty welcome. May your deliberations and council be harmonious and profitable, and when you return to your own homes and firesides I trust that you will look back with much pleasure to your visit to Dayton, the best city in the best State in the best country on the globe. (Applause.)

The President: (At this point Mr. Neff made an address replying to the Mayor's address of welcome, which address of Mr. Neff's is not here inserted as it was previously written.) I shall now take pleasure in introducing a gentleman who has extended courtesies to this organization and has done everything in his power to make you welcome here in Dayton, and especially at the National Cash Register Company Works. I have the pleasure, ladies and gentlemen, of introducing to you the General Manager of the Cash Register Works, Mr. Deeds.

Mr. E. A. Deeds, Vice-president and General Manager of the National Cash Register Company. (Great applause.)

I appreciate very much the hearty response you have given after an introduction of this sort; I appreciate it and will take it for those men that have helped entertain you people and will do so in the next day. We are interested in your work. We are interested for two reasons: one is because you are an organization. There has been one thing that we have tried to advocate—if there is one thing more than anything else, it has been organization. We have spent more time, probably, in our business along that one line than any other one line—that of bringing our organization closer together and bringing it up to the highest state of perfection that we possibly can, and what little success we as a company have attained has been on account of our organization. And I want to congratulate you people—you members of this convention—on having gotten together in an organization. I want to congratulate your president, Mr. Neff, on having been able to get together such a body as this. I believe that I am in position to appreciate more than some of you gentlemen here the amount of work that it has taken on his part to bring about this assemblage and bring about an organization of people whose interests at first seemed diversified, but after all who are all interested in one common thing. And I want to congratulate him on his work and you on the work that you are doing in trying to get together and help push ahead your business, and that is what you are here for—to talk things over.

We are glad to have you here and extend to you a most cordial welcome, so that you can come here with your deliberations. This is a new hall. It has only been used for the convention of our own people so far, and your convention is the first convention, except the Cash Register convention, that has ever met in this hall, and I feel as though it couldn't be better dedicated to-day than to the Motion Picture people. (Great applause.)

The second reason why we are interested in this thing—first, because you are organized and get together, and we are in sympathy with any movement along that line; and in the second place, we have always believed in the education by pictures. Years ago, before the motion picture was developed, we had, in order to better instruct our people, to get the old-fashioned stereopticon lantern slide, and in our school work, teaching our own people here, we found it a most invaluable thing; in other words, we couldn't run our business to-day if it wasn't for the stereopticon and the lantern slides. It has become a vital part of our organization. The motion picture goes still farther along this same line, and this hall was designed primarily as a place where we can properly exhibit our motion pictures and other pictures before our conventions and the different schools and agents and factory people, so that we could build up our organization.

We are interested in the picture business. We want to see what the latest things are so that we can have them and keep our people up to date. It is an educational process, and you people have the grandest opportunity in the world along that line. It won't be five years—it is to-day, but people don't realize it, but it won't be five years until the whole public is going to realize that the motion picture exhibitors are the most powerful educational factor we have in this country. (Applause.)

You have the opportunity of getting hold of the people and bringing them together here, concentrating the advanced ideas from all over the world. There isn't anything so broadening as travel, and to the people who cannot travel you are able to bring the thing and lay it down in front of them, just as it actually is, and we want to congratulate you upon your work. At first you had to start out to entertain the people. And we are glad to see that educational films are being run, and in most of our motion picture shows here in our own city every week and more frequently at times there are certain educational films run along that channel, and you have the grand opportunity, and I know you are going to do it.

We appreciate pictures. We couldn't do without them. We can't do without the motion pictures. It is a part of our organization and our educational work here, and you people have the grand opportunity, and we want to congratulate you on being together here as an assemblage to try and work out a better way of pushing your grand good work ahead. We wish you Godspeed in it. We wish you the most successful convention you can possibly have, and I want to extend to you the hospitality of this factory. It is yours for a day or two. You can have any piece of it or run it any old way you please. (Laughter and applause.) We turn it over to you and you can make any suggestions you want to, and if there is anything over there that you think will help you in your business just take it home with you. (Applause.)

The President: Ladies and gentlemen, we are now going to run one picture—Kinemacolor. After that, you will be shown through the National Cash Register Works, which I assure you, if you go through, you will never forget it. Then we meet here this evening, and we have vaudeville and other pictures. I want to announce that every vice-president of the National Exhibitors' League is expected to be at the Algonquin Hotel to-night at 7 p. m.

(At this point a number of views of Dayton factories and the N. C. R. Co. were shown.)

The President: To-morrow at ten o'clock we want every exhibitor in Dayton to be at this hall and meet with us—remember, ten o'clock to-morrow. It makes no difference whether you are a member of our League or not. We want every exhibitor to come here. You are welcome; it will be an open session for a little while to-morrow, so that we can talk matters over. Now, the Cash Register people will take you over and show you the factory—every department; don't hurry, you will have plenty of time. Just a minute. Here is a gentleman who has come all the way from New York to say a few words to you—Mr. Hope Jones.

Mr. Hope Jones: Mr. President, ladies and gentlemen, I have a few words to say to you on the subject of music. We have been hearing how the motion pictures are to be uplifted. We all welcome that. We all believe it. But there is one other thing that ought to be elevated, and I just think it may profit you if I say half a dozen words upon the subject, and that is the music connected with the moving pictures.

Now, there is no use of us trying to get finer pictures unless we have finer houses, and that is coming, and also we ought to get finer music and it will pay you to do it. The Rudolph Wurlitzer Company has taken this matter up especially, and they have employed me—they bought me, body and soul, pretty well. I am an organ builder, but farther than that, I am an enthusiast. I don't care a hang about the money end of it, but as an artist in the organ building I thoroughly enjoy myself. For forty years I have been building organs for the great cathedrals of England, and now I am in this country, and I have turned my attention to the improvement of the organ for secular purposes. The business is immense. To-day one theatre manager has ordered ten great big instruments, fifteen thousand dollars apiece, for his theatres, and so it goes. And they are being taken up all over the country. And this is what I want to speak to you about. I put in Philadelphia for this Rudolph Wurlitzer Company a large instrument, but it had on it these additions—the orchestral additions, and that was placed in the Baptist Temple at Broad street, Philadelphia, and that attracted in sixteen evening performances by playing music for the people—we got for a charge of half a dollar, and some seats a quarter—we crammed that great church, which holds three thousand five hundred people;—we crammed North Broad street and Berk street, and we actually had to telephone for the police reserves to dismiss the people. Now, we have nothing else but this instrument and one player to pay, and the instrument which cost around fifteen—seventeen thousand dollars was paid for in a very short time, and those people have been listening to that instrument now for over a hundred performances and still crowds come.

There is a great future, I believe, in combining those two things—an instrument that will attract the people, that will hold them, that will be heard blocks away, that will give them all the orchestra additions in addition to the fine organ tone, and those things, I think, will be a great assistance when those two are combined. I mustn't detain you longer, but I look forward to the pleasure of hearing the finest music—the music going up as well as the pictures, because they ought to rise together.

(The president again announced the vaudeville entertainment for the evening, stating that Miss Margaret Russell would be there. The meeting then adjourned until 10:00 a. m. March 27, 1912.)

SIDE LIGHTS ON THE CINEMATOGRAPH

The Press and the Picture Theatre (Continued)

By Leonard Donaldson

In my last article I gave an abridged account of the attack made upon the cinematograph by an English weekly journal, John Bull. The exact nature of the charges made are not only too futile to occupy valuable space, but are such that are only fit for repetition in the type of journal from whence they originated. The English trade journals have made but passing reference to them. The editor of The Kinematograph Weekly says: "I hardly feel called upon to refer to the matter . . . save for the fact that the invidious heading, 'Shocking Cinematograph Shows,' may have led some members of the public to believe that the exhibitions complained of were to be seen at the recognized electric theatres in the metropolis, and I should like to disabuse their minds on that point. . . . Such headlines must cast utterly undeserved odium upon those carrying on a legitimate business in a thoroughly respectable and praiseworthy manner."

With this statement I am entirely in accord. The public are all too ready to subscribe to this particular type of scurrilous journalism which, it is to be regretted, is growing in England. Sensational headlines, such as those in question, prove quite sufficient to extract the pence from the masses in search of "spicy" reading. The articles generally continue until the "creators" of them are challenged—then they promptly cease. Proof of this assertion will be found in the following correspondence which passed between myself and my partner and the editor of John Bull, and which was published in the Bioscope on February 1 last:

Editor, John Bull.

Dear Sir—Referring to your issues of the 13th, 20th and 27th inst., we beg to state that, in the interests of the cinematograph industry, we are willing to offer you our services, and the advantages of our intimate knowledge of the business, in connection with that of your "Special Commissioner," to endeavor to bring to justice the originators of this infamous business of secret cinematograph exhibitions. We, therefore, are willing to conduct investigations over a period of one week, commencing on Monday next, January 29, and during that time we shall visit all the most likely rendezvous of the nefarious individuals mentioned in your articles.

In the event of either one of us being accosted by any of these "touts," and conducted to the place where the films are at that time being shown, we are willing to hand over the sum of £2 /2 (two guineas), which shall be placed to the credit of the Human Document Fund.

We shall be obliged to receive your written acceptance of this challenge by return, and beg to remain,

Yours faithfully,

(Signed) Leonard Donaldson,
J. P. Mullins.

I received the following reply two days afterward from the editor:

John Bull Editorial Offices,
93, Long Acre, London W. C.,

Dear Sirs—I am obliged by your letter, but as the objectionable shows have now been closed we are doing nothing further in regard to the matter at present.

Yours faithfully,

The Editor.

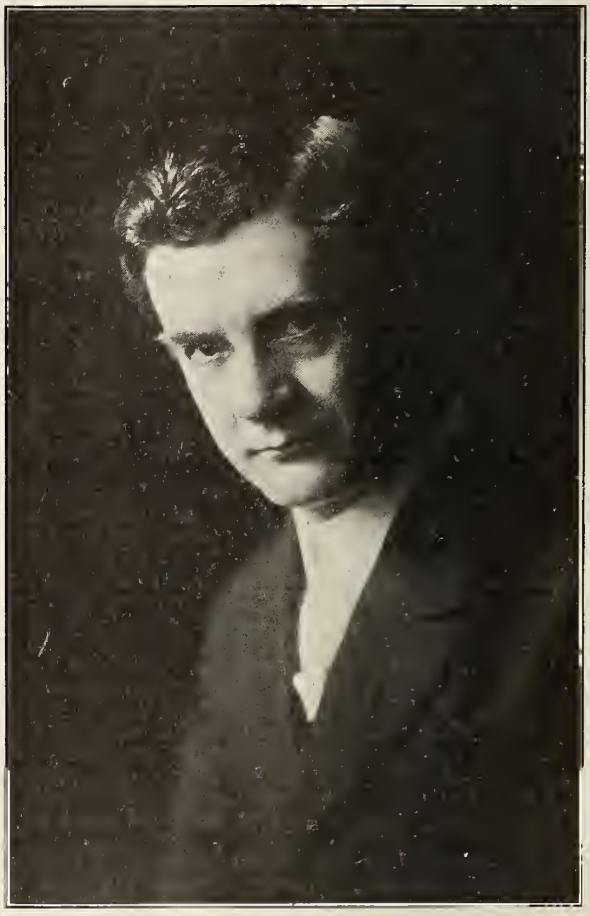
We are to believe that the exhibitions have now ceased to exist—at any rate the articles have; on this point, I am sure. "Mare's Nest" expeditions are unprofitable things, and the editor of the journal in question has my thanks for thus preventing a serious waste of time.

VERB. SAP.

G. D. MACINTYRE IS INTERVIEWED

That Mr. G. D. Macintyre, of the Motion Picture Distributing & Sales Company, was interviewed by one of our staff quite recently is practically all that we have to say with regard to that particular interview. The sum and substance of Mr. Macintyre's remarks with regard to himself was this: "I am a Highland Scotchman, therefore I have nothing to say about myself."

However, in spite of Mr. Macintyre's qualms of modesty, we venture to proclaim at this writing that since his



advent some few months ago as manager of the Motion Picture Distributing & Sales Company, he has given to the members of that company the most entire satisfaction.

Mr. Macintyre is a man of large theatrical experience, conscientious almost to a fault, honorable and reasonable (the latter quality is important) in all his dealings with the trade.

To be brief and to the point, G. D. Macintyre promises to be one of the leading lights in the business department of motion picturedom.

It is possible that motion pictures will eventually become as much a part of the school week as Friday afternoon speaking or debating was years ago. Educators in a dozen cities, including Philadelphia, St. Paul, Detroit, Newark, Minneapolis, Denver and San Francisco, are already in favor of their use for giving instructions in history and geography, and Dr. Maxwell, superintendent of the city schools in New York, has finally given his support to the idea. The National Education Association, comprising representatives from virtually every state in the Union, is also considering the question, and may exert its influence toward introducing the films as a regular part of the usual system of instruction. Whether it will last any longer than the old stereopticon or "magic lantern" did for school lectures, remains to be seen.—Lawrence (Mass.) American.

SCIENCE AND ART AFFILIATED

By Robert Grau

"I am playing for posterity, and I am grateful that I live in an age wherein such art as yet remains with me may be preserved through science and artifice."

Thus spoke the divine Sarah—the incomparable Bernhardt—who recently when remonstrated with, because she had capitulated to the inducements offered by a moving picture concern, expressed herself further as follows:

"Art is art. Whether it be presented at the Comedie Francaise or at the music halls—an artist can make the excursion from one to the other with grace and dignity."

That Mme. Bernhardt was actuated through public spirit in permitting herself to pose before the camera is not so certain, for the report is that she was paid fifty thousand dollars for the "canning" of the great play of "Camille." Nevertheless, it is not to be denied that this Ajax of two centuries, who at the age of sixty-seven is able to appear in the most fatiguing roles from eight to ten times a week, has established a precedent that may well be emulated by her colleagues in this country.

Sarah is not the first great celebrity to pose for motion pictures. Jane Hading, the great Rejane, Mounet-Sully and all of the Coquelins have been paid enormous sums by the French film producers, and in thus allowing their artistry to be perpetuated on the screen they are merely following in the lead of the grand opera singers, some of whom are assured tremendous incomes for many years as a result of the royalties from their phonograph records.

The illustrious Caruso was greatly consoled during the last two years by the knowledge that his losses by reason of his incapacity for grand opera have been more than made up by the receipt of over $150,000 in the same period from the Victor Phonograph Company, and there are those who think that the great tenor's vocal incapacity is partly due to the overtaxing of his voice in the effort to preserve for future generations the records of his marvelous voice.

However this may be, the fact remains that the world's greatest players and singers are bowing with equanimity to the encroachment on their realm of science and artifice, and after all who shall say them nay? What would we all give if the voices of Jenny Lind, Malibrau, Grisi, Mano and Tamberlik were preserved in the same manner and what a blessing it would be for the younger generation if the Adelina Patti of her prime, the one real diva who for thirty-five years was queen of song, and whose successor has not appeared on the horizon to this day—what would we all, young and old for that matter, give to get the vocal records of her exquisite rendition of those simple ballads, "The Last Rose of Summer" and "Home, Sweet Home?" And yet, sad to relate, the same Patti, who a generation ago would dismiss a ten thousand dollar audience because she was slightly hoarse, and who up to the year 1904 refused offers of one hundred thousand dollars from a phonograph company, yet in this very year with her voice but a shadow of its former greatness allowed herself to be "taken" by the Victor Company in those two plaintive ballads with which she was wont to enthrall her hearers so that they would forget where they were.

Alas, it was the same Patti; perhaps it was hoped that the phonograph might be merciful to the diva and that the trills and roulades would come true. Patti always, even at the age of sixty-six, deftly concealed her shortcomings, and her superb coloratura still was faultless as far as her deteriorated voice would permit, but alas! the phonograph is as merciless as it also is true.

The Patti who drew tears from audiences all over the world yet draws the tears from those who heard her in her prime, but the tears brought forth as a result of her vocal records are from a wholly different impulse.

LOOK AT THIS! SOMETHING NEW IN THE FILM BUSINESS!

The establishment of a legitimate film brokerage for remote domestic and foreign buyers has been a long-felt want in the industry. The buyer in Brazil, New Zealand and other portions of the earth remote from the New York market has worked up to the present time under a serious handicap.

In doing business with a foreign market there is at all times the danger of getting in the hands of the sharper, the man who pockets two-thirds of the money you send him to do busines for you on, and who sends you the value of the remainder in film chosen after the pattern of his own perverted tastes.

To be sure there are numberless others who carry on their business in an honest, conscientious way, but the buyer who is not on the ground is forced to take his chances among more than the "27 Varieties." We are, therefore, glad to be able to introduce to our readers a newly born, and thoroughly reliable film brokerage—reliable because the business of the firm is to be manipulated by conscientious business men who are not alone discriminating and capable with regard to their choice of films but who have the business of the buyer at heart, realizing that in order to facilitate their own business interests, the best interests of their clients must be well looked after.

The firm which we recommend so highly to our readers is that of MacIntyre and Kerr, whose business offices are to be found in the German Bank building, 147 Fourth avenue, New York City.

In doing business with this firm, who, by the way, are not in any way in league with the manufacturer, choosing subjects deemed by them suitable to the buyer from among advance releases of individual manufacturers, and who derive their only revenue from the percentage charged the buyer for time and service rendered in the work.

An important point in the dealings of this firm is the fact that they handle none of the money remitted by the buyer except what their rate of percentage may call for. The money of the buyer is transmitted through his own personal broker to a New York bank from whence the money is paid as bills fall due for goods actually purchased and handled by their transport shippers at New York. Absolutely no films are handled at the office of the New York brokerage, of which Mr. James L. MacIntyre, formerly general manager of the Nestor Film Company, and of eight years' moving picture experience, and J. Willard Kerr, an excellent and experienced business man, have charge.

Both the foreign and domestic trade are greatly in need of a brokerage of this sort, and it looks to us like another move toward the uplift, advancement and perpetuation of the film industry.

CAPTAIN SCOTT FILMS

(Handled by Sedeg Film Company by Authorization of Gaumont)

These splendid films of the entrance of the land of mystery approximate to the South Pole, which, by authorization of the Gaumont Company are to be handled by, and State rights sold through the Sedeg Film Company, are among the most wonderful films ever put on the market.

To be able to see living, moving productions of those frozen regions, pale and uncanny beneath the half light of the midnight sun, is something more—infinitely more—than most of us could ever have even dreamed of seeing.

It is impossible to even imagine, without actually viewing it with our own eyes, the solemn grandeur, the big loneliness of those tremendous frozen barriers, those vast fields of ice that challenge the daring explorer who ventures thither.

These films obtained by the Gaumont Company are truly illustrative of the trip of Captain Scott from his starting point at New Zealand to Cape Evans.

Interesting scenes from the Captain Scott films are the flocks of penguins on the ice, the landing of the Siberian ponies, whose delight upon being placed upon terra firma is pathetic, the bucking of the great ice floes by the "Terra Nova," the landing of supplies, the dog teams, the midnight sun, and many other phenomena peculiar to that portion of the globe.

The Gaumont Company, as announced in last issue, have joined the Sales Company and is now an important addition to that organization, reinforcing with its beautiful hand-colored films the already splendid curriculum of that concern.

The release days of the Gaumont with the Sales Company will be the same as before its entry into that body: Tuesday comedy day, and Saturday drama day.

WESTERN CORRESPONDENT

Hot Springs, Ark., March 27.—Nothing would give me greater pleasure than to state in this week's letter that the battle of ballots being waged this glorious Wednesday of March 27th, has resulted in the defeat of J. B. Wood, reform prosecuting attorney, who is a candidate for renomination, but, considering the fact that I am not a clairvoyant, I am unable to forecast what the outcome will be, but will give the result in my next week's letter. The defeat of Judge Wood will mean that the picture shows here will be open on Sunday and that the big league teams will be permitted to play baseball on Sunday, and that there will be harmless entertainment on Sunday for the thousands of visitors who come to the Arkansas Spa during the winter season.

It has been the hottest and most vindictive campaign that has ever been held in Garland County. The city, in all its political history of hotly contested elections, has never witnessed anything like it, and it would do those who love to smell the smoke of a bitter political fight good to see the red hot accusations that are being printed against candidates in the local papers. Gee, it's fierce! Monday night the town simply went "dippy!" The five men in the race met in the Grand Opera House and presented their claims to one of the largest audiences that ever gathered to hear a political debate, and what they said about one another is a shame to relate. According to their mutual estimate of each other, a horse-thief is a companion to be desired.

This is the first time the Grand Opera House, by the way, has been open since Dick Baird undertook to run the first Sunday picture show in open violation of Judge Wood's orders. There was a swarm of officers pouncing on poor Richard that night, and he was pinched as often as his operator turned the crank.

If the result of to-day's election is that Judge Wood gets the office, we are destined to see a lively contest between him and the liberal sheriff, but the business men generally desire the town open just a little bit, and, though I have the highest respect for law and order, here's hoping the liberal candidate "comes home with the bacon."

There was one attraction at the Auditorium Theatre that drew the greatest crowd in the history of the house. The magnet in question was none other than Andrew Carnegie; he lectured there, explaining every detail of the National Reserve Association. The day was about as inclement as one would care to see. The rain fell in torrents, and there was a gale blowing, yet the theatre, which is one of the largest in the South, seating about 1,700 persons, was jammed from pit to dome, and hundreds crowded the aisles and stood up in the rear on all three floors. The venerable Ironmaster received an ovation that eclipsed any tribute ever given any visitor to Hot Springs, and when I talked with him in his rooms in the Arlington Hotel, after the lecture, his kindly face beamed with appreciation. He is mighty glad that he came to Hot Springs, and the city has won another booster.

And now for a little moving picture "dope"! A rather amusing and unusual incident happened at the New Central Theatre the past week. This house was featuring the Selig reel, "The Diamond S. Ranch" (and let me say it was a "pippin"), and when the boys were putting the lithographs out in front of the theatre there stepped up a tall gentleman, fashionably attired, who bore a strong resemblance to the picture of one of the cowpunchers in the one-sheet litho. Maurice Peal, who is one of the New Central Theatre boys, remarked to him on the subject, and was surprised to hear the man say:

"Well, why shouldn't it—I'm the fellow in the picture."

And, lo and behold, he was, too! He was none other than Nip Van, one of the cowboys, and he was here for a vacation and a course of baths. Nip didn't look much like a cowboy, but in order that there might be no question as to his identity, he produced photographs showing the identical scenes in the picture, and there he was, mounted on his pony, with all the embellishments of office. It might be stated in passing that Nip is having the time of his life. If there is anything that he is not seeing, it is because it hasn't been discovered. His "war bags" are well supplied with those long green slips that Uncle Sam designates as "ready money," and he is a liberal spender. "Billy" Maurice, former Thespian, and hero of many a burnt cork half-circle, but who at present is head of the new Maurice bathhouse, the most palatial and complete in the city, has Nip in charge during his visit here, and he could not be in safer or more congenial hands.

I note that there was one moving picture company that put one over in great shape last week in Hillsville, Va., where the greatest crime against justice was ever committed. A few hours after the band of mountaineers had wiped out the entire circuit court there, a moving picture company arrived, and proceeded to utilize the same scene for enacting the tragedy over before the camera. Their efforts, however, according to an Associated Press report received in this city, quite startled the natives, and no wonder. Personally, I think they took an awful chance, and got a great picture. The name of the company wasn't mentioned by the "A. P.," but we are awaiting this reel with a great deal of interest, just the same.

THE MAN IN THE BATHS.

J. P. CHALMERS, OF NEW YORK, RECEIVES FRACTURED SKULL IN ELEVATOR SHAFT

Tragedy stalked in on the state convention of Moving Picture Exhibitors Tuesday afternoon about 3 o'clock when James P. Chalmers, of 125 East Twenty-third street, New York, editor of the Moving Picture World, a leading publication of the industry, was fatally injured, when, it is said, he fell down an elevator shaft in the N. C. R. convention hall, and, according to statements of several who were near, crashed to the cement floor. The convention meeting was in progress and no one knew who the injured man was.

A former moving picture man, now employed by the N. C. R. Company, found the body, horribly crushed. The company's physician was hastily summoned and, after an examination, ordered the injured man sent to Miami Valley Hospital in an N. C. R. Company automobile. At the hospital a check was found in his clothing for $700, made payable to J. B. Chalmers, by which he was identified. Two hundred and sixty dollars in bills were found.

Frank Winch, D. W. McKinney, Bert Adler and Harry Raver heard of the accident and hurried to the hospital in a taxi. Mr. Winch saw the injured man and declared that he was unrecognizable. His head was terribly crushed and he was suffering horrible agony.

A telegram was sent immediately to the parents of Mr. Chalmers, who reside in Connecticut. During the week the editor remained in New York, but always spent the week-end with his father, mother, and a sister and brother, whose names could not be ascertained.

When the news became known around the convention, the vaudeville and moving picture performance scheduled for Tuesday evening at the N. C. R. hall was called off by the film manufacturers, but was attended by the exhibitors, as arrangements had been completed. A heavy gloom was cast over the large gathering in the Algonquin last night as they discussed the only feature to mar the convention.

Mr. Chalmers was not registered at any of the hotels and the leaders of the convention had not located his baggage. It is thought that he arrived in the city shortly before 1:30, when he was seen at the Algonquin, and then hurried out to the N. C. R. hall, neglecting to register.

The story of the manner in which Mr. Chalmers was injured, as told by some, conflicts with the statement of officials of the N. C. R. Company, who allege that he had climbed a ladder preparatory to photographing the hall and, losing his balance, fell down the shaft.

A glass door opens into the freight elevator shaft, into which the unfortunate victim fell, and it is thought by many that he mistook the door for the one opening into the convention hall. The latter theory is upheld by all of those attending the convention who were questioned in regard to the accident.—Dayton Journal.

Philadelphia, Pa.—Fisher & Scull have the contract for alterations and additions to the store and apartments of J. H. Ivers, Sixty-first and Market streets.

FILMORE'S INSIDE FILM TALK

ON THE MORAL HEALTH OF THE FILM STUDIOS

THE "FAST DIRECTOR" YARN

OCCASIONALLY you and I hear salacious stories about the film studios. Immoral practices are alleged on the part of the directors, and folks on the outside find great fun in believing all the scandal they hear. "Insiders," though, blink their eyes and pass the gossip by. They know that as a matter of fact the average film studio is as clean as a Sunday school—'cept for the swearin'. But then studio work is wearing on the nerves and there are some things worse about a nervous man than cussin'. Bank presidents, under severe mental strain, relieve themselves in expletives, so why not mere studio workers?

THE ACTRESS AND THE STUDIO

I AM not trying to give the film studios a clean bill of health because I am writing for a paper that boosts the business. I am simply saying what every "insider" knows to be the fact: That the average picture studio enjoys good moral health. Note that I say "the average studio." I admit exceptions. There are exactly three of 'em—three studios where I'd rather not see my sister work. And there are many, many studios in this country. A respectable girl can work in them and remain respectable. Of course, the foolish girl can do foolish things in any studio—but she can, too, at Sunday school. And the girl of character can get along in the characterless places at that, only the influences aren't "right" and she maintains her self-respect better by keeping from 'em. The "good" girl in the show business is a pretty self-reliant person and I would trust her in H—— itself, but just the same she is more attractive to her friends and to herself away from influences that contaminate and cheapen.

THE PICTURE PLAYER AND TEMPTATION

NO, THIS is no "rave" over the female studio worker. I am not the one to rave about 'em. Anyone who read a recent story by me in these columns, on the "artistic temperament" of the "silent stars," knows how said stars appeal to me. I'm not silent-star struck. I have even set her down as a temperamental fake and fraud in this very department, so it is no enthusiastic "fan" who is talking. But leaving temperament—artistic and unartistic—aside, I must hand it to the picture actress on the morality score. Generally, she is what worldly persons call "good." And as aforesaid the "good" professional girl is some "good." Make no mistake on that. Temptations that would bother the lady outside the business make no impression on her. She is temptation-wise and temptation-proof and the bothersome things are "all" in the day's work. They are forgotten about as quick as they happen.

SHOWMAN AND BUSINESS MAN

THE good, square, capable girl runs her reputation into no risks at the average picture plant. She minds her business and she gets along just as though she were home helping mother with the housework. Whatever bad things they say about her originate solely in the minds of persons who are not posted. The common error is made of figuring the picture business "loose" because it is an end of the show business—and show business has been considered "loose" since its beginning. Maybe it is—in sections. I'm not on the inside there. Maybe I am in the picture proposition. All I will say is that so few showmen are really good business men. Most film producers are. Immorality isn't considered good business by good business men. Rarely will they tolerate it—in themselves or their employees.

WHERE THE "FAST DIRECTOR" REALLY STANDS

THERE'S the crux of the situation: The employee. No matter how big a man is the picture stage director, he still is an employee—a mere hired man. He is strictly accountable to some boss—some business man for his methods and practices. Right here the stories of the "fast directors" go overboard! If the director was guilty of the items charged in the salacious tales, he simply wouldn't last. He'd be plain "canned." And the morality of the proposition wouldn't have so much to do with it at that—Mr. Business Man who owns the concern isn't going to see ruinous methods in connection with his business! He won't have his high-priced employees made the tools of scheming women. The theatrical manager might tolerate this, but the film producer is the man who is really making the money—and there's a reason. Can you guess it?

WHERE INVESTIGATION IS NEEDED

THE stories about the "fast" picture directors have emanated from people outside the business, as I said before. I heard a lot of this stuff from vaudeville people. It seemed to do them good to be able to "pan the pictures" and anything connected with the pictures. This is natural in competitors. I do not seek to turn the light of criticism away from the studios, since all criticism and all light is good; they reform and it is reformation makes the world go 'round. I invite the closest investigation of the picture studios to substantiate all the good things I have said about them. But it is the people who don't want investigation, who have a reason to fear it, that really need it most. You are wasting time to bother about the character of the film studios. Go to the variety business, Mr. Stage Reformer, and you will find your work cut out for you. In that end the stage does need elevation. Only yesterday a female friend of mine trying to book an act was submitted to insults from the responsible representative of one of the metropolitan vaudeville circuits. She was a good woman, a married woman, and even her wedding ring was no protection against him. About two or three weeks ago another good woman whom I know met with insult from this wretch. How many have met with insults whom I do not know, I'd hate to compute. The man is merely an employee, but then he is the employee of a showman and not of a business man. This showman, let me add, is a person of character, the head of a family, a big contributor to his church and to worthy aims generally.

WHAT THE FILM BUSINESS IS A MODEL FOR

BUT he is a showman, and in common with his kind does not bother with the personal morality of his employees. He takes his lieutenants' badness for granted just as do the other theatrical managers. He cannot see it is a bad business proposition to have a man with entanglements in his employ, unlike the business-man-film-producer. The showman pays for service, and gets—scandal. But somehow he goes about with his ears stuffed and stands for the unbusinesslike things. And maybe he wonders why the film producers are getting the money in the amusement business to-day. Some day an outraged father, brother or husband will go into the vaudeville booking districts with a gun and the carnage will be fearful. Maybe the noise will penetrate the cotton in the showman's ears. If it will, it will serve its purpose, for there will be a reorganization of the vaudeville business—it will simply be raised to the level of decency of the film business.

FILMORE.

WHAT ARE YOU TEACHING?

Perhaps few have ever given this phase of motion picture exhibiting a thought beyond the general question of morality or immorality. Few, if any, exhibitors offend in this direction now. They have learned that their best patronage is derived from those to whom an immoral film would be a horror. They endeavor to exhibit such films as will attract these peple again and again. In most instances they are rewarded by steadily increasing patronage and by the return of old patrons many times with numerous friends.

Occasionally an excellent historical film is exhibited. People go to see it because the advertising declares that it is something out of the ordinary, or else it illustrates a historical episode with which all are more or less familiar through reading or otherwise. In the main strict historic fact has been adhered to, though sometimes there is deviation for the purpose of maintaining the interest of the narrative, or of giving it a sensational flavor which it is believed will help in holding the attention. Usually such episodes are understood and create no false impressions.

There is a film going about which bears all the indications of careful work in the preparation of the scenario and the production. Yet it must be confessed that it is, in a way, misleading. It tells of the attempted betrayal of a well-known character in the history of America. He is saved by the detective work and warning of a little colored lad whom he presented with a coin upon his first visit to his master's mansion.

When the writer saw this film it seemed as though there was no criticism possible. Yet two women who sat immediately in front of him remarked when it was over that they did not remember reading about such an event in the life of the personage shown. The question now arises as to how far it is permissible to introduce semi-novelistic episodes into the life of such individuals for the purpose of telling a story. Of course it may be argued that such an event was not impossible, and therefore was permissible. Yet if it creates a false impression is it wise to release it?

The point to be determined is: How far can the producer deviate from the known facts in the career of a prominent historical personage for the sake of making his story the more interesting?

And along with this will go the further question: Does deviation of this character, introducing persons or events that never occurred increase the interest? In other words, are not the actual lives of such individuals sufficiently interesting without reading in something which was never there?

For example, there was twice in the life of the person represented in this film when he barely missed capture. Once very near New York, but in each instance he was warned by a grown man of his danger, not by a tiny colored lad. Would it not have been quite as interesting and dramatic to have reproduced one of those episodes in a film intended to represent how he was saved from capture? No false impressions would have been created and there would have been no cause for such criticism as the women made.

This suggestion is made for the benefit of those who will from time to time bring out historical films. There seems to be more of a demand for them than there has been. Producers are asking for them and there is no reason why they should not enjoy constantly increasing popularity. If they are released why not see that they tell the story accurately? There are sufficient dramatic events in the life of any man of importance to allow filming with every assurance that an audience will be interested. They can be instructed in accurate history at the same time.

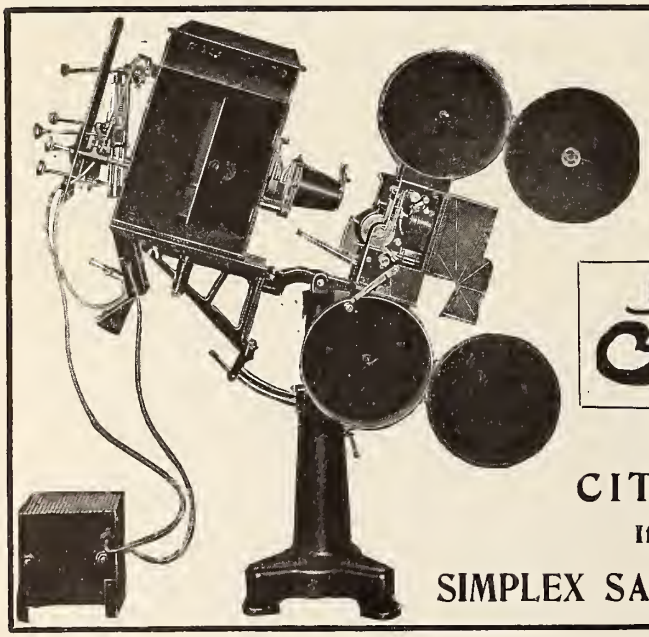
More of the important events in American history should be put on the screen. It would tend to the cultivation of increased reverence for the country and its institutions. It would inculcate patriotism by presenting a reasonably accurate reproduction of what actually occurred. In other words, it would vitalize history and make it appear as though it were real and not a record of dead, or semi-dead, events. There were real persons in all historic episodes. The mere relation of the dry facts, with the dates, means nothing. It needs the flesh of realism to cause them to stand out as events which really occurred. The motion picture is the vehicle for such presentation. But it should adhere closely to the facts in each case, making them dramatic by presenting them as they happened. Then two purposes would be served and the motion picture would be fulfilling its greatest opportunity. It would be amusing or entertaining and instructing at the same time.

ROBERT GRAU'S NEW BOOK

Robert Grau's third volume will contain over 150 pages treating of the picture-play industry and the new book will reach the more than 3,000 subscribers all over the world some time in April. Mr. Grau has done his share to help uplift the moving picture and he was one of the first to break down the barriers in the world's best magazines—having contributed over 100 articles in 1911 on the silent drama.

New York, N. Y.—Motion Picture Manufacturing & Leasing Company, Inc. Capital 10,000. Directors—Aubrey M. Kennedy, 8837 Bay Parkway; James L. Carlton, 4 West 101st street, Brooklyn, N. Y.; Abraham I. DeRoy, 250 West Ninety-fourth street, New York City.

Troy, N. Y.—Permit granted to The Trojan Amusement Company for the alterations of a moving picture theatre at 42 Third street.



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WHERE SHALL WE BE TO-MORROW?

By Margaret I. MacDonald

For several moments I have been sitting at my desk staring vacantly at the big square blotter, and the blank sheet of paper on which up to now I have not written a line. I am not supposed to write on the subject which I am about to mention, others on the staff having done ample justice to the feeling and sentiment of sorrow and sympathy occasioned by the sudden appearance of death in our midst. But while I have endeavored most earnestly to concentrate my thoughts on some one of the motion picture problems of the day, I find my thoughts constantly reverting to the sad calamity: and since they persist in drawing me thitherward I will be content to follow their lead and speak to our readers and friends of the deceased, J. P. Chalmers, the dictates of my heart.

To see a brother or sister torn so suddenly away from this scene of material activity is a shock to every one of us. To view the situation other than as a great bereavement is very difficult since we are surfeited with the material portion of the universe, and since it is so hard to comprehend what the eye is unable to mirror. If we are to believe the teachings of modern religion, the going back to the great consciousness is as freedom gained by a caged bird.

Not long ago I attended a meeting of intelligent men and women. The subject under discussion was "Where are the Dead?" After a number of interesting discourses on the subject the audience was asked to participate in the discussion. An old man arose, stepped to the platform, and stooping picked up a petal that had fallen from the rose worn by one of the feminine speakers.

Said the old man, holding up the petal to view, "I have here in my hand a part of a rose, but the rose is not here. Because I have only a portion of the rose in my hand does not say that the rose itself is not existing somewhere else. And so it is with us; because the body is destroyed is no reason why the spirit cannot live elsewhere: because the tool is broken is no reason why we shall not go elsewhere and find another instrument wherewith to continue our labors: because the temple of the thinker is destroyed is no reason why he shall not find another shelter wherein he may continue to develop."

Continuing after a pause, during which you could have heard a pin drop, he said, "We have listened to a number of speakers to-night on the subject, 'Where Are the Dead?' but as yet no one has advanced any definite idea as to where they really are. The dead—where are they? They are right here on earth. We are the dead—we who are bound hand and foot by physical passions, and hampered by material things. Those whom we call dead are the ones who live—those who have shaken off their cumbersome garments of the flesh and have returned to the infinite from whence they came to the great consciousness which our material state prevents us from fully recognizing."

As the old man took his seat again I did not applaud with the others—I was too deeply impressed.

To-morrow, we too, may go—we may not all be at our desks in the morning. But of one thing we may feel sure; as the falling leaves fertilize the earth, as the moisture of the waters rises to the heavens but to return in refreshing rain or dewdrops, as the seed falls from the withered blossom but to spring forth from winter's winding sheet in the springtime, fresh and rampant with strong new life, so shall the spirit of the dead find pastures green upon which to graze the soul's ambitions unhampered by the cumbrances of the flesh.

Therefore may he who is called rest in peace.

"A GAY DECEIVER"
(Champion)

Depicting the finale of that excruciatingly funny farce-comedy in which the gay deceiving husband discovers the destroyer of his happiness in the housemaid.

Birmingham, Ala.—Steel City Amusement Company incorporated at $2,000. Joe Steed, president and general manager; E. R. Maynard, vice-president, and Annie Steed, secretary and treasurer.

New Orleans, La.—A new moving picture is contemplated for Algiers at the foot of Opelousas avenue.

OLD-TIME ROMANCE
(Thanhouser)

It was many years ago and there was a girl. She had two lovers, one a humble soldier and the other a wealthy

stranger. She had practically agreed with the soldier to wed him, when the stranger appeared on the scene. It was in Spain, where the blood is hot. The soldier felt outraged and vowed to revenge himself.

SCENE FROM "THE AGITATOR"
American Release, April 4th.

The stranger was arrested as a spy. The girl, loving him, would rescue him and sends him a rope wherewith to make his getaway. About to scale the prison parapet, the stranger is discovered by the soldier. The soldier allows him to descend a little way and then proceeds to cut the rope—and sees the girl below, her arms raised beseechingly to him. His rage is cooled by the power of his love, his knife is withdrawn from the rope—and instead he even fights off the soldiers who would retake the stranger, for he would not have the man come to harm and give her grief. The picture is "A Love of Long Ago," released Tuesday, April 9th, by Thanhouser.

WASHINGTON, D. C.

Tom Moore returned from a recent trip to New York with a number of schemes on hand for the spring and summer. He is even planning some things for next season, so as to be sure to be in the lead. He has added the ninth house to the chain of theatres which he controls, that of the Majestic, at one time a melodramatic theatre at cheap prices. In this he will put pictures and specialties for a ten-cent show. The theatre is being renovated and gotten in readiness for the opening about March 18th.

* * * *

The Empress has been doing fine business with two-reel features, with a run of two days. "The Battle of the Red Men" was one that captured the public recently.

* * * *

Johnny Nestor has become decidedly popular during his two weeks' engagement in Washington at the various theatres of the Moore Amusement Company. He has been offering illustrated songs in an attractive manner.

* * * *

The Imperial is still closed and no one knows when it will open its doors to the public.

* * * *

Those who saw the Kinemacolor pictures that have visited Washington are anxiously waiting the arrival of the "Durbar" scenes in all the brilliancy of color and royal splendor. W. H.

Winston-Salem, N. C.—Another moving picture place will be opened soon by R. D. Craver, of Charlotte.

Seattle, Wash.—A permit has been issued to M. Ragley to install 169 seats in the moving picture show at 5346 Ballard avenue.

Decatur, Ill.—E. A. Schultz has leased a building on Parkerson avenue, and is having it remodeled for a new motion picture theatre. The theatre will be called The Arcadian.

Earning a Reputation

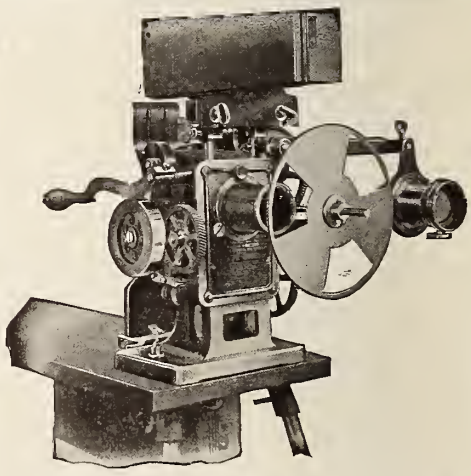
That is what the Nicholas Power Company has been doing.

and Keeping It

That is what Power's Cameragraph No. 6 is doing.

We are pioneers in the moving picture machine industry. For fourteen years we have been in the game, always blazing the trail for the other fellows.

In "Power's" the most vital point of all—PERFECT PROJECTION—has been developed to the highest degree of efficiency. The result is, absolutely flickerless, steady pictures, entire relief from eye strain and headache, satisfied patrons.



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The perfect economizer for alternating current.

For over four years Power's Inductor has met with a steady demand and to-day over 2000 are in service. During that period no change has been made in its electrical design and none has been necessary, for it accomplishes the maximum possible saving in the electric light bills and excels particularly in arc regulation and brilliancy of picture.

Catalogue D will be sent on request.

Nicholas Power Company, 90 Gold St., New York

For fourteen years the leading makers of motion picture machines.

ABRAHAM LINCOLN

thought he killed slavery for all time, but there are slaves today to a thing worse than man, slaves held in the silken fetters of the social system that makes its vain victims vie for false supremacy and lie for precarious prestige. A story of slavery, knavery and bravery is told in

"Modern Slaves"

RELEASED THURSDAY, APRIL 4th

You are FREE to give us your opinion of it!

We'll Never Die!

"Death, where is thy sting? Grave, where is thy victory?"

Beyond the grave lies—what? When the last word is spoken and the last deed done, when our eyes no longer see the sights and our ears no longer hear the sounds of earth—whither? Do we wither like the last rose of an old summer, or do we only then begin to live and love? The Rex Company sat down and did a little mental exploration into the Unknown Regions, and we suggest the answer in

"The Unending Love"

RELEASED SUNDAY, APRIL 7th

A picture with life of life and the afterwards!
Its Memory will Live Forever!
Only the dead ones will miss it!

"MODERN SLAVES,"
Released Thursday, April 4th

"The Price of Extravagance"

"THE UNENDING LOVE"
Released Sunday, April 7th

"The Birth of the Sin"

The Rex Motion Picture Masterpiece Co.

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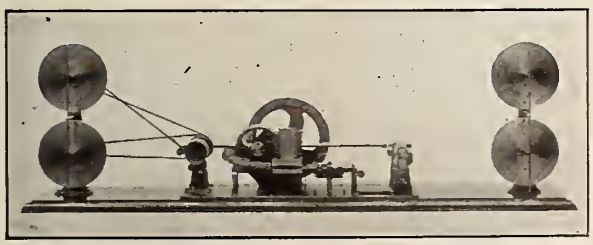
"EVERY INCH A FILM."

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want SUNDAY and THURSDAY REX—but REMIND IT!



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OPERATOR CHAT

By Tom Costello and James Girvan

Aux. Local 35 I. A. T. S. E.

Brother Joseph Greenberg, who handles the projection department of the Palace Theatre, Morristown, N. J., reports that business is very good, and that he has a fine picture business, as he has been operating ten years. I can take his word for having a good picture. His two children, Master Joseph and his sister Ruth, made a big hit in their little vaudeville act at the above theatre, and are the feature vaudeville attraction for next Saturday.

I called on Manager Levy, the hustling manager of the Comet Theatre, No. 100 Third avenue. He reports that he is playing to capacity business, and as he only employes union operators, that in itself is a guarantee that his pictures are par excellence. His new home, The Star, No. 136 Third avenue, will throw its doors open to the public April 10th. It will be one of the cosiest picture-play houses in New York, and will seat 299. His house in Atlantic City is one of the best at the popular resort.

Brother Sam Citron, better known as the fighting operator, seems to be meeting with success in pugilistic circles as he has no trouble in getting matches. He does his training on an Edison machine at Barry's Opera House, Jersey City.

Mr. Goss, the congenial representative of the Inventors' Specialty Manufacturing Company, is meeting with gratifying results in the sale of its Perfection Concave Screen. Managed by the above company the Fourteenth Street Theatre, The Savoy, Thirty-fourth street and Broadway and Ganes Manhattan Theatre, are converts to the Concave, and as all three places cater only to the best, is ample proof that Concave does all that is claimed for it. Mr. Goss has a very pleasing personality, being a convincing talker and a brilliant tactician, and can be found at his office, 1368 Broadway.

Brother Teddy Greenberg is in Rochester this week with the Sarah Bernhardt pictures.

The past week has kept both business representatives very busy supplying operators for local work and road men for the Kinemacolor.

The first annual ball of Local 35, I. A. I. S. E. was held at the Amsterdam Opera House, No. 334 and 344 West Forty-fourth street, Monday evening, March 25th, to a record-breaking attendance. It was a well conducted ball from the grand march to the finishing waltz, and in the wee hours, when the strains of Home Sweet Home was played by Professor Geoghegan's superb orchestra, it was indeed a happy and well satisfied crowd as they departed for home to get a well needed rest, and be ready for the morrow at the different theatres where they manipulate the mystifying effects that produce The rising sun, the waning day, the moonlight's gentle glow. The angry sea and flitting clouds, the storm, the rain and snow. The Actors' fight for the bright spotlight from the mystic heights above they never shirk but do their work, with cable strip and plug. When the cry of strike, they quickly hike, to places quite remote. Or slyly steal to the engine-room to take a little smoke.

In the grand march there were close on to 300 couples, and they went through the most complicated maneuvers in perfect unison, while the spotlights chased the rays of different colored lights over the large assemblage making it a scene of dazzling splendor. A signal from the floor manager, James Lee, assisted by Ed Driscol, of Local No. 35, and Jack Weinick and Sam Sheer, of the Auxiliary, the marchers came to a halt, and had a flashlight taken which I take great pleasure in reproducing in the Moving Picture News.

The I. A. I. S. E. locals of New York, Newark and Jersey City were well represented, not forgetting the ladies, who in their latest creations of silk and satin and pretty faces, gave a master finish to a perfect picture.

The effects were ably handled by Brothers Dill, Morenstein, Wiel and Van Dyke.

The officers that officiated were: John F. Stephens, president; George A. Dove, vice-president; Gus Durkin, secretary-treasurer; John S. Clarke, recording secretary; Harry Koenig, sergeant-at-arms; Harold Williams, business agent.

Trustees: Fred Arnold, Thos. H. Williams, Frank Brennan.

Executive Members: Harry Dignam, Charles Armstrong, James Bacon.

Floor Director: James Lee.

Assistant Floor Director: Ed. Driscoll.

Arrangement Committee: Thos. H. Williams, chairman; John J. Hodgins, James Dignam, Hugh Keenan, Joseph De Brand.

Reception Committee: Frank Brennan, chairman; Chas. Le Brecht, William Austin, Arthur Kyle, Harry Dignam, Emil R. Lukatis, Joseph Edson, Harry Watcher.

Floor Committee: James Bacon, chairman; George Geoghegan, Michael Davey, Sam Soltzman, Chas. Armstrong, Fred Arnold, John Callahan, Chas. Woodbridge.

Among the guests could be seen many faces familiar to Broadway audiences. And I had the extreme pleasure of meeting Master Larry Sylvester, of the Sylvester Lawrence Trio, conceded to be one of the most versatile children on the American stage, and to meet him when he is not engaged making theatregoers scream at his quaint comedy and applaud his sweet childish voice is to meet a perfect little gentleman. There was enough comedy during the ball to keep the large assemblage in good spirits. Brother Wm. McVey, whose height is well under 5 feet, in his anxiety to keep step in the grand march caused a very disastrous fall, followed quickly by Brother Frank Le Lagan, who tips the beam at 300 pounds. I sympathize with both brothers, but accidents will happen especially on a well polished ballroom floor. Brother Hugey Keenan was very much in evidence with his newly wedded bride, and Brother Wm. Sweeney and his intended were the smallest couple in the hall. In concluding I can say it was a grand success from every point, and I will look with pleasure to attend the next ball of Local 35.

TOM COSTELLO AUX. LoCAL 35.

Brother Phil Levine, who has charge of the operating room at the Lyric Theatre, 166th street and Third avenue, is putting on a fine show. His outfit consists of a Powers No. 6 with all the latest attachments, and the manager is to be congratulated on having such a good and such a well equipped theatre.

* * * *

Even Roosevelt has made his bow to the motion picture camera! 'Tis said that during an address made by him in the auditorium at Portland, Me., twenty-six arc lamps burned all during the meeting for the benefit of motion picture men. It may be only a press agent yarn—we are not repeating it on authority.

* * * *

By special arrangement with the Board of Education the Kinemacolor Company presented a program of colored motion pictures at an open meeting of the Artists' League at Stuyvesant High School, on Friday afternoon, March 22d, to the extreme delight of both members and visitors.

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

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SCENE FROM "FALSE TO BOTH"
Imp Release, April 11th.

SCENES FROM "THE SECTION FOREMAN"
Imp Release, April 8th.

SCENE FROM "NEW VILLAGE DOCTOR"
Powers Release.

SCENE FROM "LOVE IS BLIND"
Reliance Release, April 20th.

Great Northern

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DURING THE CARNIVALS

A grand comedy.

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

WILLIAM LORD WRIGHT'S PAGE

Moving pictures are to be used in the campaign for better wagon roads in the Middle West. They will be supplanted by displays of lantern slides in every village and hamlets in several states by those who are eager to see the state enter upon an era of good roads building. These plans have been decided upon by the Good Roads Federation of Ohio and elsewhere. It is proposed to show pictures of better road building and automobiles will be used to transport the picture show equipments. If through cinematography, the people of the Middle West can be educated to the importance of better roads, much can be placed to the credit of the animated picture. Good roads are of prime importance to man and beast and automobile.

* * * *

GENTLE SPRING!

When Mr. Mann looks out and sees
The glint of sunshine on the trees
He packs his traps and says "I'll roam,"
The country with an aerodome!"

When Mrs. Jones hates the cares
Of home and for a scene prepares
Which will express her glad content—
To the picture shows she's bent!

And when the vernal days draw near,
The hired man shirks his toil severe
And turns up peevish, more or less—
Picture shows to blame, I guess!

* * * *

The two greatest amusement enterprises of Uncle Sam's domain, baseball and the moving picture business, are to be probed by the Department of Justice. According to statistics, the national game is first and cinematography is second in the hearts of our countrymen. It is to be ascertained if there isn't a "trust" in both pastimes. We trust not! The National and American Leagues on the baseball side, are to come under the Department of Justice's searchlight, while, it is asserted, that the Motion Picture Patents Company is in for a shaking down on the moving picture side of the fence.

With all due regard to the Sherman law, Wickersham and the rest, there are two "Trusts" which are popular with the rank and file. If trusts these be, well, they are good trusts. Let 'em alone, Wick, old chap!

What other trust, so-called, takes a coal miner or a plasterer earning about $2 daily, puts him to work for about two hours' daily batting thrown balls, and pays him from $3,500 to $10,000 for six months' exercise?

What other trust, so-called, spends hundreds of thousands of dollars to search the ends of the earth for the unusual and educational and serves up the life portrayals to the people, an hour's entertainment for five cents?

Verily to the C. P. (meaning Common People) there are numerous big business ventures that can well be probed before baseball or cinematography is harassed.

"Put on your hat, Hortense, and let's go to the picture show!"

* * * *

The determination of moving picture shows to keep open in Delaware, Ohio, has precipitated a fight that is interesting thousands of exhibitors. To avoid arrests, the theatre makes no admission charge, puts on educational films and leaves to the visitor whether he cares to make a contribution after seeing the show. The Civic League, the City Council and clergymen are taking a hand in the fight to close the show.

* * * *

One of the most effective lessons taught by the moving picture film is the repulsive nature of impure water. The actual movements of the animalcual are shown in enlarged form to the disgust of the beholder. The same sort of demonstration is now being made to convince dealers of the unwholesomeness of decayed meats. It would be possible to convince the butchers by permitting them to look through the microscope but the process is long and tedious compared with the flashing of the films on a screen before a room full of men.

* * * *

Medical associations in many sections of the West are showing by the medium of the moving picture the dangerous bacilli which lurk in impure water. Samples of drinking water drawn from old wells and cisterns are shown, together with necessary processes of distillation. The exhibitions are believed by some physicians to be the most important yet utilized by means of cinematography. Typhoid fever and other contagious diseases are made preventable by educating the communities in the importance of pure water and individual towel and drinking cups.

* * * *

We had been wondering why some enterprising manufacturer did not utilize Mark Twain's "Huckleberry Finn" and "Tom Sawyer," for the moving picture screen when, lo, and behold, the notification came that Mark Twain's works were to be filmed. Louisa Alcott's "Little Women," dear to the hearts of the girls, has been dramatized. Now the adventures of "Huck Finn" and "Tom Sawyer" are to be filmed to the delight of the boys. Elders, too, will view these film stories with pleasure. We well remember the hours we spent with "Huck Finn," "Tom Sawyer," "Indian Joe," "Aunt Polly" and the rest, and we are not as yet too old to occasionally turn the leaves of these juvenile books. If faithfully presented, "Huckleberry Finn" and "Tom Sawyer" will prove immensely popular and a credit to cinematography.

Say, do you remember "Huck Finn's" cure for warts? You take a dead black cat into a graveyard in the dark of the moon, swing it toward a stump, at the same time repeating these calibastic words:

"Barley-corn, barley-corn,
Injun meal shorts.
Stump water, stump water,
Swaller these warts."

* * * *

While filming Mark Twain, why not turn attention to the Western stories of Bret Harte? Harte's stories of the halycon California days of '49 are classics and compare favorably with Poe's short stories for plot, incident and perfect diction. "The Luck of Roaring Camp," for instance, would go great. Enough ideas have been stolen from Harte in the past, so why not make a feature reel or two from his Western stories by arrangements with his publishers.

Oh, that's all right; you are welcome to this idea, also!

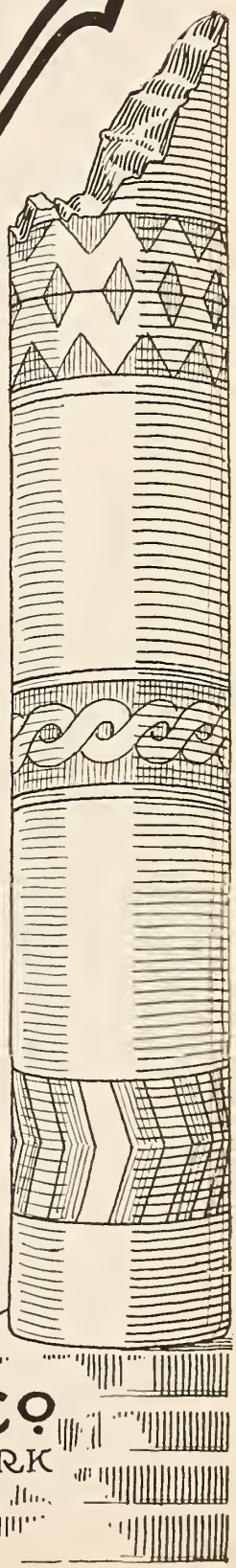
* * * *

ANTICIPATION

There is trouble down in Haiti,
War is on among the Turks,
And the Mexicans are scrapping
With their sashes full of dirks;
Heathen Chinamen are busy
Sharpening their sabers keen,
Pleasurable anticipation—
For the moving picture screen!

In the promised land of freedom,
Far across the rolling sea,
Taft and Teddy scratch and pummel
In a bitter verbal spree;
And Bill Bryan's always ready—
Woodrow Wilson's on the scene;
"Hot stuff" is in the making
For the moving picture screen!

HOMER'S ODYSSEY



A $200,000 PRODUCTION

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7. The name and services of William J. Burns, world-famous detective, is a deterrent to infringers.

Wire quick for world's souvenir proposition.

MONOPOL FILM CO.
145 W. 45 TH ST. NEW YORK

FIRE AT THE MINE

BY VIRGINIA WEST

Adapted from Gaumont Release

FROM every direction the little paths led to the mine, making a spider web over the bare unbeautiful country.

Very shortly after daylight the men began to emerge from their homes. One by one they came out into the half light and took each a separate path that led ultimately to the same spot.

The houses stood in rows of six; each house exactly like its neighbors; each row exactly like the row above and the row below. Even the red paint on each house was of the same dulness, scarcely red at all now. One would think a man would have to count to know where he lived.

On the porch of one of these tiny houses a young miner lingered. His arm was around his young wife and she looked lovingly up into his face. She made so bright a spot in those sordid surroundings that the men turned their heads to look and to wonder as they passed by the gate.

One man only did not turn his head, and yet the picture was burned upon his brain as with a branding iron. In his imagination he had seen it a hundred times. Yet, he could not get used to it, and always in his heart was a yearning and in his eyes a bitter defiance of the world he looked out upon—the only world he knew—which had kept from him the one thing he had ever really wanted.

At half past five the names had all been registered at the office and the lamps given out. Then the descent commenced. Cage after cage carried its load of men into the blackness of the mine. The day's work began.

At twelve o'clock the men sat down to eat their lunches by the light of their lamps. They were scattered in groups along the many galleries of the mine. The conversations of the different groups were in many languages but the topic was more or less the same in most of them.

What was the matter with Conors, one man asked. Didn't he know? And then a dozen were ready to tell him how Conors loved Lintzow's wife—had loved her before her marriage and how, even now, when she had been married to Lintzow for two months he was still mad for her.

Oh, well, he'd find another woman, thought one man, but a second was not so sure of that.

The man of whom they spoke sat apart from the group of men with which he had been working, and ate his lunch in silence. What was the use, he thought, of joining his comrades? There was but one thought in his mind and of that he could not speak.

Honestly and bravely the fellow had fought with himself since he knew that his case was hopeless as far as winning the girl was concerned. At first he had thought of death but the face of his old mother came before him and he put the thought from his mind. Who would care for her if he were not there? So he went on from day to day, fighting the longing in his heart—not knowing the best way, and always failing.

After the men had returned to their work and it was progressing as usual, there was suddenly heard a loud booming. The men, as one man, dropped their picks and other tools and hurried to the shaftroom. In their panic they crushed each other and themselves against the projecting coal.

From every direction the frightened miners hurried along the galleries. The sound of falling coal and the smell of gas reached them from the distant rooms.

The ascent began. The men knew nothing—most of them—but the wild desire to reach the light and air. The cars were crowded and as they left the mine men clung to them and begged to be taken up.

In the last car load was Conors, one of the few who had not lost his self-control.

The sound of the explosion, muffled as it was to those outside the mine, reached the women in the dull red houses in the rows. They all stood for a moment, terror-stricken, and then began a rush for the mine. The old women knew the sound because they had heard it before and the younger ones knew, and were frightened, by instinct.

By the time the last cage came to the light there had gathered a crowd of white-faced women. Some, as soon as they could not find their men, thronged the office. They demanded to know how many men had come up, where the explosion was and how bad it was.

The men and women were both so excited that they could not find those who belonged to them.

"The names!" cried the women. "Tell us the names of those who are in the mine."

"For God's sake make them keep quiet," cried the superintendent. "I'll try to call the roll."

One of the overseers tried to quiet the women who kept repeating with white lips, "The names, the names!"

Some of those who had found their men were sobbing hysterically. . . .

After many efforts the superintendent succeeded in calling the roll.

"There is only one man missing," he said.

"The name, the name!" they cried.

For a moment the man hesitated; he shrank from dealing the blow to the woman whose man it was.

"The name," they cried again.

"Lintzow."

An almost imperceptible sigh of relief escaped from many of the women. There was no cry uttered, but at the edge of the crowd a silent woman sank to the ground.

In a moment Conors had gently put aside his mother and hastened to the girl's side.

"Mary," he said, as he raised her, "don't give up hope. Maybe he's all right. I'm goin' down to find out."

"But, John, you can't go! You'll get killed," she cried in a low voice, "and—and why should you?" she added.

"You mean because you threw me over for him?" He took the trembling hands in his. "I love you and you love him—that's why I'm goin' down."

"Oh John——" she began tearfully, but he did not wait. Turning to the superintendent his whole expression changed. He realized that they might try to prevent his descent.

"I am going down after Lintzow," he said, and his tone and expression were such that even the superintendent made no move to restrain him.

"It's madness, man," he said as Conors stepped into the cage.

There were little lines of smoke along the ground where cracks had been made and the people began to move back.

All but Mary. She ran to Conors and threw herself into his arms just as they were making ready to lower the cage.

"Take me, too," she sobbed.

The man put her gently aside. "Mary," he said, "go to my mother, and promise me that if anything happens to me you will look after her."

"Oh don't, John," she cried, but he repeated, "Promise me," and she promised.

When the car was about to start the superintendent said to Conors:

"If you will go, man, you must have help at least to the shaftroom. I'll go with you."

Conors said nothing and in a moment the two men disappeared from the view of the crowd.

Then the weary waiting began. In silence they stood, excepting a stifled sob now and then. Even the children stood big-eyed, without uttering a sound.

Suddenly they knew by the actions of the men at the shaft that a hurried signal had been given. Forgetting their fear they pressed forward. The superintendent staggered from the car with a man in his arms. The man was alive and conscious but his legs hung useless.

Two men sprang into the cage and lifted the body of a lifeless man. As they laid him on the ground the miners took off their caps and bowed their heads.

"Mary," sobbed Lintzow, "he loved you more than I knew. He gave his life for your sake."

"Tears streamed down the girl's face as she held her husband to her breast.

By the body of the other man knelt the old mother.

"My boy," she murmured, "my boy."

When Mary laid her hand on the old woman's shoulder and said to her with choking voice: "Come, you must be our mother now," she only shook her head and answered "It won't be for long," and, as she allowed herself to be led away, again and again, "My boy, my boy."

THE DEFENDER OF THE NAME

BY VIRGINIA WEST

Adapted from the Rex Release

IN the restless, feverish days just before the outbreak of the Civil War, Beverly Potter was stricken with an incurable malady. He knew that his days were few and he took what opportunity he had to talk to his son, John Randolph, on the subject which lay nearest his heart—his family name and honor.

Laying his hand on his son's head, he said to him: "My boy, the name of Potter is one of the proudest in Virginia, as well as one of the oldest. Your mother also comes from distinguished people, you know. The Randolphs are a fine family. As far back as the records go both families have only honor written after their names.

"John, my son, I want you to remember this and feel that it is your especial privilege, as well as your duty, to uphold that honor always. You will follow in the path of the men of our families—the strong, brave men who fought for their liberty in the Revolution and those who have stood ready to fight for it ever since. I am sure that my son realizes what has been bequeathed him."

The lad was sitting by his father's bed. He arose and threw back his head proudly. His eyes shone and his delicate nostrils quivered as he said: "Yes, father, I have read the history of our men and their deeds, and I know that a boy could have no finer inheritance. I am proud that I have the opportunity of upholding the honor of such families. If I should ever bring a stain to our name I should not want to live another day."

"Well spoken, my boy. I feel that I can trust you."

Soon after this conversation Beverly Potter passed away.

Often the boy thought of his father's words, and secretly he longed for an opportunity to prove that he had a right to the name he bore, more than the mere right of birth.

When the news spread that Sumter had been fired upon it was realized that the South must fight for her honor, reluctant as most of her sons were to enter into that bloody conflict against their brothers.

Enthusiasm ran high in John's blood. He felt that the looked-for opportunity had come.

"Mother, I must go!" he said over and over again in answer to her plea that he was too young.

"Wait a year," she said. "You are only eighteen; they do not need you now.'

"But I am old enough and I must go," he answered. Then proudly: "Would those men whose blood is in my veins have hesitated? I am my father's oldest son and now that he is gone the family honor is in my hands. It must not be said of my father's son that he did less than his father would have done."

"He is right, mother. He must go." It was Ruth, his sister, who spoke. She had said nothing before, waiting for the boy to volunteer of his own free will—but waiting with a throbbing heart.

"Yes, yes, I see," cried the mother, "you must go. But it is so very hard," she said, drawing the boy's head to her breast.

So John Randolph Potter went to war and his mother and sister, like hundreds of other women, stayed at home and waited.

Ruth was twenty years old and a beautiful type of Southern young womanhood.

Much of her time was spent during these terrible days sitting with a negro woman making bandages and lint, her mother being busy with the younger children.

When an opportunity offered the girl was always ready to nurse the wounded soldiers of both the North and the South.

One day the mother and daughter were filled with great excitement. John's company had pitched camp in the neighborhood. This enabled them to see the lad often and to be sure of his safety at least for the present.

Very soon the report reached them that Union forces were moving southward from Washington. Their plans were not known, but it was supposed that these troops were coming as re-enforcements to those already in camp near by.

There was one thing that must be done; the plans of the Union Army must be known.

One morning John burst in upon his mother and sister, excited and breathless. His face was flushed and his eyes shining.

"Mother," he panted, "I must speak to you and sister alone."

Mrs. Potter nodded to the colored girl who sat near her sewing and she left the room.

"Oh, mother, I am so excited," said the boy hurriedly. "The duty of securing the Union plans has been assigned to me."

"My boy!"

"Oh, John!"

"Yes, isn't it wonderful? I can scarcely believe it, but I am so happy."

The mother sat silent for a moment, her face pale and her hands tightly clasped. It was only for a moment, and she had soon gained control of herself. Drawing the boy down beside her on the sofa, she said in a low, even voice: "Tell us all about it, dear. How did it happen? Why did they give such an important duty to such a young soldier?"

"I don't know, mother, only the Major said that he had watched me and had noticed how careful I was and

how strictly I obeyed orders, and so he thought I would carry out this important thing to the letter."

"I am very proud," answered his mother, but——" her eyes filled with tears. "But I am a woman and you are my boy and—and I am a little afraid."

"But he will succeed, mother. He *must* succeed." Ruth's eyes were wide and bright. "Besides, think what it means for him to be entrusted with such a mission. If it is impossible for him to get the papers, at least he will do his duty as well as any man could do it. Of that I am certain."

In her youthful enthusiasm the girl flung her arms about her brother's neck.

The boy's belief in himself and his anxiety to be about his task were greatly strengthened by his visit to his home. When it was decided that the mission should be undertaken that very night the young soldier was more than glad.

At sunset, disguised as a Union soldier, John set out by a roundabout way to reach his destination. His plan was to find an opportunity to mingle with a number of soldiers as they were preparing for the night, and then watch for his chance to locate and get possession of the papers.

Just as he was about to emerge from a clump of bushes, at the edge of a clearing, he heard voices. Cautiously peeping between the branches, he saw in the space before him a little squad of Union soldiers.

At that moment, he could not have told why, but a feeling of depression—almost of fear—came over him.

It was not long until the boy knew why.

The little squad separated and in their midst stood a man blindfolded. An officer gave an order and the men lined up. One word came to the concealed lad's ears: "Fire!"

A loud report sounded and from the muzzle of twelve guns burst clouds of smoke. On the ground lay the body of a spy.

A spy! He had been caught, that was all. Caught doing a service to his people—doing his duty. He was killed because he was caught—just that and nothing more.

Slowly these thoughts went through the boy's mind and yet they seemed to mean nothing to him.

Suddenly a light seemed to break. He was a spy! He was in great danger of being caught, and if they caught him he would be shot down like a dog as that other man had been.

Panic seized him. Forgotten were his mission, his courage, his honor and the honor of that man whose son he was.

It had grown dark now and he tripped and fell over the roots across his path and struck his body against the trees as he sped through the woods. No definite thought was in his mind, only the knowledge that he must get away from the sight he had just witnessed—away from the possibility of another scene like that. Only to get away—to safety.

When he reached his home all was quiet and the house was in complete darkness, excepting a light which shone from Ruth's window.

John crept up the stairway and into his sister's room.

"John!" she cried in alarm when she had seen his face. "John, what has happened? Tell me—quick!"

"I am frightened," he gasped. "They sent me—tonight. I saw a spy—*shot!*"

The boy dropped on the floor, his face buried in his arms.

Ruth stood for a moment looking at him in horror. Then she said slowly: "You mean you were afraid and ran away from your duty?"

"Yes," he whispered.

"Coward!"

John slowly raised himself from the floor.

"Don't, Ruth. I—oh, help me! Tell me what to do!"

"There is but one thing to do to save your honor. Go!" She pointed to the door.

Trembling, the boy arose and staggered out of the room.

Ruth sank down upon her bed and covered her face.

Suddenly she jumped to her feet. What was that? She knew and yet she dared not think. Swiftly but noiselessly she ran down the stairs and out into the yard.

Yes, she was right. There he lay upon the grass—dead.

Instantly Ruth realized what her brother's death meant. Dishonor! The first in all their long line to cast a shadow on the family name.

The girl stood beside the still form and with her face lifted to the stars whispered: "Oh, God, help me to do it." With a face set and white she went forward into the darkness.

She did not stop until she reached the Union lines. Then, watching her chance, she slipped past the sentry and into the camp. She knew her way, for she had visited the place by daylight.

In many years there are a few almost unbelievable things that happen. On this night there was one of them.

The girl kept in the shadows and waited many a weary hour for her opportunity. At last it came. Only for a moment, but in that moment she seized the precious package which she felt sure must contain the papers she was risking her life to gain possession of.

When she reached home again she fell almost exhausted beside the body of her brother.

"I will save your honor, John. They shall never know," she panted in the ear of the lifeless boy.

But her task was not yet done. Painfully, and at times almost without hope, she dragged the body of the dead boy to the outposts of the Confederate lines. It was not far, but the girl's strength would have stood no more.

Leaving the young soldier lying on the ground with the papers clutched in his stiffening hand, she crept slowly back to her room.

At dawn they found him, and great was the praise of the young hero who had dragged himself, mortally wounded, to a place where he knew the papers would be found—the papers for which he gave his life.

An Enterprising Organization

The Mutual Film Corporation has been organized under the laws of Delaware for the purpose of engaging throughout the United States in the Film Exchange business. The business of the film exchange is to buy the film made by the various manufacturers and to rent it to the theatre proprietors.

The Mutual Film Corporation is not organized for the purpose of antagonizing any person or group of persons in the moving picture business. It is not a new faction as has been reported. It is simply an organization of gentlemen who have heretofore, and for years, been engaged in the film exchange business with profit, and who are desirous of extending the business and improving conditions in certain localities. They believe that with an organization such as the Mutual Film Corporation, which has sound financial resources, the conditions of the business could be improved, and better service given to the exhibitors, and better pictures shown to the public.

The object of the gentlemen interested in Mutual Film Corporation is not to antagonize, but to co-operate with every manufacturer, film exchange and exhibitor who is working for the true, permanent interest of the film business.

H. E. Aitken is the vice-president of the company.

THE MYSTERY OF SOULS

Great Northern Special Feature Film Company

A Thrilling Drama Full of Powerful Incidents Brilliantly Performed by Clever Actors

Avarice leads to the betrayal of a sacred trust, to conspiracy, crime, humiliation and death. Many of the vital incidents hinge upon that mysterious phenomenon, hypnotic influence. The heroine's happy issue out of all afflictions forms a cheerful offset and poetically just conclusion to dark chapters of a dramatic story.

CHARACTERS: Frank Alberti; Lydia, his ward; Bernard and Fritz, unscrupulous scoundrels; Lucien Vernon, Lydia's rescuer.

The Plot

Frank Alberti is the guardian of Lydia, and according to his brother's will, in the event of her death will be enriched by her fortune. As we watch him thinking deeply in his study, it is clear that evil thoughts are

working in his brain. The demon of greed takes possession of him, and he plots the destruction of Lydia in order to enjoy her fortune. He chooses as instrument for his purpose one Bernard, an unscrupulous scoundrel. It is agreed that Lydia is to be murdered; but Bernard intends keeping her alive so that he may use his power to extort money from Alberti.

The Crime

In pursuance of the plot, Alberti takes Lydia to the seaside, and while there proposes a pleasure jaunt in a boat. Bernard, disguised as a boatman, puts the little party into his craft and rows them out to sea. When the boat is well away from the shore Bernard pulls the plug out of the bottom, the boat fills with water and rapidly sinks. Alberti, who is prepared for this, dives into the water, and with a friend of his swims to the shore. Then follows one of the most astonishing pictures ever seen, viz., a rescue under water. Lydia is seen sinking down, still deeper down, in the green water. With a frantic effort she rises, but again sinks. Shooting through the filmy depths comes Bernard on rescue bent. He seizes the by-now-exhausted heroine, and rises to the surface. Swimming with his burden to the rocks, he clambers to a spot where a boat has been waiting for him. The unconscious Lydia is placed in the boat and rapidly rowed to a convenient landing stage, being then carried to a waiting motor and hurried off to Vienna.

The Consequences

Alberti returns home, and as his friend was witness to the tragic accident resulting in the drowning of Lydia, no suspicion rests upon the guilty man. Amid the condolence of his friends he succeeds in preserving an appropriately grief-stricken countenance. An unpleasant duty has yet to be performed, viz., the payment of Bernard. In handing over the money Alberti makes it clear that he does not wish either to see or hear any more of his rascally confederate. Bernard goes off to Vienna intent on having a good time, and Alberti is left to enjoy the gold so guiltily acquired. Bernard is possessed of remarkable hypnotic power, and on reaching the house where Lydia is held prisoner he subjects her to his influence. Bernard is accompanied by his accomplice, Fritz, and the pair meeting an Englishman, Vernon, invite him to the gambling tables, hoping to enrich themselves. Luck is against them, and it is Vernon who wins. Having lost all his money, Bernard resolves to get Vernon into his power. Acting under his suggestion, Lydia decoys Vernon away and induces him to drink some drugged wine. It is enthralling to witness the clever acting which simulates so well a hypnotized person's movements. Behind the girl we see a vision of the sinister figure of Bernard, master of her soul, impelling her to crime. Vernon having drunk the wine is overcome.

Lydia Rescued

In the gambling saloon below, Bernard quarrels with another at the table and receives a blow which stuns him. Thus rendered unconscious, his influence over Lydia is gone, and with a start she recovers her faculties. In frantic anxiety she succeeds in arousing the stupified Vernon to a sense of the dangers of his situation. A rope of curtains is hastily improvised, and Vernon escapes by way of a window. Lydia is about to follow, but at this moment Bernard, in the saloon below, recovers consciousness. His influence is at once re-established. His shadowy form is seen again, and after a brief, but pathetic struggle, Lydia's brain is again made captive. Vernon, dazed and horrified, staggers along the street and succeeds in getting assistance to raid the place where Lydia is confined. Bernard and Fritz, however, escape by a secret passage, through which they had intended to make away with the body of Vernon. Lydia is rescued, but in her hypnotized state all efforts to help her or to extract information are frustrated.

Humiliation

Without money and in desperate straits, Bernard telegraphs for Alberti to come at once to Vienna. He receives the message, and at first spurns it, but a guilty conscience whispers that he dare not refuse. It is humiliating to know that he is at the mercy of villains, but he must go. Anticipating that money is the object, he takes a liberal supply of notes with him. Bernard meets him at the station, but fate has decreed that Vernon, who intends leaving Vienna, should see them both. He at once follows them to an inn, and then calls the police. It is clear that no love is lost between the three conspirators. A heated argument takes place, and under the influence of threatening looks and gestures Alberti is induced to part with more money.

Death

Just as he is on the point of handing the money over the police break into the room. There is a short, fierce

encounter, in which shots are fired. Bernard is killed, Fritz escapes, and Alberti is conducted to the police station. With the death of Bernard, Lydia is once more released from his influence. She makes her way to the room where Alberti is being interrogated by the officer in charge. The guilty man believes her to be the ghost of his ward. The shock is more than he can bear; in an agony of terror he repulses her affectionate advances, and expires.

Time flies, and we see Lydia and Vernon strolling amidst the picturesque scenery at the seaside, and it is clear that the future will be brighter for Lydia than the past has been.

NOTES OF THE WEEK

THE Philadelphia, Pa., Sunday Dispatch and the Chicago, Ill., Daily News seem to be rather at variance in the way of opinions expressed in these two well-known news vehicles, on the matter of the moving picture theatre. Needless to say, the Sunday Dispatch is associating with the cobwebs of a dead past so far as the moving picture theatre is concerned. Read the following:

"We are glad to see that a battle has been started by theatrical producers and play writers against the motion picture interests of the country before the House Committee on Patents at Washington. It was brought about by the Townsend bill to relieve motion picture producers of damages for pictorial reproduction of copyrighted plays. This was clearly an invasion of the rights of the play producers by the picture film companies and it is no wonder they kicked.

"The theatrical business has been practically ruined in every city and State in the Union by the motion picture houses, which are under very little expense, are in all cases let off with the payment of a very light license or none at all, and can thus afford to give an entertainment for a few pennies admission that would not pay for the gas bills or the electric light in a regular theatre. It is bad enough for the theatres to be underbid for public patronage in this way without the picture houses stealing the ideas of plays for which the theatrical managers in most cases have had to pay a large lump sum or important royalties.

"Instead of trying to aid the 'movies' our lawmakers would do better to root them out entirely, for in most cases these houses are a nuisance and a menace to public health, morals and life itself."—Philadelphia, Pa., Sunday Dispatch.

And then read what "Ohrenstein" in the Chicago Daily News has to say:

"If a moving picture theatre is constructed in accordance with the ordinances of the city of Chicago there certainly can be no more healthful place for a child to spend its time. As regards the pictures, they are under the censorship of the police and I can't see why, if the house is safe from fire, rowdies and other objectionable features, a child cannot be allowed to attend one of these houses unescorted, providing the parents feel that the child will get home in a safe manner.

"These moving picture houses are the greatest means of amusement for people of small income, both young and old. Any young man can get good, clean amusement in them, instead of spending his time in bars and billiard rooms, and for much less money. The young women can safely go there unattended.

"It is not up to the people to see that these amusement places are properly conducted or the pictures of a proper kind. This is up to the police authorities. I have been to many motion picture shows and have never found anything of a nature that would have a tendency to keep any one from attending." OHRENSTEIN.

* * * *

The following taken from the report of John C. Delaney, Chief Factory Inspector, printed in the Philadelphia Record of March 17th, are words wisely spoken: "The next Legislature should place a ban on shows filled with murderous cowboys and impossible Indians."

"In struggling with the moving picture problem the censorship is dealing with nine-tenths of the total theatre problem. Moving pictures are now the most important form of cheap amusement in the country. They reach the young, immigrants, family groups, the formative and impressionable section of our cities as no other form of amusement, and cannot but be vital influences for ill or good. They are the only theatre which it is possible for the entire family of the wage worker to attend. In their social and educational possibilities they provide the basis for a neighborhood theatre of the people."—Muskegon, Mich., Chronicle.

* * * *

Arthur Cox and George Kappler, of Welland, Ont., both under 18 years of age, have constructed a machine for taking moving pictures. It has proved a success. Their only tools were a hammer and a saw. The film is very expensive and to meet this the youthful inventors have made arrangements with a local moving picture theatre to show their pictures.

* * * *

The Powers Motion Picture Company's organization in New Mexico has secured a splendid picture of scenes on the Mexican border, showing the United States troops who are protecting Uncle Sam's interests in that troublesome locality. This film is already dated for release.

The Powers people desire to announce to exhibitors that they are giving away handsome sepia toned photographs, 9 x 11, of eight of their leading players. Any exhibitor may have them upon application and the payment of a nominal sum sufficient to cover the cost of mailing.

* * * *

Mr. John D. Tippitts has left New York for a tour to Mexico, Cuba, Porto Rico and the West Indies in the interests of the famous photo-plays, Bernhardt in "Camille" and Rejane in "Sans Gene," whose North American rights are owned by the French-American Film Company, of New York.

So many inquiries for the rights in these countries have been received by the French-American Film Company that it thought best to send Mr. Tippitts to negotiate with the numerous bidders on the ground.

* * * *

Rear-Admiral Hugo Osterhaus, in the approaching target practice and manœuvres of the Atlantic fleet on the Southern drill ground, has issued orders that practically all of the battleships and cruisers could be stripped down to fightingcon dition, eliminating all woodwork and other inflammable material.

Motion picture and camera men have been designated, and pictures will be a bulky part of the report on the work of the spring.

* * * *

Plans are on foot to have a motion picture made of the April "run" of Abd-er Rahman Caravan No. 1. Order of

the Alhambra. Two sir nobles, members of a well-known film concern, are co-operating with the officials of the local branch. The grand commander, Joseph T. Gleason, suggested the plan at a meeting of the Divan held on Tuesday evening at the K. of C. Institute. The dictaphone will also play a part in this ritualistic innovation, so that the members of other caravans where the pictures will be displayed will have a chance to hear every word, as well as watch each movement of the famous Abd-er Rahman degree corps.

* * * *

Motion pictures of insects in flight prove that the movement of the wings of all insects presents the same general character. When flight is begun the amplitude of the first wing beats is much smaller than the subsequent ones, but the period remains almost unchanged. The insect regulates the velocity of its flight not by the rapidity of the motion of its wings, but by changing their inclination. Although in normal conditions the period of the wing beat remains constant, it may be increased or diminished by various influences, such as fatigue and cold.

* * * *

At last we have the sanitary film. Sanitation, after attacking almost everything else in the world, has begun an assault on the motion picture ribbon.

Not that the film is to be antiseptic, germ proof, or sterilized. But it is to be manicured. If the lead of the Edison Company is followed there will be no more films with dirt, so to speak, under their finger nails.

The idea is to illuminate what are called "rainy" films. Any motion picture habitue will understand at once what a rainy film is. The black scratches that cover the picture are black because they are filled with dirt. The dirt cannot be washed out of the ordinary film with soap and water. The scenery, actors, motion, and plot would all go with the dirt. Cleaning fluids are almost as bad as water, ruining the film within a short time.

The Edison Company has been issuing washable films. These can be given a bath and a rub down whenever necessary. The only trouble is that the dealers in general have neglected to wash the washable film. There being no ordinance to enforce sanitation, sanitation has been neglected. The makers of the cleanable-film implore the public to demand that it be washed because, clean, it does not give the eye strain that a rainy, oil stained film does.

* * * *

Houston, Texas, is to have a municipal moving picture show as well as municipal band. Both features will be free to the public. The band will play nightly in the summer in the parks, while in the winter the band and orchestra will give free concerts in the new $400,000 municipal auditorium. The band also will be available for boosting delegations.

The moving picture show will be installed in the auditorium. Films will be shown Sunday afternoons and nights, both summer and winter. Lectures and other forms of entertainment will be provided.

While other cities have municipal bands, the moving picture show is believed to be an innovation in municipal enterprise.

* * * *

According to the N. Y. Tribune competition among the moving picture film companies has become so keen that different concerns handling foreign productions are invoking every precaution guaranteed them by the copyright laws to prevent other companies from importing the same or similar pictures. One firm has informed the Second Assistant Postmaster General that it was sending to Washington for copyright a three-roll feature film made in Paris which it intended to exhibit in the United States at an early date.

"We have information that attempts will be made to import piratical copies of this film," the firm said, "and we would respectfully request that you notify all customs ports to prevent such importation through the mail."

* * * *

At a meeting of delegates representing the National Association of Managers, Actors and Playwrights, in Berlin last week, resolutions were adopted calling for severe measures to repress the growth of cinematograph theatres. It was the general opinion that moving pictures ought to serve the interests of science and education only, and ought not to be permitted to invade the realm of the drama.

Reports from 120 theatres, in all parts of the country, were read, showing that the "kintopps," as the motion picture establishments are called in Germany, have brought the theatre business to the brink of ruin.

* * * *

A real, practical Christianity is being practiced by the Men's Bible Class of the First Church of Christ, in Akron, O. The class, started a few months ago, outgrew its quarters in the church, then rented a theater for its Sunday morning meetings. Rev. George Darsie is its teacher, Aaron Rubright its president, and Fred Leu its hustling young press agent. Bible lessons are taught by stereoptican and motion pictures, with a general discussion between teacher and class.

* * * *

The world is not in need of the moving picture representation of assassination, crime, horror, suffering. There is quite enough of that in real life, and its duplication on the moving picture stage is quite unnecessary, even for the profit of the film manufacturers.

* * * *

Houston, Texas, is following Denver's lead and is going to regale the populace of the city with free Sunday moving picture shows. These will be held in the new city auditorium which seats about 8,000 persons.

* * * *

It seems very much of a pity that the Independents were so poorly represented at the Indiana Moving Picture Exhibitors' League. The only Independent manufactory represented there, so it seems, was the American Film Mfg. Company, Mr. R. R. Nehls, manager of that company being present.

About seventy-five exhibitors and exchange men from Indiana were present and the members of the league were quite justified in feeling that the importance of the meeting warranted the attendance of manufacturers.

Mr. Nehls secured the Lyric Theatre on Wednesday for a private exhibition of American productions to an enthusiastic audience, who crowded the theatre to the doors.

The "Flying A" is using large space in seventy-two daily newspapers throughout the country.

* * * *

After being entirely redecorated and renovated the Broad Street Theatre, Trenton, New Jersey, passes into the hands of three well-known New York theatrical men Monday, April 8th, for a long term of years.

E. L. Perry, formerly of the Shubert Theatrical Company; William H. Currie, of Broadhurst and Currie, the producing firm, and Frank Brassell, till lately a Wall Street broker, are the lessees.

The policy of the theatre will be first-class photo-play and five acts of vaudeville changing every Monday and Thursday. As the seating capacity is 1,600, ten, fifteen and twenty-five cent prices will be charged. A ladies' concert orchestra of ten pieces will be one of the features as well as a costly pipe organ to accompany certain photo-plays and illustrated songs.

The company will be known as the Broad Street Theatre Company and a chain of houses throughout New Jersey and Pennsylvania is planned for the near future. Ladies' writing rooms, female ushers, an art gallery and children's play rooms are but a few of the innovations which the Trenton theatre-goers will be offered and the management will be most liberal in its novel ideas.

The theatre has been built but a few months and is the largest and most up-to-date in modern appliances in the city.

* * * *

"Congress has not a high opinion of literature, music and the plastic arts," says the Saturday Evening Post. "If Michelangelo had produced his statue of Moses under the protection of our copyright law, and somebody had stolen and sold a copy of it, he would have found that the law estimated his damages at ten dollars. Our law would suggest the same sum to Leonardo as damages for a larcenous copy of his Mona Lisa—thus probably reconciling him, if he were still living, to the outright theft of that masterpiece from the Louvre last year. The commercial value of the Sermon on the Mount, under the copyright law, would be fifty dollars.

Congressman Townsend, of New Jersey, proposes a further cheapening of literature. A bill introduced by him provides that, in case of the infringement of a copyrighted work by a moving-picture show, "where the defendant proves that he was not aware that he was infringing a copyrighted work and could not reasonably have foreseen that he was so infringing, the entire recovery by the copyright proprietor shall not exceed one hundred dollars," until after a notice has been served upon the moving-picture man that he is infringing a copyright.

The argument is that some dishonest person may, at any time, build a moving-picture play upon a copyrighted story and sell it to an innocent producer who is not aware of the infringement. Under this bill, the moving-picture man would be practically absolved from any obligation to find out whether a copyright was infringed. He could buy anything offered him, and be sure that no matter what copyright he infringed or how seriously his infringement might damage the real author, his liability would be limited to one hundred dollars.

In contrast with the tariff, we are decidely in favor of revising the copyright law upward—not downward. ?

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There are now over 4,000 moving picture theatres in Great Britain and Ireland. Fully $5,000,000 is said to be invested in the provision and working of halls alone, and over 32,000 people are employed. This leaves out of account the development of auxiliary branches of the industry. A total of 2,000,000 people represents approximately the daily audience at these picture shows.

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For the purpose of regulating the moving picture business in the section of Comerford, Pa., the Motion Picture Exhibitors' Association of Northeastern Pennsylvania was organized March 15th, at Hotel Casey. The association is a branch of the national organization, which is made up of nickelet owners in the larger cities. The plan of the association, it was stated, is to elevate the tone of pictures shown, and to place such additional safeguards around the machines that sentiment will grow in favor of the businesses rather than against it, which would be done if the owners were forced by the state legislature to do what they now plan to do themselves.

* * * *

At the command of King George V, and only after he had witnessed an exhibition of the film taken at the coronation festivities of himself and Queen Mary of England, a complete set of the films and a projector was ordered locked up in the Tower that history might record in nature's own colors the complete ceremonial exercises commemorating his coronation.

* * * *

Motion pictures were taken in Houston last week by a Houston man, who used a Houston-made motion picture camera. The machine was invented and constructed by Harry Redan, advertising agent for the Sunset-Central lines. It is different from any other motion picture camera ever invented and works excellently. The machine was constructed at a cost of $25.

* * * *

Says Oil City, Pa., Blizzard, and truly: "Moving pictures have great religious possibilities in the hands of religious people."

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In the equipment of the Moss Park rink, which has been purchased at Toronto, Canada, at a cost of $60,000, for the Boys' Club of that city, a moving picture machine will be included.

* * * *

Philadelphia, Pa.—P. J. Carberry is figuring on an addition to the moving picture theatre at 5206-08 Market street for the Grand Amusement Company.

Wheeling, W. Va.—The Otto Amusement Company incorporated at Charleston to build and operate show houses in Charleston. Capital, $10,000; incorporators are William T. Otto, R. D. Otto, W. Otto, J. H. Otto and Arch T. Otto

As to Imitators:

"They copied all they could follow,
But they could not copy our mind,
And we left them sweating and stealing
A year and a half behind."

—RUDYARD KIPLING.

During the year the MOTION PICTURE STORY MAGAZINE has been in existence it has had several **imitators.** Some of these have fallen by the way, in their struggle for existence; others are still struggling on.

One of these, has shown itself an adept at imitating our publication. Their cover, make-up, advertising and general character is a low grade copy of the MOTION PICTURE STORY MAGAZINE. Although such imitation is very flattering to us, it reflects nothing but **dishonor on its perpetrators.**

The MOTION PICTURE STORY MAGAZINE was the first standard magazine of its kind ever printed, and it has proved so popular that it now has a large international circulation. It is a great success, it is here to stay.

Recently its scope has been broadened to include **Independent Stories.** Its sale at Licensed Theatres will advertise both Independent and Licensed plays, and its sale at Independent Theatres will advertise both Licensed and Independent plays. One will help the other. The MOTION PICTURE STORY MAGAZINE thus stands for the increase of attendance at **all** theatres, the awakening of an interest of a new class of people in motion pictures, the uplifting of the **whole** motion picture business, and it is accomplishing its object.

If you are going to put anything on sale at your theatre **you want the best,** not a cheap imitation; you want something you **know is here to stay.** The MOTION PICTURE STORY MAGAZINE is high class, **it is here to stay,** it will advertise and help fill any theatre selling it.

You can obtain a supply for **ten cents** per copy, payable in advance, with the privilege of returning unsold copies at the end of each month, and receiving a credit or refund of 10 cents each. This arrangement is a fair one and insures both you and us from loss. The Magazine sells for **15 cents,** your profit **5 cents.** Slides and advertising matter are sent free. Just fill out blank below and mail with remittance.

MOTION PICTURE STORY MAGAZINE
26 Court St., Brooklyn, N. Y.

Gentlemen:

Enclosed please find $..... for which send me ..... copies of the Motion Picture Story Magazine for the month of .....

Signed .....

Theatre ....

Address .....

OPERATORS' AND ELECTRICAL PAGE

Conducted by Esau Shindler

Springfield, Mass., March 18, 1912.

Chat Column,

Dear Sir:—I have been a reader of the News for over a year and I am glad to see that it is improving in its work day by day by furnishing its pages with interesting matter. I also read your article regarding the spot light scheme in last week's issue and tried it, and I can say that it is the most perfect spot light I've ever projected on any screen. Every operator should try this, it is only a few minutes' work and it is worth more than any person can think of. The booth I work in is about 7 x 20 feet large and we have two Edison Model B machines. I like the Edison machine very much, because it runs easy and it is noiseless, and also, I never have a bit of trouble with it. I can also say that I hardly have any trouble with the film I run; in most houses when you go in to see a show you will find the operator having a breakdown, a patch come apart and so forth, but I always look my film over, every time before I project it on the screen, to make sure that every thing is O. K. and this saves me a lot of trouble, and I would like to give the fellows who do not know this a hint about this thing and let them try it and see that it is very useful. I am a member of the Operators' Union, Springfield Local, and I can say that everything is fine out here. There is just one thing I would like to have some brother send in, and that is, I would like to control the footlights on the stage from three places, from the office, booth and stage, and if some brother is able to send in a plan regarding this I would appreciate this very much.

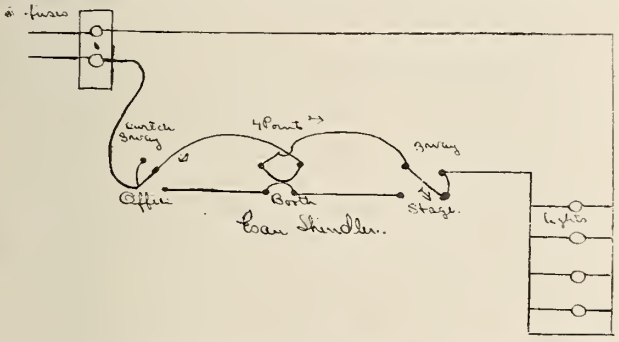
I am going to send a photo of my booth later. Having no more to write, I will close with wishes for prosperity to your page. I remain,

C. D. W.,
Springfield, Mass.

* * * *

To C. D. W.,
Springfield, Mass.

I thank you very much, Brother Springfield, for letting us hear from you and I would like to have you write us often as we are glad to hear from you. I enclose in this issue a plan which you referred to in your kind letter



and hope you can use it. I am glad to see that we have some wide-awake operators like you out in Springfield, Mass. The way you write in regard to looking over your film before you run it through, and I think this is the wisest thing any fellow can do. I will also have to call out and see you some day and have a look at your cracker-jack operating.

* * * *

As I was walking through Bowdoin Square the other night my eyes happened to glance on a large electric sign which read, "Olympic Theatre." I felt kind of tired that eve, after scouting around the city's streets, so I thought I would walk in to see their show and rest myself for a little while. I sat down, watching their pictures for some time and I can say that the work of the operator was excellent. His Honor, Edward T. McDermott, President of Boston Local 182, was at the grind, turning the crank of his projector and watching the screen often. The pictures were the brightest I've ever seen before, as Manager Roth had installed a daylight screen some time ago. Also the pictures were run the right speed, giving the audience a chance to get the story, not as some managers tell the operator to rush the reel through in eight or nine minutes and spoiling the screen. Carver Brothers are the owners of that house and they are making a success with the services of Manager Roth, by giving the people a good, big show for a small sum. They use Independent service.

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ELECTRICAL DEPARTMENT

The Rheostat

Ohm's law tells us that a circuit is a flow of current between the positive and negative poles, and that whether it is, or not over resistance, it must have enough resistance to do the work of value between the connection of the positive and negative poles. Therefore, a circuit without enough resistance would be a short circuit. In the lamp house of our moving picture machine we have a lamp or an arc light which is fed by hand and is called a hand-feed arc. In these hand-feed arcs there is not enough resistance to do the work of the circuit and, therefore, we put in a variable resistance device which is called a rheostat. This rheostat is a resistance box having a number of coils of german silver wire which introduce resistance in the circuit.

figure 1.
wire rheostat
external

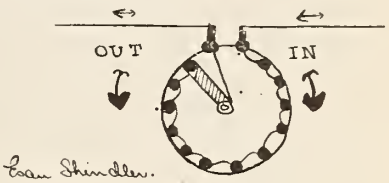


figure 2.
internal connections
of wire rheostat.

Water Rheostats

Many times it happens on a one-night stand that the operator has not enough resistance for his machine, he may have one or more wire rheostats which is not sufficient. Then it is a very useful thing to build a water rheostat. To build a water rheostat get an ordinary oil barrel and fill it with water, also mix it with some soluble salt. Place an iron plate at the bottom, attaching to this plate a heavy insulated wire, also place another iron

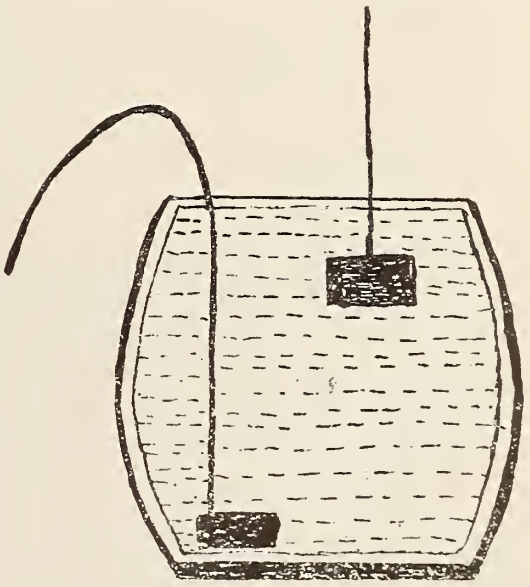


plate and heavy insulated wire near the top of the barrel. The resistance can be controlled by moving the top plate down, but care should be taken not to have them touch each other, which would make a short circuit.

This plan is practical and very useful many times.

THE STORY OF "THE SEWER"

The Solax Big Feature Melodramatic Release of Wednesday, April 24

When John Stanhope, with beaming smile and warming cordiality, stood in his drawing-room, as was his monthly custom—and distributed clothes and edibles to the ragged and the hungry of his community, he was too happy and preoccupied to take particular note of a gentleman who represented himself as Herbert Moore, an agent of the Charity Organization Society. Moore, with silk hat, Van Dyke beard, and suave manner, walked among the bowed and wretched creatures with apparent interest. Secretly, however, he was taking a mental photograph of the layout of the philanthropist's palatial home.

Leaving Stanhope, graciously instilling others with hope and happiness, Moore returns to the den of his gang, satisfied that he is ready to make a return visit to the philanthropist's house, and get away with a big swag.

The gang, of which Moore is the brains, lives in a dive fitted up with trap doors, ropes, pulleys and such paraphernalia necessary for the success of their "calling." Members of the gang return with some "swag." Butts, the gang leader, takes charge, while his surly tools retire and debauch time with cards and spirits. Alert Butts, however, spends his time more profitably. He has new pupils, two little boys, whom he teaches the methods of the underworld with as painstaking care as the apostles taught their disciples. While engaged in showing unwilling Oliver, the younger of the boys, the way to pick pockets, with the aid of a "belled" dummy, Moore comes in and explains that he has a "job" on hand. He tells Butts that they need a bright boy who could enter the house through the window and then open the front door. Naturally, little Oliver, much against his will, is pressed into service.

Gripping events then succeed each other in rapid succession. The gang embarks. Oliver enters the house. He makes his way with a bull's-eye lantern—here we get a remarkable light effect—a sudden flash, the lights go up, and little Oliver faces the muzzle of a revolver. Mr. Stanhope is surprised to see the youthful criminal. He quizzes him. But little Oliver cries and tells his story. Stanhope is moved by the boy's tale. In taking out his handkerchief to dry his eyes, Oliver drops a silver half-dollar. Mr. Stanhope attempts to return it to Oliver, but the child brushes it away, and tells him to keep it, informing Stanhope that the silver half-dollar is the insignia of the gang, and that it can open in the middle and be used in an emergency as a saw with which the user may cut rope, wire or glass. Stanhope's interest is aroused, and he places the little souvenir in his pocket. Oliver then pleads to be let free, and Stanhope allows him to go, after taking an oath that he will not attempt to steal again.

Weary Oliver leaves Stanhope's house and with reluctance returns to the den, where he joins his brother and the gang. He finds the gang in a surly mood. Their ill success they blame on him. He is cuffed and beaten. The gang lounge about moodily. At last, Moore thinks of another scheme.

Stanhope is lured to their den with an appealing message for assistance. When they get him they try to force him to draw a big check. Stanhope refuses. The gang grows desperate. Burly Butts is riled beyond control. The animal in him predominates. He makes a sign for the ropes which little Oliver knows is Stanhope's death warrant.

Knowing what will happen to his benefactor, Oliver decides to frustrate the plans of his masters. He steals into a corner, and writes a scrawly note, informing Stanhope that he will find a keyhole in the wall of the vault. Oliver wraps the key in the note of instructions, and when the gang lowers Stanhope through a trap door into a vault below the flooring of the den, Oliver, unnoticed, steals up, and drops the note and the key into the victim's pocket. Thus, by the irony of fate, little Oliver, who has been taught how to pick pockets, without detection, puts to good purpose his training, and is the undoing of his very teachers.

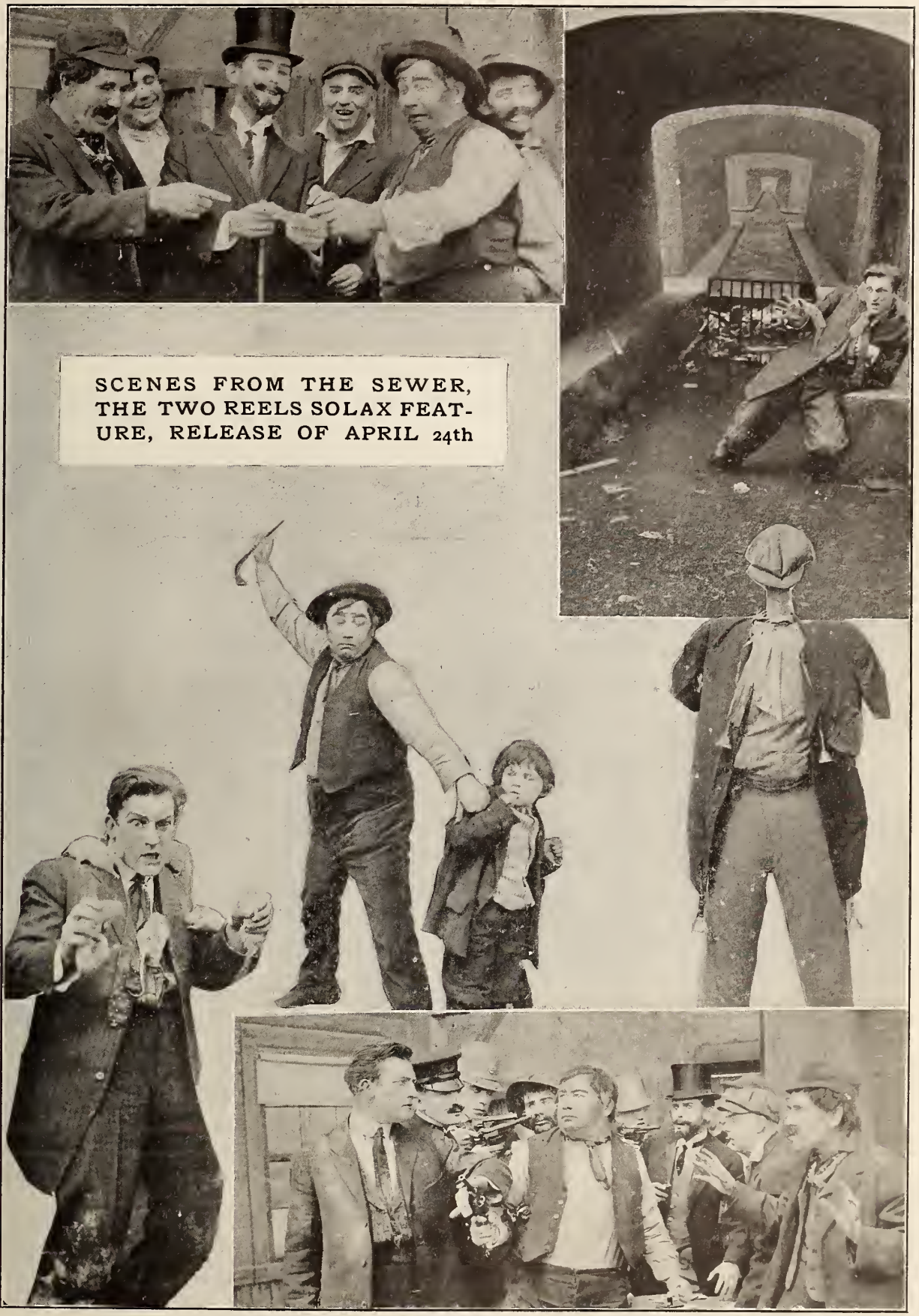
When Stanhope finds himself in the narrow vault, he struggles hard to free himself from the bonds which almost cut to the bones of his body. At last he frees himself sufficiently to get the silver half-dollar, which he now puts to such good use. He works patiently for hours, sawing at the rope. Fiber by fiber, the rope gives way to the pressure of the sharp metal. With a last supreme effort—snap—and Stanhope breaks his bonds, and he is free—to die struggling blindly against four stone walls! A greenish light streams in from the cracks on the top of the vault. He feels around. He tries to straighten himself and then finds the heavy key and the note in his coat pocket.

He is scarcely able to read the instructions. He strains his eyes until they stand out from their sockets. The greenish light gives him the appearance of a man risen from the dead. "God," says he, "if I can only read this." Gradually his dulled mind absorbs the portent of the note. He desperately feels for the secret keyhole. His search is not in vain. Presently, he swings back the granite door, and he is confronted with a vista of the city's filth and slime. He crawls through the outlet, and makes his way through the sewer channels. The stench from stagnant sewerage pools, cesspool waste, mud and dirt nearly suffocates him. But, on and on he struggles, up to his knees through this liquid filth. Even an attack by a horde of sewer rats does not swerve him from his path. He fights the rodents off, and they scamper. At last, weary and exhausted, he finds his way to the sewerage main, and a ladder leading to a manhole giving entrance to the street.

Bespattered with mud and filth, dishevelled and bedraggled, he rushes through the streets and to the police station. The gang is soon surprised by big Colt six-shooters, and little Oliver and his brother find a home in Mr. Stanhope's happy household.

SCENE FROM "A WARRIOR BOLD"
Majestic Release, April 9th.

SCENE FROM "A DANGEROUS MODEL"
Majestic Release, April 7th.



SCENES FROM THE SEWER, THE TWO REELS SOLAX FEATURE, RELEASE OF APRIL 24th

MANUFACTURERS' NOTES

"The Cub Reporter's Big Scoop" promises to be one of the most popular of the Nestor releases. It is full of action and the settings the prettiest that the mind could conceive. The clever way in which the good-looking energetic young cub gets the desired information about a big sugar deal, from the irascible father of the girl with whom he has fallen in love, are very amusing. The story is teeming with funny situations brought about by the young reporter's frantic efforts to interview the old gentleman. Release date, Saturday, April 6th.

* * * *

"The Divorce Cure," a Champion release for Wednesday, April 3d, is what the name implies—domestic and good. It is a film beautifully put on with the pure, sweet atmosphere that childlife brings into the barren home. The theme itself is most peculiar, and is treated in a way that deserves the very highest commendation, not only of the critic, but of the moralist as well.

* * * *

Asta Neilson, who has been described as a combination of Sarah Bernhardt and Mrs. Patrick Campbell, has followed the former's lead and has immortalized her talent by appearing before the moving picture camera. This great actress has a peculiar type of beauty. It has been said of her that when in repose she purrs, but when aroused she has all the apparent attributes of the tigress, sweeping up and down the gamut of feminine emotions with the practised ease of a great but natural artist.

Two thousand feet of film in which Asta Neilson appears will be released by the Imp Company on Thursday, April 18th. They are also issuing special literature and posters for this picture.

* * * *

Learning that another Independent producer had made preparations to film "Carmen," the Thanhouser Company state they will not put out this subject as previously announced.

* * * *

Mr. S. S. Hutchinson, President of the American Film Mfg. Company, has just returned from Florida after having arranged for a series of beautiful scenic settings among the Southern States. These pictures will be of an educational and exceptionally interesting character, and the inspiration for the step taken toward securing them was found in the splendid success of the two recent American scenics, "Santa Catalina, Magic Isle of the Pacific" and "A Mid-winter Trip to Los Angeles."

* * * *

"The Dove and the Serpent," a Mexican release of Imp, shown this week at the Sales Co., is specially good. For clean-cut, well-acted scenes, atmosphere and photography it stands at the head of the class.

* * * *

"Love Is Blind," of Reliance, is a great conquest for Miss Robinson, of the Reliance stock. Her work in this film is particularly fine, and the interpretation of the part allotted her of the landlady's daughter, who poses for the young artist lodger, and afterward marries him, is very sweet, indeed.

* * * *

Of "The Margrave's Daughter," of Gaumont, too much could not be said in praise of this wonderful production. It is a marvel in scenic effects and general staging. Such beautiful productions as this are the pillars which are rapidly elevating the motion picture to its proper place as a work of art.

If you want a good laugh see "Aunt Aurora" and "Calino as Mason," of Gaumont.

It has been rumored that Joe "Brandt" Brandenburg, formerly of the New York office of The Billboard and advertising manager of the Dramatic Mirror, would join the Imp Films Co.

Mr. Brandt stated that his only reason for divorcing himself from the publication end of the film industry was because of the wide scope of operations afforded in the manufacturing center.

Taking with him a knowledge of the theatrical and amusement situation and record for the papers mentioned above, he may prove to be a valuable asset to the Imp Co.

Mr. Brandt will become part of the executive staff at the Imp factory on April 8th.

* * * *

Mr. David Horsley, president of the Nestor Film Co., is again returning East from the Nestor studios, at Hollywood, Cal., accompanied by Mrs. Horsley, Stanley, the young hopeful, and Captain Davy—he should be "in our busy midst" by the time this issue is spread abroad. It is possible that his stay this time may be of sufficient duration to enable him to meet and renew acquaintance with many old friends whom he has not seen since the advent of the Hollywood studios.

* * * *

Charlie Simone was the big representative of the Nestor Film Co. at the recent convention of the Ohio Exhibitors' League, at Dayton, Ohio, where, as is always the case with Charlie, he made his presence felt. A flying trip to Chicago on important Nestor business and return home completed another busy week in the busy life of the Busy Bee of Bayonne and Boostville.

* * * *

We are preparing to again offer our congratulations to Nestor on their picture entitled "Her Indian Hero," which is to be released April 17th. An advance copy has been shown, and those who were fortunate enough to witness the first projection are unanimous in acclaiming it a strong and beautiful production, and one which will add another star to the constellation of Nestor releases, which have placed the pioneer Independent moving-picture maker in the front rank of the entire industry.

* * * *

We notice a great improvement in the posters that are being turned out by the Sales Company; this is a step in the right direction, the whole atmosphere of a moving picture theatre is enhanced by the attractive, artistic posters such as are being turned out by the Sales Company's manufacturers.

Of course, the price has been raised, but this would seem to us such a welcome innovation that no one could complain of the increase in price as all concerned are bound to get it back a hundredfold in increased business.

The Bradhurst Field Club four-mile run is included in the Imp release of April 8. This picture will present the best views and the most interesting scenes of the meet recently held in New York City, in which 300 competitors took part, and which include many of the athletes who will go to Stockholm next July, among whom are Martin Sheridan, Johnny Hayes, Kramer, and others of equal note.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

THE SEWER

TWO REELS

Big Spectacular Solax Melodrama—Thrilling Story and Big Situations

Released Wednesday, April 24th

ANOTHER GAUMONT HAND COLORED MASTERPIECE

Heliogabalus Tyrant of Rome

A strong, stirring story of the cruelties and atrocities of the most licentious and profligate Emperor that ever ruled over the famous Tiber city.

RELEASED WITH BY THE ZUYDER ZEE
928 FEET—$20.00 EXTRA FOR HAND COLORING—SUNDAY, APRIL 28

TUESDAY, APRIL 11—876 FEET

JIMMIE CAPITULATES
AND
A Victim of Circumstances

Scene from A VICTIM OF CIRCUMSTANCES

SALES CO.
SOLE DISTRIBUTORS

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

SATURDAY, APRIL 14—960 FEET

THE PRAIRIE ON FIRE

A SENSATIONAL WESTERN DRAMA

Scene from THE PRAIRIE ON FIRE

THURSDAY, APRIL 18

A Bet And Its Results

A prodigiously funny comedy

SUNDAY, APRIL 21

Driven From The Ranch

Another thrilling Westerner

LAST MOMENT TO ORDER

THE MARGRAVE'S DAUGHTER

HAND-COLORED—MASTERFUL—$30 EXTRA FOR HAND COLORING

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COMING NOW!!!

TWO REELS—THURSDAY, MARCH 2. TWO REELS

THE FATE OF MOTHERS

A supremely gripping graphic drama portraying the oftimes selfish and inappreciative relation of daughter to mother. A two-reel lasting perfume that will delicately scent every angle of your theatre with that box office stimulating odor.

Another Victory for the Sales Company

The Best Motion Pictures of

The Burial of the Maine

Ceremonies at Havana and Washington were taken by the **Comet Film Co.**—a Sales Company concern.

SPECIAL RELEASE

Exchangemen, wire your order to Sales Co. at once.

A FEW OF THE FEATURES

The Maine in the Cofferdam.

Breaking up the Cofferdam.

Cuban Soldiers Carrying the Caskets Containing **Maine** victims from City Hall, Havana to Wharf.

U. S. Sailors Placing Caskets on Board U. S. Battleship North Carolina.

Towing the Maine to Sea.

The Actual Burial of the Maine. (The Most Impressive Naval Ceremony of the Age.)

President Gomez (of Cuba) and Family Pay Their Respects.

The Funeral Cortege Passing Through Pennsylvania Avenue, Washington.

Fifty Thousand Persons Listening to the Sermon of Father Chidwick, Chaplain of the Maine.

Eulogy by President Taft.

The March from the White House Grounds to Arlington Cemetery.

Length, 1,000 feet. Exhibitors Get Busy. Special One Sheet Posters.

Sold Only Through Motion Picture Dis. and Sales Co.

Comet Film Company

344 East 32nd Street -:- NEW YORK, N. Y.

States Are Going Like Wildfire

Hurry Up for Your Share

THE TIMELIEST GREATEST MOST PROFITABLE

State Rights

EVER PLACED UPON THE AMERICAN MARKET

EVERY INCH HITS THE BULL'S EYE EACH FOOT A FORTUNE WINNER

CAPTAIN SCOTT'S SOUTH POLE EXPEDITION

IN TWO REELS 2,000 FEET—EXCLUSIVELY GUARANTEED

A complete two-reel reproduction of the Antarctic Expedition of Captain Robert Scott, R.N., from the hour of his departure from his beginning point at Wellington, New Zealand, up to his winter encampment at Cape Evans across the great ice-barrier of the South Frigid Zone, including such genuine and unusual pictures as dodging through icebergs, crunching the heavily clogging ice-floes, making the landing on the great Ice Barrier itself, unloading the Terra Nova, building the Antarctic camp, sleighing, ski-ing, hunting, rounding up and sporting with the penguins, the lonely peaks of Mount Erebus, and the gloomy menacing Mount Terror, and lastly, the climaxing feature of unusual grandeur and rarity, "THE MIDNIGHT SUN."

A REAL TWO-REEL FEATURE OF ANTARCTIC REALITY

The Timeliest Feature Out Today!

You can afford to handle this on account of the booking prices it will command. No melodrama or depraved drawn-out three reeler. The Timeliest Sensation Ever Sprung.

Absolute copyright protection. Nation-wide advertising campaign. Lithos of special design in many sizes. Cyclonic publicity assured.

REMEMBER—Our attorneys are Goldie & Gumm, 27 William Street, New York. They stand prepared to relentlessly prosecute the first infringer. They will go to any extreme to land their man. So will we.

NOTE.—We have acquired the exclusive American privileges to Captain Scott's South Pole Expedition in two reels from the Gaumont Co. Write, wire or 'phone

The Sedeg Feature Film Co., Inc.

Congress Ave., Flushing, L. I., New York

A DANGEROUS MODEL

Majestic Release, April 7th

Color and action are blended in this comedy-drama, its story concerning John Gray, who, to protect his margins on stocks, needs the sum of two thousand dollars, for a day.

A friend lends Gray's wife a necklace, to wear to a fancy dress ball, and Gray pawns the jewels, unknown to his wife. Unfortunately he loses the pawn-ticket, which is found by an artist, who is an admirer of Mrs. Gray's. Using the ticket as a lever, the artist forces his attentions on Mrs. Gray, at the fancy dress ball, arousing the jealousy of her husband.

She goes to the artist's studio, and, to further her search, takes the place of a model. Her husband follows, and, in a struggle with the artist is about to be shot, when the supposed model comes to life, and wrests the revolver from the artist's hand. Explanations, and the recovery of the ticket, complete this dramatic incident.

A WARRIOR BOLD

Majestic Release, April 9th

The Majestic Company has followed its recent line of fine releases with "A Warrior Bold," a comedy of quaint and unexpected situations.

The warrior borrows a military uniform from a friend, and with it goes to impress his sweetheart. The friend cruelly sends for the uniform, and the warrior is forced to take refuge in a suit of armor. His sweetheart wonders at his absence. Not so his friend, who calls, with another chum, borrows the armor to wear at a masquerade ball, and unceremoniously moves it downstairs.

A burglar appearing, the hero forces him to change to the armor, and to agree to be bested in a fight. Regaining the uniform, the hero presents himself to his scheming friends, and to his sweetheart, much to the wonder of the friends, and to the admiration of the girl. The prearranged conflict is fought, the warrior magnanimously allows his fallen foe to depart.

MANUFACTURERS' SYNOPSES of FILMS

KID, KIT, AND KITTIE
Eclair Release, April 2
Series I: The Letter with the Black Seals

When Uncle Bill passed away in the little cabin out West, all his old comrades and friends mourned his death, especially his little pal, "Kid," whom he loved as his own child. Before he died, the old man entrusted to "Kid" the delivery of his will to his niece, "Kittie," in New York.

This will disinherits an ungrateful nephew and leaves the old man's wealth to the girl. The nephew, learning of his ill fortune, tries to marry Kittie, and when she refuses, carries her off to the rendezvous of the "Silk Mask Band," where she is finally traced by "Kid" and his pal, "Kit," who have reached New York with the will. By a clever ruse, the boy hero places a decoy and rescues Kittie, the Silk Mask Band escaping in an auto, which, owing to a disengaged brake, plunges into the Hudson River, after a wild dash down the Palisades.

WHITE APRONS
Eclair Release, April 4

A Domestic Science School boasts of its pretty teacher and prettier pupils. Ralph Brown, the Superintendent, falls victim to the charms of Miss Beth, the teacher.

Ralph becomes a dyspeptic from eating delicacies made at the school and his doctor prescribes a change of diet. Still the products of the school pour in, and the distracted superintendent decides to quietly bury them in the back yard. Miss Beth, unfortunately, uses the same plot of ground to promote the growth of celery plants, and when she and her class go to inspect them, find on digging up the celery, a stack of the school's best mince pies adhering to the roots.

Then the fun begins, and Ralph's troubles with it. The doctor's prescription is called in to save him from the ire of the pupils and tearful Miss Beth, who finally accepts the inevitable and Ralph.

A CARICATURE OF A FACE
Champion Release, April 8, 1912

Mr. George Fattie proposes to, and is accepted by his secretary, but he makes one condition of her acceptance, and that is there should be no mother-in-law in his house. This is a heart blow to the girl, but her mother tells her to never fear, for she'll concoct a plan whereby he'll receive her with open arms. Gladly and with joy, after the honeymoon of the Fatties, the mother and daughter get together on a plot. An artist's studio is visited and an order given to that gentleman for a dozen caricatures of the lady. The artist fulfills the order, and the result is a dozen highly amusing and ridiculous caricatures.

In a weak moment, Mr. Fattie consents to permit the portrait of his wife's mother to be admitted to his home, then suddenly he beholds from point of vantage, a face looking down on him—and such a face. A face awful enough to cause cold chills to creep up and down one's spinal marrow. He shied eggs at it and punched it and kicked it, but it showed up like Banquo's ghost, and would not be downed. Then one day he meets the original and the original was nothing like "that face," so he did not recognize her.

Later on, the original insisted on coming into his home. This he didn't want, because he had met her as a sweet thing, and didn't want his wife to get onto his flirtatious conduct. But the sweet thing insisted, and he had to make the best of it—and introduced the sweet thing as his sister. Then the wife slipped forward and said, "This is my mother," and then Mr. Fattie collapsed. His mother-in-law had invaded the domicile, but in such a way as to take all the wind out of his sails.

On the same reel:

THE BLUE MOUNTAIN BUFFALOES

The buffalo herd taken on the Blue Mountain Forest Reservation is one of the most interesting pictures of animal life ever presented, inasmuch as we are given a glimpse of the last sad remnants of what was once the pride of this continent, the mighty monarchs of the plains. The herd has been photographed close up in their New Hampshire winter quarters, that we may study with sad interest the noble creatures.

SALVATION SUE
Champion Release, April 10

Jimmy Morgan is the scion of a wealthy father, but Bohemianism gets holds of him and he usually spends his monthly allowance to buy drinks for "the boys." One day, Mr. Morgan determines to end this state of affairs, and he tersely tells Jimmy to "get out and stay out" until he can sober up and be a credit to himself. Jimmy doesn't take this very seriously, so he immediately repairs to his favorite barroom, where he has a fine old time with the boys.

Sue Brown, a Salvation Army lassie, is collecting pennies when one of the half-drunken rowdies insults her. Jimmy knocks the fellow down and escorts Sue to the door, whereupon she thanks her "big brother" and disappears. Jimmy sinks lower and lower until within a month he is nothing but a besotted bum. One day he is helped by Mr. Dorner, an aristocratic old philanthropist. Later, Sue sees an old lady run down by an auto and assists her. The lady insists on Sue accompanying her home and nursing her. She is Mrs. Dorner, the wife of the old gentleman who has assisted Jimmy.

Mr. and Mrs. Dorner and Sue become great friends. While Sue and Mr. Dorner are going their charitable rounds, they visit a very tough dive whereat Jimmy hangs out. Jimmy is asleep at a table and many toughs are idling about. In the brief moment that Sue is absent they set upon and rob Mr. Dorner. Jimmy awakens and tries to protect Mr. Dorner, but is beaten into insensibility.

Mr. Dorner and Sue then take Jimmy to the Dorner home, where he is given medical attention and brought around. Sue learns Jimmy's story and out of heartfelt sympathy for him, she goes to his father and pleads for Jimmy's forgiveness. At first Mr. Morgan is obdurate, but finally consents. All ends happily and congratulations are in order when Mrs. Dorner notices that Jimmy and Sue are oblivious of their presence. The old couple tiptoe out of the room and peek in, to find the boy and girl in each other's arms.

A LOVE OF LONG AGO
Thanhouser Release, April 9

In one of the rural sections of Spain they tell a story, handed down from generation to generation, of the brave soldier, Pedro, and the sacrifice he made for his lady fair. Graves may be leveled by time, and monuments moulder and resolve into dust, but Pedro's fame is not so perishable, for the story of his exploit can never be forgotten.

He was only a humble soldier, stationed at a fort, and he loved a maiden who lived in a village nearby. The girl liked him, flirted with him, and perhaps some day might have married him, had not the "other man" appeared.

The other was a stranger, who suddenly appeared in the village, and secured lodgings with the girl's mother. He quickly won the maiden's love and they were planning to get married, when he was arrested. It happened that Pedro was the one who took him into custody, and he then learned for the first time that the girl's heart belonged to the other man.

At the fort the stranger was questioned, the belief being that he was a spy, but as no documents were found in his possession, the commander of the garrison simply ordered him detained, and did not lock him in a cell, never dreaming that he could escape, when every exit was closely guarded.

The stranger's case was desperate, however, for he really was what he was suspected of being, a spy. The girl determined to rescue him, and after informing him of her plan, shot an arrow over the ramparts at night. A light cord was attached to the arrow, and to this in turn was tied a heavy rope, by means of which the prisoner could escape.

The plan worked successfully, until the stranger was just starting on his perilous journey. Then Pedro discovered what was happening, and with a cry of alarm ran forward with drawn sword. He raised his blade to cut the rope, but glancing down saw the girl he loved, her arms raised appealingly to him. He realized that his rival's life was in his hands, and started to strike. Then like a flash he saw that upon him depended the girl's happiness, and he could not. On the contrary, he held back the other soldiers who would have killed the stranger, was denounced as a traitor and, finally, fighting to the last gasp, fell, supposedly dead, into the sea.

Years later, in a religious retreat, an aged monk, loved and venerated by all who knew him died. Then the story, long a secret, was told to the world. Pedro was not killed, but narrowly escaped. He was found unconscious, washed upon the beach, by a monk, who nursed him back to health and strength. Later he joined the order, and became one of its devout members.

"And brother Pedro was not unhappy," said the monk who told the story. "Once on a pilgrimage, he saw the woman he loved. She was happy with the husband of her choice, and their child. He found, by cautious inquiry, that they loved and revered his memory, and that the first prayer their child was taught was a petition for 'brave Pedro, who died for papa and mama.' No, he never revealed himself

to them, and he never regretted what he had done for them."

Pedro is buried in the simple graveyard of the monks. You cannot find his resting place, but his name is not forgotten, and never will he, by those who know the story of his sacrifice and devotion.

AN EASY MARK

Thanhouser Release, April 12

She was rich and a good business woman, but she didn't look it. Her home in the country was comfortably furnished, and she lived there for choice, although property in the city was in her name. One building she owned was a city mansion, and the necessity of collecting the rent induced her to take a trip to the metropolis.

Crossing a crowded thoroughfare, she became confused, but was rescued by a polite young man, who, finding her rather upset by her experience, volunteered to escort her to her lawyer's office. There he saw a large sum of money paid over to her, and at once grew to like her the more.

The fact was that the young man was a crook and saw a chance to make some easy money. The woman, who had taken a fancy to him, decided to be his "fairy godmother," intending to test him out, and if he proved worthy to put him in the way of making his fortune. She was feeling most benevolent that day, and could see a popular story book ending to what promised to be a very ordinary adventure. So she listened while he told her of an excellent and cheap boarding house, went to the place with him, and was well pleased with her reception there.

The dishonest young man devoted much time to planning a way to relieve "the Easy Mark" of her wealth. Some were dangerous, others he regarded as "too coarse." Then Dame Fortune threw a chance in his way and he accepted it gratefully.

He found the keys of a stylish mansion and soon proved to his satisfaction that the owner had gone abroad, and that the place was untenanted. So he went to the woman from the country and offered her a bargain in real estate and, strangely enough, the price was within her means.

It was so easy to swindle the rural visitor that, as he told his pal, the boarding house keeper, it was "like taking water from the ocean." He gave her a deed, accepted her money, and expected to be happy while it lasted.

There was one little flaw in his yarn, one fact he had overlooked, and it aroused the suspicion of the "easy mark." In the very moment of victory he met defeat, and went to prison, angry at himself, and grieving because dishonesty had cost him the best chance he had ever had to make a fortune.

The woman, who had planned to be a benefactress, went back to the country disillusioned and vowing that she would never try to be a fairy godmother again, for it was only by chance that she had escaped a heavy financial loss.

THE HEART OF A TRAMP

Nestor Release, April 1

NESTOR

Henry Fortman's automobile comes to a sudden stop and it's a long way home. Henry investigates and attempts to get it started, but in vain. Fortunately, there is a young tramp in the vicinity. He had been a chauffeur prior to his entering the roaming profession. The tramp, strange to say, goes to work with a vim, and the car is soon able to go on its journey. Fortman decides to acquire a chauffeur and persuades the youthful knight of the road to take the position.

"Dick," as the ex-tramp chooses to be called, looks mighty handsome and distingué when thoroughly cleaned up and appareled in decent clothes. Thus transformed, he is presented to Mrs. Fortman, who is kept in ignorance of the chauffeur's past mode of living. She soon becomes infatuated with the dashing young man, and later what seemed to be but a passing fancy changes into love.

Mrs. Fortman's love and tenderness are wasted upon desert air, for "Dick," whose heart is in the right place, remembers his benefactor and gently, but firmly, repulses her caresses. The woman's unwelcome attentions finally come to her husband's notice. While he debates as to whether he should discard her, "Dick" leaves a note behind and returns to the country, the open air and the life of trampdom.

A violent scene takes place between man and wife, who is finally forgiven through a clause in the tramp's note reading thus: "May God bless you and your wife and keep you close together."

COMING

The Sensational Melodrama

TWO REELS

TWO REELS

The Sewer

RELEASED WEDNESDAY, APRIL 24th

April 17—Saved by a Cat—A startling Melodrama
April 19—Billy, the Detective—Billy Quirk Comedy Series

The Detective's Dog

RELEASED WEDNESDAY, APRIL 10th

This is a stirring melodrama dealing with the good results which usually follow a kindness to a dumb animal.

The plot revolves about a secret service man, a gang of counterfeiters and a dog. The production is remarkable for light effects, mechanical sets and tense situations.

Billy's Nurse

RELEASED FRIDAY, APRIL 12th

Another Billy Quirk comedy. This is the third of the Billy Series. Get them all—Billy's Shoes, Billy's Grip, and now Billy's Nurse. Billy falls in love with a nurse and in order to win her love, Billy pretends that he is ill. Can you imagine the fun with the sick man?

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TWO MEN AND THE LAW
Nestor Release, April 3

Tim, an outlaw, is entirely unsuspected, even by his best friend, the sheriff. Tim has always worn a disguise and he has shown it to but one person, Josie, the girl he loves and who has promised to marry him as soon as he turns over a new page. Josie lives with her Uncle Ben, owner of a gambling house. Tim writes her to be ready to marry him at once, as he has tackled his last job. It is the robbing of a bank, and the sheriff, who is home indulging in his favorite pastime of cards, is notified and starts out to trace the robber. He divides his men, himself setting out alone, but Tim has gotten a good start and, after taking off his disguise, he rides up to the gambling house, which Ben keeps, and secures a room for the night. As this gambling house is also a hotel, the tired sheriff also arrives and asks for a room and is told that all the rooms are taken, but that he can bunk with Tim. He is quite satisfied and goes to bed. The next morning, however, he awakens first and is astonished to see Tim's disguise lying near his friend's bed. Upon close examination, he is satisfied that Tim has robbed the bank, as the money is in a small satchel with Tim's tools. He takes Tim's gun and commands him to surrender. Tim, taken wholly by surprise, is forced to do so, but pleads with the sheriff not to handcuff him or tell the people of the hotel and he will accompany the sheriff quietly. The sheriff agrees, and the men go down to breakfast, after which, much against Tim's advice, the sheriff enters the gambling room and starts to play. Cards are his one great weakness and when once started he plays on and on. Noon, evening and midnight come and he never stops until not only his own money but that which Tim returned to him from the bank is swept away. Tim finally gets the sheriff to their room and urges him to drink. After the sheriff has fallen asleep and the gambling room is closed for the night, Tim takes the sheriff's gun and his own tools and creeps cautiously downstairs, blows the safe, secures the money that the sheriff lost and which belongs to the bank, and returns to his room. In the hall he meets Josie. Tim tells her what he has done and that he is returning the money to the sheriff. He enters his room and writes a note, which he puts on the table. It reads:

"I drugged the sheriff, blew the safe and stole the money. Tim."

Then still another note, which he puts in the bag containing the money. It reads:

"Return the money to the bank and don't make a fool of yourself again. Tim."

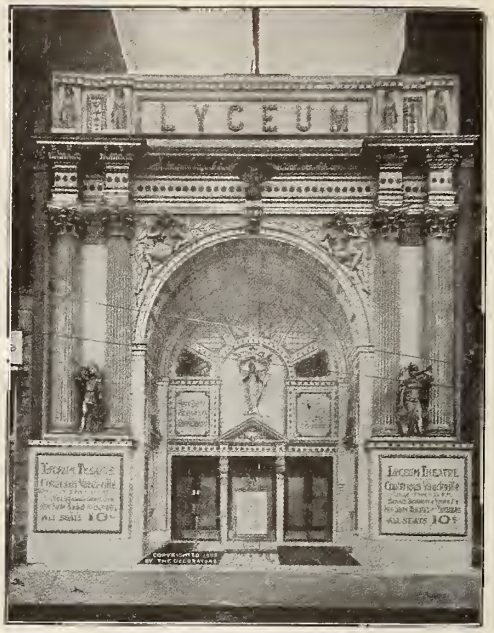
After which he meets Josie again, and together they go away to commence life anew.

THE CUB REPORTER'S BIG SCOOP
Nestor Release, April 6

Thanks to the Star Reporter's absence, Jack Hunter, the "cub," is assigned to interview the big sugar merchant, Henry Ford, at his country home. Full of enthusiasm, Jack starts on his momentous trip. At the depot he finds that a good two-mile walk separates him from the Fords' mansion.

Alice Ford, the sugar magnate's daughter, is on the way to Mabel Smith's house, preparatory to spending the night with her friend, who is alone. On the deserted road, a footpad attempts to relieve Alice of her purse. The cub reporter arrives at the psychological moment and Mr. Highwayman meets his Waterloo. Alice thanks Jack and then continues on her journey. With his mind full of golden thoughts, many of which concern Alice, the "Cub" reaches his destination. A bitter disappointment awaits him. The blustering old man positively detests interviews and has no love for reporters, cub or otherwise. Poor Jack's pleadings and persuasive eloquence are of no avail and he is actually thrown out by the sugar king. Disheartened and defeated, he returns to the depot, but ill-luck still pursues him—the last train is gone. Duty compels him to report to the city editor, and a hunt for a telephone follows. The railroad station being closed, the nearest and only available phone is at Smith's. Thither he goes. The ringing of the bell frightens the girls. Mabel furnishes Alice with the family revolver, and tremblingly they await developments. Jack is determined to phone and, cublike, he reconnoiters. If he cannot enter via the doors, why not tackle the window? He tackles it and the girls hold him up. The telephone is used, but to summon the town constable. By the time the law's representative arrives, Jack and Alice have renewed their acquaintance and are quite friendly, much to Mabel's displeasure. Alice phones her father and "swipes" the interview for the "Cub."

The big scoop earns Jack a salary increase, home, he looks through the window and sees and his able writeup of the sugar deal molifies Mr. Ford, who finally agrees to say: "Bless you, my children."



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THE COWARD
American Release, April 11

It seems to be the delight of some people when it is discovered that a man fears anything to torment him and play upon that particular feeling. Jack Walton feared physical punishment and could never be induced to indulge in fisticuffs. His companions were constantly placing chips on his shoulder and because he did not retaliate, he was branded as a coward.

But endurance comes to an end and one day, when tormented to the breaking point by a Mexican, Jack's anger flared forth and, drawing his gun (of which he was not afraid), he fired, killing the Mexican instantly.

And then the very men who had driven him to it formed the posse that was to hunt him down. They hurried to the mountains where Jack had sought refuge and began stalking him. High up in the mountains the hunted man eluded them, until the pangs of hunger drove him to seek some human habitation. Furtively hiding, he dodges from rock to tree, from tree to outbuildings. Approaching the sheriff's food in preparation. He enters and, holding the frightened woman at the point of his gun, compels her to set before him the simple repast she had prepared for her husband.

In the next room her baby, ill and in high fever, is sleeping fitfully. It awakens with a cry and the frantic mother impulsively starts to enter the room to be stayed by the outlaw's gun. Satisfied that it is no trick to throw him off his guard, he allows her to bring the child into the room. Even his unaccustomed eyes tell him that the child is dangerously ill. He volunteers to go for the doctor and hurries from the house.

Around the corner of one of the outbuildings one of the posse is waiting, having trailed him there. As Jack dashes around the corner the man fires, wounding him severely. Jack stumbles on and soon reaches the doctor. Without giving a thought to his own wound, he urges the doctor to hurry to the bedside of the sick child and then hurries to the mountain fortresses. The doctor arrives at the sheriff's home and by hard and efficient work soon has the child resting quietly.

When the sheriff returns from his fruitless search he learns that his child was saved by the arrival of a stranger. Asking his wife to describe the man, she tells him that the stranger left a note for him. He opens it and reads:

"If you still think I'm a coward, come up to Sage Ridge and see."

But the sheriff never found it convenient to follow the coward further.

THE DISTANT RELATIVE

American Release, April 15

Marguerite and Pearl Alcott were sisters and orphans. Bob White and Charley Wells were friends and fellow-cowpunchers and, incidentally, Bob loved Marguerite and Charley had long cast amorous glances at the dainty figure of Pearl.

A day came when Marguerite and Pearl, orphans, were visited by the Distant Relative, a person of much self-importance and assumed authority. She at once began a re-organization of the girls' household, maintaining a self-appointed protectorate over the two girls, much to the disgust of Bob and Charley. Finally the Distant Relative conceived an idea.

The result of this idea was a letter to an unscrupulous but good-looking young man who arrived shortly after and announced himself as a long-lost cousin. Marquerite didn't like his looks but Pearl soon fell victim to his city wiles, to the utter unhappiness of Charley.

The bogus cousin caused corruption among the ranch hands. They threatened a strike and it was only the heroic work of Bob and Charley that prevented a general walkout. But if he did damage to the ranch by distilling trouble among its workers, he threatened twice as much by proposing to the foolish Pearl that they run away and be married. The cousin felt himself quite confident and he and the distant relative soon laid their plans for the poor girl's undoing, hoping by the marriage to gain control of the ranch. The Distant Relative and the bogus cousin discussed it thoroughly, and the bogus cousin promised to divide the estate with his confederate.

But what happened often to confederates happened to them. Bob White, chancing to step around the veranda, overheard. He kept the matter to himself for a few days when he was suddenly electrified to discover Pearl and the bogus cousin getting into the ranch buggy with suitcase and other externals of a journey. He promptly raised the ranch with his cries, horses were mounted and the chase began. It seemed impossible to overtake them. Down hills they came in precipitous haste but the buggy and its occupants kept steadily in advance of them. Suddenly an idea came to Bob. He stopped a passing automobile, climbed in with Marguerite and Charley and the chase was again resumed. At the outskirts of the town they overtook the flying pair. Charley received Pearl into his arms and the bogus cousin, along with the Distant Relative, were hooted out of town.

DRIVEN FROM THE RANCH

Gaumont Release, April 21

Cowboy Joe is certainly a bad-tempered proposition and mighty hard to subdue when on the rampage. This particular afternoon Joe had lost heavily at gambling and took his adverse luck out on several of his comrades. They came to blows, with the result that Joe received a discharge from his employer, who was also the sheriff of that locality. In vain did the cowboy seek other employment, but the meanness of his disposition rendered same impossible. Discouraged and disheartened Joe is forced to spend the night on the plains with his faithful horse as his only friend. Early in the morning it so happens that the sheriff and his posse pass him in search of a notorious horse thief. Inasmuch as they did not see him, Joe took advantage of their absence and in revenge for his dismissal stampeded the sheriff's horses. However, the daughter of the sheriff detects the sound of hoofs, learns the nature of the trouble and gallops to her father with the news. The leader and his posse then start in pursuit of Joe and are just in the act of overtaking him when he leaps from his horse onto a passing train and escapes. His daring climbing and maneuvering aboard the freight cars forms the most exciting and original picture ever produced. Baffled by his miraculous escape, a price of $200 is placed upon his head and each of the cowboys, together with the sheriff himself, vow to find the culprit, dead or alive. They track him to a desolate marsh when they separate to hunt him down. It falls to the lot of the sheriff to come upon him and rather than see him hang, he offers him his pistol so that he may suicide.

JIMMIE PULLS THE TRIGGER

Gaumont Release, April 25

Jimmie is crazy to own a rifle and pesters his uncle to give him one for his birthday. Uncle indulges his little nephew and buys him a regular rifle of his heart's desire, and Jimmie proceeds to try his aim at shooting. His first practice proves quite erratic and both the large parlor mirror and chandelier suffer demolition. Father then takes an intervening hand, and after due reprimand, decides that Jimmie must shoot outdoors only. With this end in view he starts to make several targets to be placed on the garden wall. In the midst of placing glue on the rear of each target, papa is called away, and Jimmie is left to complete the job. Julie comes in to surprise Jimmie, but he resents her disturbance and thoughtlessly pushes her on one of his targets. Later on Jimmie spies this target in the kitchen and, little realizing its location on Julie's anatomy, takes aim and penetrates the hull's-eye. This starts the comedy a rolling and up it keeps with ceaseless furor.

DINANT ON THE MEUSE

This scenic offers some of the select views of the winding picturesque Meuse river as it passes the scenic Belgian citadel of Dinant.

BRADHURST FIELD CLUB FOUR-MILE RUN

Imp Release, April 8

On the evening of Saturday, March 9th, the Bradhurst Field Club of New York City had a four-mile run, which attracted a record entry of 500 and an actual starting list of over 330.

The race was a handicap for a series of valuable prizes to which the Imp Films Company donated a silver cup for the first team home.

Prominent amongst the competitors were several winners who are to compete in the Olympic Games at Stockholm next July. The following clubs entered teams: New York A. C., Irish-American, Long Island A. C., Glencoe, Pastimes, Xaviers, Mohawks, Trinitys, Morningsides, Mott Haven, and others.

The winner was Jack Gleason, of the Pastime A. C., with a handicap of 1 minute 40 seconds. Kramer, of the Long Island A. C., champion, was amongst the runners and did fast time. MacNamara, of the Irish-Americans, did the distance in 20.46, which was amateur record for the course. First team honors were won by the Morningside A. C.

The race was witnessed by some hundreds of thousands of persons.

The reel includes pictures of Johnny Hayes, who is training several of the American contestants for the Olympic games.

This picture should interest athletes all over the world.

On the same reel:

THE SECTION FOREMAN

A story of a faithful railroad employee who is tried and not found wanting.

Edward Eagan is the foreman of a section gang on a steam railroad.

The story opens with him at home at the bedside of his wife, who is dangerously ill. A physician is called and, leaving his wife with the doctor, Eagan goes out and proceeds up the track with his men to their work.

The wife becomes worse and the physician decides to telegraph for the husband. He does so and the message is delivered to Eagan, while his men are engaged in track repairing, by a messenger on a tricycle handcar. Eagan gives his men instructions and rides swiftly in the direction of his home.

While proceeding his machine is derailed. He stops and notices that the rails have spread. The fast express with its load of human freight is about due. Eagan hesitates and his mind is filled with conflicting emotions. His wife is home, ill, dying, perhaps, and every minute means much. On the other hand, he is the keeper of lives. He has a short time in which to act.

Placing the car on the track, he races back and summons his men. They return and work with strength that is almost superhuman, repairing the track just as the fast express rushes past. Eagan has performed his duty but is apprehensive.

Hastily bidding his men return to their work up the track, he again mounts the vehicle and starts for home, using all his strength to propel the car. He arrives, rushes into his humble home, eager and expectant. He has his reward, for the faithful doctor, who has not left the side of the wife, allays his fears and pronounces her out of danger. There is a happy scene as the humble railroad employee takes his loved wife in his arms.

FALSE TO BOTH

Imp Release, April 11

This is a story set in the placer field of California at the present time, and it relates how two young men left the East for the West on the chance of returning with sufficient money to marry the girl they each loved.

Each swain had his sweetheart's photograph but, unknown to the other, the photograph was that of the same girl; she had two strings to her bow. The men for a time are estranged, because each suspects the other of stealing his sweetheart.

But in the end it develops that the girl marries a third party. So in their disappointment the two young miners become great chums.

This picture is chiefly noticeable in that it is a two man play, no woman appearing in the cast. The scenes are laid amongst rough Californian surroundings which gives one a graphic idea of the kind of life that is lived there.

A LEAP FOR LOVE

Imp Release, April 13

Arthur Law and Samuel Kingston are both aspirants for the hand of Marguerite Leonard. Kingston, however, is the favored one until he seems to be a coward in the eyes of his sweetheart.

He proposes to Marguerite during the progress of a dance at her home. She accepts him and the betrothal is overheard by Law, who in a moment of passion quarrels with Kingston and strikes him. The latter, remembering the respect he owes to his hostess, restrains his anger and refuses to retaliate. Cowardice is despised by the pretty Marguerite, and she breaks off the engagement. The rumor of lack of courage reaches his club, and when he arrives there, he is shunned by his fellow members.

Margerie, while on Brooklyn Bridge with young Law, looks down at the river below and in a flippant mood dares Law to leap over, even with the aid of a parachute. Law is piqued by her dare and tells his friends at the club, who make the attempt interesting for him, by putting up a liberal amount of money, that he will not do it. Kingston overhears the conversation and arranges to be on the boat the day the leap is made.

Law has his parachute on the bridge and in a thrilling scene in which he is forced to evade the vigilance of the police he makes the jump successfully. After reaching the water, however, he is seized with a cramp and is within an ace of sinking when Kingston throws off his coat, forgetting the wrong that the drowning man has done him, and leaps to his rescue. They are both pulled up on the boat and when the exhausted man recovers his senses he apologizes to Kingston and thanks him for his bravery. Marguerite then realizes her mistake and knows she cares for him alone.

On the same reel:

MR. SMITH, BARBER

Smith was of a sporting turn of mind but his wife kept him thoroughly under control. Still when a man decides to deceive his better half for the purpose of getting a night off with the boys, he is generally equal to the emergency. So when Smith receives a message and note from the friend whom he was shaving that a good time awaited him at the Cozy Corner Club, he arranged with the said friend to send him, Smith, a hogus telegram calling him out of town.

So Smith's wife dutifully saw hubby off to the depot and loyally returned to take Smith's place in the barber shop, whilst he was absent. A customer came in to be shaved. Mrs. Smith donned her husband's working jacket and before she had completed her task, accidentally placed her hand in the pocket of the jacket and discovered, not the telegram, which called her husband away, but a note signed "Jessie," inviting Smith to take a friend to the Cozy Corner Club that night. Mrs. Smith thereupon resolved to see things through and chooses for her plan that of disguising herself as a man. In this aspect she makes her entrance into the Cozy Corner Club, picks a quarrel with her husband, fights a duel with him and when the hubbub is at its height throws off her disguise and reveals herself. Thus Mrs. Smith cures her husband of his disagreeable habit of "lying in order to make himself a boliday."

THE DETECTIVE'S DOG
Solax Release, April 10

The story deals with the good results which follow a bit of kindness to a dumb animal.

Kitty, the six-year-old daughter of Detective Harper, finds a homeless dog. Her mother does not look with favor upon the animal, and is about to drive him away when Harper decides that they will keep the dog.

A gang of counterfeiters victimize some storekeepers with bad bills. The storekeepers complain to Captain Matthews of the Police Department, and he in turn notifies Detective Harper by telephone.

He traces the gang to their headquarters in the suburbs, and as he is about to enter the house, they discover the detective. The chief enters the house and notifies his accomplices who are at work printing bad money. They plan to capture the detective, and lay a trap for him. He falls into it and they bind him in a basement chamber on a slab with an automatic circular saw attachment.

In the meantime, Mrs. Harper, on the second day of her husband's absence, worries, and the child, Kitty, suggests that the dog, Jack, be sent to search for him. Mrs. Harper is taken with the idea and gives the dog an old coat of the detective's to scent. The dog dashes off to find the detective, locating him finally in the underground chamber, and crawling through a grated window to reach him, gnaws the rope that binds the man. The detective telephones for the police and the criminals are arrested. The dog has proved his gratitude for the kind action, and earns the gratitude of the whole family.

BILLY'S NURSE
Solax Release, April 12

For three consecutive mornings Billy meets a young nurse. She is very pretty and naturally Billy falls in love with her. He tries to make advances, but she rebuffs him most cruelly.

Now Billy is angry. He will win the girl or know the reason why. For a few minutes he ponders, looking at the big hospital building. A brilliant thought strikes him. Returning home, he makes his landlady believe he has been taken suddenly ill with appendicitis and writhes in supposed pain. They ring for an ambulance—the one belonging to the hospital he desires. As it drives into the hospital yard, the young nurse happens to be out front.

The moment she sees him, anger and resentment turn to pity. He is placed in her ward, and when they are alone he confesses what he has done. The girl is filled with resentment and she insists that he is a very sick man, although he doesn't know it.

Billy grows frightened when she calls a consultation of physicians, who have been tipped off in advance. Solemnly they gather around him. They feel his pulse, examine him, and find that he has appendicitis and must undergo an immediate operation.

Billy is being punished for his trickery. In desperation, he wraps his sheets about him and attempts to escape. The nurse discovers this and he is put back to bed. But when the worry of it all actually makes Billy sick, she in turn is frightened, and nurses him through his illness. finally confessing her love.

LOVE IS BLIND
Reliance Release, April 20

Foster is a young artist with great ambitions to be taken up by society. Mrs. Hardrocks, a wealthy society widow, makes a protegee of him with the result that he falls madly in love with her—at least so he thinks. In the same house with Foster's studio is little Betty Wilson, the daughter of the landlady. She has formed her little existence so as to live in the light of Foster's comings and goings. He is her great ideal. One day in order to complete a picture for the wealthy widow he gets Betty to pose for him. She almost faints with delight and the opportunity to be near him and wear some of his lovely property wardrobe. When the ordeal is over she manages to slip out with the finery held behind her and goes to her bare cheerless room to further pose as a grand lady which ends in a burst of long-pent-up sobs. Foster gets word that he has inherited money and becomes obsessed of the idea that now he can propose to the widow. He calls in Betty and tells her all about it and she doesn't know whether to be glad or cry. She tells him he must make his studio presentable and they set about fixing it up with the result that he discovers a more than great liking for little Betty. However, that is not to be considered with the opportunity arising from his marriage to the widow. He gives Betty a great armful of fine clothes to put on and tells her that when they come back from being married she must receive them. Fate cheats him for when the widow arrives to look at the picture she has her fiancé with her. Betty hearing them leave thinks the coast is clear and bounds into the room arrayed like a young woman of fashion. There she finds Foster with his head in his hands thinking his heart broken beyond repair. She goes to him and timidly offers her sympathy. When he raises his head and sees the vision before him he forgets that there ever was a widow, society or art and realizes that his heart was in Betty's keeping all the time. On his knees he begs her forgiveness and love and she, so happy she could cry, gets down on her knees and snuggles into his arms.

A QUESTION OF EVIDENCE
Reliance Release, April 17

A story by J. Russell O'Leary dealing with the elemental man of the hunting camps up in the North woods. The story opens during the idle moments of rough play and two friends, Jackson and Thompson, quarrel and part in bitter hatred. Later the two men meet at Thompson's cabin, unknown to anyone, and become reconciled. Jackson gets his gun and starts off through the woods for game.

"THE DETECTIVE'S DOG"

Thompson, finding his gun disabled, also hits the trail, but leaves his gun behind, carrying only his traps. Coming upon Jackson fishing, he borrows his gun. While passing through some rocky part of the trail he stumbles and the gun goes off, killing him. Late in the afternoon Jackson finds his friend's body and carries it, with his discharged gun, to the camp. There the men refuse to believe his story and openly accuse him of murder. The sheriff is notified just in time to save him from being roughly handled and the father, positive that his son is innocent, offers a reward for the real murderer. Cushman, who is up in the woods with his consumptive wife, is dead broke and on the hour that Thompson was killed heard the shot and found the body but ran away a prey to his cowardly fears. He finds the reward notice and resolves to pose as the murderer to secure the money for his wife. He goes to the father and pleads guilty. They both repair to the Sheriff when word comes to the latter that young Thompson has been taken from the jail and across the lakes to be lynched. The three follow at a mad pace over water and mountain just in time to avert a real murder. The men force the real story from Cushman of his attempted sacrifice and come to the belief that Thompson really died by accident. Going to his sick wife they tell her of her husband's heroism and give her more than the reward as a fitting recompense.

MODERN SLAVES
Rex Release, April 4

Phil Roberts and his wife were slaves. To digress a little, just as Heaven and Hell are not locations, but conditions within us, so slavery and freedom are not conditions, but states of minds. There have been slaves less in bondage than their masters, masters who have been slaves to worse than men, to a vice, or a deformed ambition or a cruel lure. But the most heartbreaking, heart-aching form of servility is social slavery—the silken fetters that are the symbol of the social system that makes its vain victims vie for false supremacy and lie for precarious prestige.

So Phil Roberts and his wife were slaves. Phil was cashier for a large mercantile house that encouraged him to be dishonest by paying him twenty-five dollars a week; and it just happened that Phil didn't need much encouragement.

But just to show you that the world isn't entirely made up of Phils, we introduce Tom Crane, Phil's office associate and residential neighbor, working for the same salary, industrious, thrifty, ambitious, struggling to pay off the mortgage on his little home, working long hours after the others in the office had ceased their toil to earn a little extra money to make more comfortable the lives of the little wife at home and the two kiddies.

Phil Roberts and his wife were slaves; but their ideas were a litle out of focus, so their poor aristocratic thoughts told them that they were free, but that the Cranes were slaves. Mrs. Crane did her own housework, Mrs. Crane wore very simple dresses. Mr. Crane never wore evening clothes, Mr. Crane didn't belong to any clubs. "Yes," Phil said, "poor devils, they're slaves!"

Phil repeatedly invited Tom to his club, and Tom persistently declined; but once he grew tired of refusing Phil's sincere hospitality. He had to hire a dress suit, so the mortgage on the house was postponed. And he was invited by a man whom he met at the club to attend a little reception he was about to give. "And bring the Mrs. along."

It meant a new gown, but Tom felt he had to maintain his respect among his new acquaintances. So again the possession of his little house was a week farther away.

While at the reception, Phil discovered that he needed a little more money than he had. He excused himself and went to the office; and there he found his employer and an accountant going over his books. He had lied, but the figures didn't, and—he realized! Phil was a slave—and slaves are cowards!

So the next morning Tom found Phil's body, with the gun in his hand. And that evening they had a little talk, did Tom and his wife, and they resolved to emancipate themselves from the sinful serfdom that was claiming them, to return to the poverty that was wealth.

THE UNENDING LOVE
Rex Release, April 7

Since the Silent Messenger summoned the first mortal man to the eternal secret of our ultimate destination and destiny, we upon earth have marveled at the mystery and mastery of Death. Beyond the grave lies—what? Where and what is the vale, veiled and vastly distant, to which our last pilgrimage leads and from which no traveler e'er returned? Is it a place as dark as our last narrow house, with always gloom and never a gleam of light, or does death close the door upon the world and the corridors of mortal time and transport us into a kingdom of sunbeams and song? The Rex Company sat down and did a little mental exploration, and dares to suggest the answer.

His love for his invalid wife was strong, strong and tender, tender and tense; but it was a man's love, and there are things more constant. So when he met a little stage girl and she looked into his eyes in that certain way and gave him her hand with that thrilling little tremble—he forgot. He spoke to her, and listened to her, and he followed the light in her eyes to the shores of sin.

That night the suffering little wife, stoic in her sorrow, her soul happy in her answered love, noticed the change and her heart grew heavy with the portent of an unknown and unguessed disaster. A few days later he told her—told her he loved another. A great cry, like a lost wail from desert wastes, rose up; a silent sob was born to mock the false love of man, and the broken heart in the frail frame beat a requiem, and stopped!

A moment after her eyes closed in death, they opened into a great grandeur and glory . . . But her love for the weak man conquered her happiness, and her spirit brooded.

He married the other; and the spirit of the departed one came to them and whispered in the silences, but they neither heard nor heeded. So she returned to the shores of Far-Away, and there it was given to her to master her problem in a manner to earth's children unknown and unknowable.

A few weeks later the husband entered the house to see his wife in the arms of another. He ordered the man to leave, and the weak woman went with him.

Then in the long, lonely hours, the spirit of his first wife would glide into the room and woo him with her wistful whispers; and once he heard the sound, and with a start looked for the voice in the stillness about him, and found only the hunger in his heart. Once, also, obeying an impulse suggested by an inexplicable and invisible force, he took her photograph and pressed it to his lips. And again he heard the call, and God permitted his to respond.

His body fell back in the chair, and his spirit crossed the divide. And there, in the land of to-morrow, he met her. Gently she took him by the hand and sweet was the smile of her triumph. And as he wandered and wandered, she led him—into the light!

A DANGEROUS MODEL

Majestic Release, April 7

In this story the resourcefulness, courage and devotion of a wife are exercised at a moment that saves her husband from ruin, and herself from embarrassment, effecting an unexpected dramatic denouement.

John Gray finds himself "on the wrong side of the market" and in dire need of two thousand dollars, and, by the irony of fate, he and his wife are about to attend a masquerade ball. Mrs. Chesterfield, a rich friend of the Grays, lends Mrs. Gray a diamond necklace to add to the attractiveness of her costume. Overcome by temptation, Gray takes the necklace, and pawns it, being sure that he will need the money only for a day.

Gray's speculations prosper, and when his wife misses the gems, he confesses that he has borrowed them, but assures her that he will redeem them at once. Unfortunately he drops the pawn-ticket, and it is found by Chester Devoe, an artist, who is devoted to Mrs. Gray. The wife goes to the ball, expecting her husband to come, with the necklace, and there she meets Devoe, who, with the pawn-ticket as evidence, threatens exposure, if she does not accept his attentions. When Gray appears, in despair at the loss of the ticket, he is infuriated by Devoe's devotion to his wife, which she dares not resent.

The next day the artist summons her to his studio, a summons she obeys, in hope of recovering the pawn-ticket. Devoe is absent, for the moment, and a hasty search fails to reveal the ticket to the distracted woman. To further her search she hastily takes the place and assumes the costume of a model, which Devoe has been sketching. Devoe enters, the worse for liquor, and resumes his sketching of the supposed model.

Gray, who has learned of his wife's visit, comes to the studio. Devoe denies that Mrs. Gray is there. Gray attacks him, and, in the combat that ensues, is about to be shot by Devoe, when Mrs. Gray, losing her character of a model, wrests the revolver from the artist. After a hasty explanation, Devoe is forced to return the pawn-ticket, and the husband and wife depart, leaving the befuddled artist to his reflections.

A WARRIOR BOLD

Majestic Release, April 9

If Dick had not been so fond of Helen, and she had not been so fond of soldiers, he probably would have escaped an embarrassing, if humorous predicament. But it certainly was trying when he had called and was monopolizing Helen's attention to have Tom and Joe appear, Tom in his militia lieutenant's uniform. Of course Tom received all of Helen's attention, and was not slow to take advantage of the situation. So Dick sadly took his leave, followed by Joe, and went to Tom's room, there to await the conquering hero.

Dick bewailed his fate, to his two friends, and a brilliant idea came to Tom, by which Dick could gain favor with the lady. So Tom suggested that Dick borrow his uniform, present himself to Helen, on the morrow, tell her he had joined the militia, and, after winning her, trust to her love to forgive the deception.

The next evening Dick presents himself at Tom's room, where Tom and Joe await him, arrays himself in the uniform, and starts gaily forth on his quest. Then the wicked Tom writes a note saying that he is called to the armory, and must have the uniform at once and intrusts it to the husky janitor, with instructions to return with the uniform, at all hazards.

Dick duly presents himself to Helen, who is surprised and delighted at his warlike appearance. But as he is regaling her with the deeds of daring he is going to perform, in comes the janitor, with the fatal note. Naturally Dick demurs at shedding his new-found glory, especially as there is nothing else on the premises for him to wear. He begs Helen to leave him with the janitor, for a few minutes. He protests to that worthy, who loses his temper, and proceeds to divest Dick of the uniform and poor Dick is forced to take refuge in an ornamental suit of armor in the room.

From this moment Dick's troubles come thick and fast. Helen returns, is surprised at his absence, while he remains rigid, in the armor. Tom and Joe call to see how their ruse has succeeded. They are apprised of his presence in the armor by receiving a kick and a punch from the supposed ornament. They turn to the unconscious Helen, ask if they may borrow the armor to wear at a masquerade and proceed to carry poor Dick out and roll him ignominiously down stairs, there to wait until called for.

Fortunately for Dick a burglar, or "second story" man appears shortly on his nefarious mission. Dick promptly throws his arms around the burglar, and at the point of his own revolver forces him to exchange his shabby clothes for the armor, telling the burglar that all will be well with him if he follows instructions. Dick returns to Tom's room, secures the uniform and returns clad in it, to Helen's house. He returns the burglar's clothes, instructs him to make a noise, presently, whereupon Dick will appear and engage him in combat, in which Dick is to be the conquerer.

When Dick reappears in the drawing-room, in the uniform, and explains that he had been called away on riot duty, Tom and Joe are dumbfounded, and Helen is greatly pleased. When a noise is heard below, Dick assures the others that he will protect them, dashes down and engages in a furious fight with the burglar. He is the victor, but refuses to take advantage of a conquered foe, gives him money, and allows him to depart. Helen turns adoringly to Dick and Tom and Joe congratulate him heartily, although they do not know how he has tricked them.

MEETING HIS MATCH

Powers Release, April 9

Nelson is peevish in nature and has always been a tyrant in his own office. He discharges stenographer after stenographer for one trifling reason after another, and all in his employ fear him, with the exception of Jimmy, his office boy, who is as fresh as green paint and has a skin like a rhinoceros. Then Mary Blake comes to work for Nelson and, being the sworn enemy of all tyrants, both large and small, she proceeds to give him a practical lesson in the proper way to treat one's help. It is needless to say that she is aided in her endeavors by the ever-ready Jimmy. The result is that Nelson soon loses his job as tyrant and becomes a slave—and Mary's slave at that, and Jimmy does not lose his job, either, although he richly deserves it.

THE WAYS OF MEN

Powers Release, April 13

Harry and Jack are chums, but the inevitable woman comes between them; they have a bitter quarrel over Mary, Jack marries her, and the two men drift apart.

A year later, Jack and Mary have a child born to them and they ought to be happy, but instead they are plunged in misery, owing to the abject poverty to which they have been reduced.

Driven to desperation, Jack, against Mary's wishes, appeals to his former chum for aid for his starving wife and child. Harry, who has become a wealthy man, remembers only the wrong Jack once did him in taking from him the woman he loved, and he drives Jack from his office, empty-handed.

But fate works strange changes and before many years these two men meet again, but under entirely altered circumstances, and Jack is proven in no wise more forgiving or charitable than was Harry.

DURING THE CARNIVALS

Great Northern Release, April 6

Mr. Smith and Margot, the girl in his office, arrange to go to a carnival, but Mrs. Smith breaks into their tete-a-tete with an intimation that she has accepted an invitation to spend the carnival evening—with him, of course—at her aunt's house. This upsets his plans, and Margot decides to go alone to the festival. Later, however, she sends a letter to Smith telling him that if he can get to the carnival he will know her by her costume in representation of Carmen. Mrs. Smith happens to see this letter and reads the contents. Hubby determines to go, and tells his wife that business calls. Wifey implores the aid of an actress friend, who plots to bring the erring husband to his senses. She dresses as Carmen, and at the masked ball meets Mr. Smith. He begs to see her home, and she consents, providing that he goes blindfolded. This he agrees to, and is led to a waiting taxi just as his clerk hurries up and enters the vestibule. Smith is led to his own home, and when he tears the bandage off, it is to come face to face with his own wife. At first he is inclined to return to the ball, but realizing the humor of the situation, he remains at home.

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Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

	Feet
Feb. 21—The Accursed Rock	
Feb. 28—Tweedledum's Evasion	
Feh. 28—Tweedledum's Gift	
Mar. 6—The Duchess Lady Companion	
Mar. 13—Thomas Chatterton	
Mar. 20—Convict No. 75 (Dr.)	
Mar. 27—Photographs $5.000 Each (Com.)	

AMERICAN

Mar. 7—The Broken Ties (Dr.)	1000
Mar. 11—A Bad Investment (Dr.)	1000
Mar. 14—After School (Dr.)	1000
Mar. 18—The Full Value (Dr.)	1000
Mar. 21—A Tramp's Gratitude	
Mar. 25—Fidelity	
Mar. 28—Winter Sports—Pastimes	
Apr. 4—The Agitator	
Apr. 8—Checkmate (Dr.)	750
Apr. 8—Ranchman's Marathon (Com.)	250
Apr. 11—The Coward	
Apr. 15—The Distant Relative	

BISON

Feb. 9—A Tenderfoot's Revenge
Feh. 13—Broncho Bill's Love Affair
Feb. 16—The Wild West Circus
Feb. 20—The Deputy's Sweetheart
Feb. 23—War on the Plains
Mar. 1—The Indian Massacre
Mar. 8—The Battle of the Redmen
Mar. 15—The Deserter
Mar. 22—Blazing the Trail
Mar. 29—The Crisis

CHAMPION

Mar. 6—Blind	950
Mar. 11—The Fatal Glass	
Mar. 13—The Editor	
Mar. 18—For Home and Honor	
Mar. 20—Ireland and Israel	950
Mar. 27—Thou Shalt Not (?)	950
Mar. 25—A Night's Adventure	950
Apr. 1—Kid Canfield (Two Parts)	2000
Apr. 3—The Divorce Cure	950
Apr. 8—A Caricature of a Face	
Apr. 8—The Blue Mountain Buffaloes	
Apr. 10—Salvation Sue	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.)
Jan. 12—The Widow (Com., Dr.)
Jan. 15—The Braid (Dr.)
Jan. 19—Thirty Days (Com.)

ECLAIR

Mar. 14—Shriners' Parade at Rochester, N. Y.
Mar. 17—The World's Champion (Com.)
Mar. 17—Willie's First Cigar (Com.)
Mar. 21—A Symphony in Black and White
Mar. 24—At the Height of Her Triumph (Dr.)
Mar. 24—Ancient Philae
Mar. 31—On the Eve of Austerlitz
Apr. 7—The Land of Darkness
Apr. 14—A Gypsy's Heart
Mar. 26—A Living Memory (Dr.)
Mar. 28—Brooms and Dustpans (Com.)
Apr. 4—White Aprons (Com.)
Apr. 9—Little Hands (Dr.)
Apr. 11—A Lucky Holdup (Com.)
Apr. 16—A Son's Gratitude

GREAT NORTHERN

	Feet
Mar. 9—For Her Sake (Dr.)	
Mar. 16—The Capriciousness of Love	
Mar. 16—A Narrow Escape	
Mar. 23—A Narrow Escape (Com.)	
Mar. 23—Unlucky Mike (Com.)	
Mar. 30—Young Women's Protective Society	
Apr. 6—During the Carnivals	

GAUMONT

Mar. 19—Game Shooting from an Aeroplane	
Mar. 23—An Old Romance	
Mar. 26—Jimmie and His Donkey	
Mar. 30—The Village Idiot's Gratitude	849
Apr. 2—Aunt Aurora	663
Apr. 2—Calino as Mason	995
Apr. 9—A Victim of Circumstances	436
Apr. 9—Jimmie Capitulates	435
Apr. 12—The Prairie on Fire	960
Apr. 16—A Bet and Its Results	886
Apr. 21—Driven from the Ranch	915
April 25—Jimmie Pulls the Trigger	938
Apr. 25—Dinant on the Meuse	
Apr. 28—Heliogabalus, Tyrant of Rome	
May 5—The Drugged Cigarettes	957
May 9—Jimmie, the Bold Buccaneer	1342
May 12—The Lost Ring	916
May 16—Tommy Becomes Toreador	456
May 19—The Shade of Autumn	928
May 19—Banks of the Danuhe	

IMP

Mar. 30—The Baby
Mar. 30—The Squnk City Fire Company
Apr.1—Where Paths Meet
Apr. 4—The Dove and the Serpent
Apr. 6—The Chef's Downfall
Apr. 6—A Change of Stripes
Apr. 8—The Section Foreman
Apr. 8—Bradhurst Field Cluh Four Mile Run
Apr. 11—False to Both
Apr. 13—Mr. Smith, Barber
Apr. 13—A Leap for Love

ITALA

Feb. 3—The Ascent of the Matterhorn
Feb. 3—An Anarchical Attempt
Feh. 10—Toto, the Door-Keeper
Feh. 10—Hunting Ducks

LUX
By Prieur.

Mar. 15—Bill Has His Own Pack (Com.)	495
Mar. 15—Arahella Joins the S. P. C. A. (Com.)	449
Mar. 22—Arabella Becomes an Heiress (Com.)	708
Mar. 22—In the Bay of Biscay	252
Mar. 29—Oh! Listen to the Band (Com.)	380
Mar. 29—Bill Becomes a Favorite with the Ladies	504
Apr. 5—Bill Becomes Mentally Deranged (Com.)	478
Apr. 5—An Enjoyahle Ride (Com.)	426

MAJESTIC

Mar. 17—The Better Influence (Com. Dr.)
Mar. 19—Leap Year (Com.)
Mar. 24—The Eeternal Masculine (Com.)
Mar. 26—Opportunity (Com.)
Mar. 31—The Lighted Candle
Apr. 2—Keep Quiet
Apr. 9—A Warrior Bold
Apr. 7—A Dangerous Model

NESTOR FILM COMPANY

	Feet
Mar. 23—Santa Fe (Sc.)	
Mar. 25—Romance of a Gamhler (Dr.)	
Mar. 27—Across the Sierras (W. Dr.)	
Mar. 30—The Bachelor and the Baby (Com.)	
Apr. 1—The Heart of a Tramp (Dr.)	
Apr. 3—Two Men and the Law (Dr.)	
Apr. 6—The Cuh Reporter's Big Scoop (Com.)	

POWERS' PICTURE PLAYS

Mar. 23—Her First Assignment
Mar. 26—His Daughter's Loyalty
Mar. 30—Who's Who
Apr. 2—The Joy Ride
Apr. 6—The New Village Doctor
Apr. 6—Mexican Border Defenders
Apr. 9—Meeting His Match
Apr. 13—The Ways of Men

RELIANCE

Mar. 27—Tragic Experiment
Mar. 30—Fur Smugglers
Apr. 3—Birthday Present Natl. History
Apr. 6—Mother
Apr. 10—When the Heart Calls
Apr. 13—An Opportune Burglar
Apr. 17—A Question of Evidence
Apr. 20—Love is Blind

REPUBLIC

Mar. 23—The Face at the Window (Dr.)
Mar. 26—An Ex-Convict's Ordeal
Mar. 30—Life or Gold
Apr. 2—Two Women
Apr. 6—A Dual Personality
Apr. 9—Cure for Stage Fever
Apr. 13—A Tragic Moment

REX

Mar. 21—The Price of Money
Mar. 24—The Strength of the Week
Mar. 28—Love's Four Stone Walls
Mar. 31—The Light on the Way
Apr. 4—Modern Slaves (Dr.)
Apr. 7—Unending Love (Dr.)

SOLAX COMPANY

Mar. 20—Count Henri, The Hunter
Mar. 22—The Child of the Tenements
Mar. 27—Billy's Shoes
Mar. 29—Handle With Care
Apr. 3—The Witch's Necklace
Apr. 5—Billy's Troublesome Grip
Apr. 10—The Detective's Dog
Apr. 12—Billy's Nurse

THANHOUSER COMPANY

Mar. 26—For Sale—A Life
Mar. 29—My Baby's Voice
Apr. 2—The Star of the Side Show
Apr. 5—The Girl of the Grove
Apr. 9—A Love of Long Ago
Apr. 12—An Easy Mark

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)
Nov. 20—Zigomar (Dr.)
Jan. 1The Thunderbolt (Dr.)

GT. NORTHERN SPECIAL FEATURE FILM

Feh. 5—A Victim of the Mormons
Feh. 27—The Nihilist's Conspiracy
Mar. 18—The Call of a Woman

The following films will be released by the Moving Picture Distributing & Sales Co. for the week of April 1, 1912:

Sunday, March 31:
Gaumont—Village Idiot's Gratitude.
Rex—Light on the Way.
Eclair—On the Eve of Austerlitz.

Monday, April 1:
American—The Maid and the Man.
Champion—Kid Canfield, Gambler.
Imp—Where Paths Meet.
Nestor—Heart of a Tramp.

Tuesday, April 2:
Eclair—Kid, Kite and Kitty—Black Seal.
Powers—Joy Ride.
Republic—Two Women.
Thanhouser—Star of the Side Show.

Wednesday, April 3:
Ambrosio—T. Seized by Dancing Fit.
Champion—Divorce Cure.
Nestor—Two Men and the Law.
Reliance—Birthday Present—National History.
Solax—The Witch's Necklace.
Sales Co.—Animated Weekly.

Thursday, April 4:
Gaumont—Aurora.
American—The Agitator.
Eclair—White Aprons.
Imp—The Dove and the Serpent.
Rex—Modern Slaves.

Friday, April 5:
Bison—Blazing the Trail.
Lux—Billy Mentally Deranged—Ride.
Solax—Billy's Grip.
Thanhouser—Girl of the Grove.

Saturday, April 6:
Great Northern—During the Carnivals.
Imp—Chef's Downfall—Change of Stripes.
Nestor—Cub Reporter's Big Scoop.
Powers—New Village Dr.—Mexico Border Defenders.
Reliance—Mother.
Republic—Dual Personality.

Gaumont Company will release the following two reel subjects:
The Margrave's Daughter, April 7th.
The Fate of Mothers, May 2d.

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BIOGRAPH

	Feet
Mar. 11—The Engagement Ring (Com.).....	
Mar. 14—Iola's Promise (Dr.).....	
Mar. 18—The Root of Evil (Dr.).....	
Mar. 21—A Voice from the Deep (Com.)....	
Mar. 21—Hot Stuff (Com.).....	
Mar. 25—The Goddess of Sagebrusb Gulch (Dr.)	
Mar. 28—The Girl and Her Trust (Dr.)....	
Apr. 1—Oh, Those Eyes (Com.).....	
Apr. 1—Those Hicksville Boys (Com.).....	
Apr. 4—Tbe Punishment (Dr.).....	

CINES
C. Kleine

	Feet
Mar 12—From Tent to Mansion (Dr).....	965
Mar. 16—Out of Tune (Com.).....	
Mar. 16—Zoological Garden in Rome.....	
Mar. 19—Father's Toothache (Com.).....	
Mar. 19—The City of Tripoli (Topical).....	
Mar. 26—Reunited (Dr.)	
Mar. 26—Pisa, Italy (Sc.).....	
Mar. 23—The Deserter (Dr.).....1000	
Apr. 2—Naming the Baby (Com.).....	
Apr. 2—Assisi, Italy	
Apr. 6—Love and Hypnotism (Dr.).....1000	
Apr. 9—The Brigand (Dr.).....1000	

EDISON

	Feet
Mar. 12—The Baby (Com.).....1000	
Mar. 13—Her Polished Family (Com.).....1000	
Mar. 15—For tbe Commonwealth (Dr.).....1000	
Mar. 16—Personally Conducted 1000	
Mar. 19—Her Face.....1000	
Mar. 20—Dress Suits in Pawn.....1000	
Mar. 22—The House with the Tall Porch....1000	
Mar. 23—Incidents of the Durbar.....	
Mar. 23—Tommy's Geography Lesson.....	
Mar. 26—The Lighthouse Keeper's Daughter.1000	
Mar. 27—Percival Chubbs and the Widow..1000	
Mar. 29—How Washington Crossed the Delaware 1000	
Mar. 30—A Funeral That Flashed in the Pan 1000	
Apr. 2—The Mine on the Yukon (Dr.).....1000	
Apr. 3—Two Knights in a Barroom (Com.). 990	
Apr. 5—Charlie's Reform (Dr.).....1000	
Apr. 6—Rowdy and His New Pal (Com. Dr.) 990	
Apr. 6—Dr. Brompton-Watts' Age Adjuster (Com.) 600	
Apr. 9—The Spanish Cavalier (Dr.)..... 400	
Apr. 10—Is He Eligible? (Com.).....1000	
Apr. 12—Church and Country (Dr.)..... 990	
Apr. 13—Winnie's Dance (Com.).....1000	

ESSANAY FILM CO.

	Feet
Mar. 8—Tbe Baby of the Boarding House (Com.)	
Mar. 8—Trombone Tommy (Com.).....	
Mar. 12—The Ranch Widower's Daughters (Com.) 1000	
Mar. 9—A Romance of the West (Dr.)....1000	
Mar. 14—A Flurry in Furniture (Com.)....1000	
Mar. 15—The Madman (Dr.).....1000	
Mar. 16—The Bandit's Cbild (Dr.).....1000	
Mar. 19—Out of the Depths (Dr.).....1000	
Mar. 21—Cupid's Leap Year Pranks (Com.).1000	
Mar. 22—A Record Romance (Com.).....1000	
Mar. 23—The Deputy's Love Affair (Dr.)..1000	
Apr. 2—Cured (Com.) 1000	
Apr. 4—A Lucky Mix (Com.).....1000	
Apr. 5—Teaching a Liar a Lesson (Com.)...1000	
Apr. 6—A Road Agent's Love (Dr.).....1000	

KALEM CO.

	Feet
Mar. 11—A Spartan Mother (Dr.).....1000	
Mar. 13—A Victim of Circumstances (Dr.)..1000	
Mar. 15—The Belle of New Orleans (Dr.).1000	
Mar. 18—Reconciled by Burglars (Com.)....	
Mar. 18—The Kalemites Visit Gibraltar (Sc.)	
Mar. 20—The Defeat of tbe Brewery Gang (Dr.) 1000	
Mar. 22—A Bucktown Romance (Com.).....1000	
Mar. 25—The Trail Through tbe Hills (Dr.).1000	
Mar. 27—Outwitting Father (Com.).....	
Mar. 27—The Kidnapped Conductor (Com.).	
Mar. 29—The Banker's Daugbter (Dr.).....1000	
Apr. 1—Jean of the Jail (Dr.).....1000	
Apr. 3—Tbe Spanish Revolt of 1836 (Hist. Dr.) 1000	
Apr. 5—The Schoolma'am of Stone Gulch (Com.) 1000	

LUBIN

	Feet
Mar. 11—Wifey's Ma Comes Back (Com.)..	
Mar. 13—His Wife's Mother (Dr.).....1000	
Mar. 14—The Price of a Silver Fox (Dr.)..1000	
Mar. 16—The Preacher and the Gossip (Com.) 1000	
Mar. 18—The New Constable (Com.).....1000	
Mar. 20—The Surprise Party Surprised (Com.) 1000	
Mar. 21—A College Girl (Dr.).....1000	
Mar. 23—The Revolutionist (Dr.).....1000	
Mar. 25—Hoodooed (Com.)	
Mar. 25—Her Uncle John (Com. Dr.).....	
Mar. 27—Rice and Old Shoes (Dr.).....1000	
Mar. 28—Nutty's Game (Com.)..... 400	
Mar. 28—Tim and Jim (Com.)..... 600	
Mar. 30—The Social Secretary (Dr.).....1000	
Apr. 1—Hello, Central! (Dr.).....1000	
Apr. 4—Shall Never Hunger (Dr.).....	
Apr. 6—Fooling Father (Com.).....	

G. MELIES.

	Feet
Mar. 7—Seven Bars of Gold (Dr.).....1000	
Mar. 14—The Sheriff's Daughter (Dr.).....1000	
Mar. 21—Troubles of the XL Outfit (Dr.)..1000	
Mar. 28—The Remittance Man (Dr.).....1000	
Apr. 4—A Man Worth While (Dr.).....	
Apr. 11—Wanted—A Wife (Com. Dr.).....1000	

PATHE FRERES

	Feet
Mar. 13—A Midget Sherlock Holmes (Com.)	
Mar. 13—Daix and His Dog.....	
Mar. 14—When Duty Calls (Dr.).....	
Mar. 15—The Coin of Fate (Dr.).....	
Mar. 16—Tbe Arrow of Defiance (Dr.)....	
Mar. 18—Patbe's Weekly No. 12.....	
Mar. 19—The Dog Detective (Dr.).....	
Mar. 19—The Electricspark (Edu.).....	
Mar. 20—The Price of Gratitude (Dr.).....	
Mar. 21—The Wrong Bride (Dr).....	
Mar. 22—David and Saul..	
Mar. 23—The Rival Constables (Com.).....	
Mar. 25—Pathe's Weekly No. 13.....	
Mar. 26—Radgrune (Dr.)	
Mar. 27—Victim of Fire Water (Dr.).....	
Mar. 28—A Mexican Elopement (Com. Dr.).	
Mar. 29—That Terrible African Hunter (Com.)	
Mar. 29—Winter on the Baltic Sea.....	
Mar. 30—Jimmy's Misfortune (Com. Dr.)..	
Apr. 1—Patbe's Weekly No. 14.....	
Apr. 2—The Clemency of Isabeau (Dr.)....	
Apr. 3—Tiger's Claws (Dr.).....	
Apr. 4—Brave Heart's Hidden Love (Dr.)..	
Apr. 5—The Cardinal's Gift (Dr.).....	
Apr. 6—Tbe Sins of the Father (Dr.).....	
Apr. 8—Pathe's Weekly No. 15.....	
Apr, 9—Laughing Gas (Com.).....	
Apr. 9—Wrasses, dogfish, sole and gurned (Edu.)	
Apr. 10—The Torn Note (Dr.).....	
Apr. 11—The Girl Sheriff (Dr.).....	
Apr. 12—Abraham's Sacrifice	
Apr. 12—The Cataracts of Elkfarleo, Sweden	
Apr. 13—An Unwelcome Love (Dr.).....	

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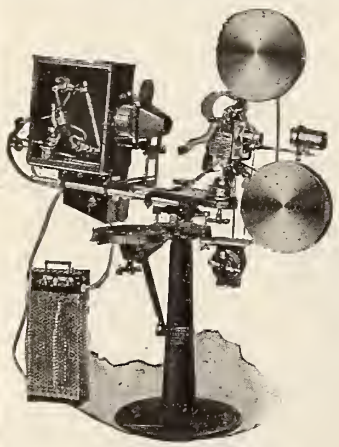

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Volume V
No. 14

April 6
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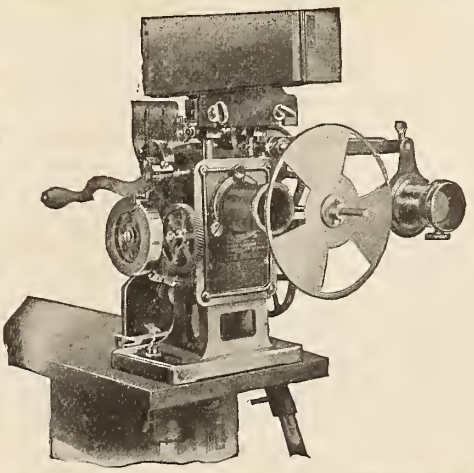

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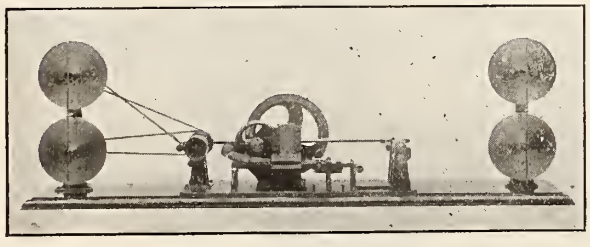

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INCORPORATING

Moving Picture Tales

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PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume V **April 6, 1912** **Number 14**

THE SUNDAY SHOW QUESTION AGAIN

WE think all readers of the Moving Picture News will agree with us when we make this statement, that we have always been very impartial to both sides of a burning question, and this week we present our readers with a letter received from an esteemed correspondent on the above question critcising our editorial of March 2. We know our correspondent to be an upright, conscientious churchman, and as such we give him the floor:

THE SUNDAY SHOW QUESTION AGAIN

Your article under the above caption in your issue of March 2, which the writer has just read, is at once a challenge to churchmen and a splendid example of an incomprehensive comprehension of the real viewpoint of the persons whom you have so generously dubbed reformers.

Now the writer, while a churchman, is not of the cloth; while an American for liberty, is not an advocate of license; and while believing in the independent right of choice of the individual as limited by law and established custom, is absolutely opposed to the advocacy, license or violation of the statutory law and the religious customs of the State and nation.

The clear purport and intent of our law and the enactments of the legislatures are at least supposed to express the will of the people and are unequivocally opposed to all public theatrical or similar performances on Sunday; if those who are charged with the administration of the law extended the same wholly in accord with its clear tenor and intent, there would be no public places of amusement open on Sunday.

The preceding paragraph is a very pointed statement of fact which, if challenged, may be very readily verified to such a full extent as to run the doubter out of the debate.

Now from the foregoing premise, when you advocate Sunday opening of moving picture shows you counsel and advise an absolute violation of law. In trying to evade your platform by asserting the individual point of the independent right of choice, you are entirely beside the question and begging the issue; there is and can be no right of choice remaining to the individual when to choose anything is to work a premeditated violation of law. To be sure, anyone may choose to violate or obey the law, but to a good citizen one thing alone remains—obedience. The violation of law, statute law, breeds contempt for it and results in a criminal class, a large portion of which is to-day outside the jails. Crooked police and equally crooked judicial servants of the people have combined, time out of mind, to subvert and circumvent our statute law respecting Sunday.

It is not an entirely new feature of journalism to advocate avoidances of such statutes as seem to restrain personal freedom of action, but it is none the less reprehensible. As well might your paper advocate, for those who dislike the personal restraint, the individual right to practice thievery and highwaymanship as to advocate for others the right to violate our laws against the desecration of the American Sunday. The principles involved in each advocacy are identical, look at it from whatever angle of vision you may. Law is law, and every good citizen will not only obey, but, as a good citizen, will see to it, so far as he may be able, that his neighbor also conforms to it.

Veiled as your article is, clothed in the habiliments of an appeal for the alleged benefit of the poor, critical of the Church and its pulpiteers, pregnant with beautiful and high-sounding demands for an imported population and its right to substitute customs and practices of peoples whose civilization they discard for ours, and granting every premise established in that deceptively, well-constructed article, it is nothing more nor less than a balanced espousal of the cause of lawlessness and that of the wanton sort. So much for the law of the State.

There is a set of commandments emanating from Mt. Sinai upon which the civilization of earth's greatest nations has been built. The fundamentals are sure, but the superstructure, being of man's creation, is deplorably weak and infinitely inferior to what might have been built upon so strong a foundation.

And the church which seeks to be the chief exponent of sacred law not infrequently lays itself open to criticism; but with all its defects it is, up to date, the best advocate before the people of all religious and moral teachings, and it ill behooves the publishers of to-day to attack and seek to overthrow such an institution, either directly or indirectly, by aspersion, intimation or suggestion.

One of the aforesaid commandments limits physical labor to six days in the week, and admonishes peace with devotion to Deity on the seventh. The Jew and the Gentile alike fall under this law. The unbeliever has no part in it, but he is so small a minority as not to warrant serious consideration.

The want of devotion to sacred things so prevalent to-day is the result of too much prosperity, too great a freedom, too much latitude and too small a regard for authority.

The poor seek to follow the rich; the rich are engaged in a ceaseless pursuit of pleasure; and the poor follow suit in a humble way in spare moments. The rich are not happy, and if the poor could exchange possessions with the rich their unhappiness would increase, not diminish.

Man's happiness consists not in the things that he has, but rather in the righteousness of his living.

And when you advocate a violation of sacred law you are against all good morals; hence your effort in pleading the cause of open public shows on Sunday can but solicit open violation of a law, sacred and immutable, which has existed, to the everlasting benefit of man, since the days when it was written on the tablets of stone.

In reply to the above, we have to admit our correspondent is right in his contention regarding the law. One of our esteemed countrymen once made a memorable remark, "The law is a hass." We suppose this remark emanated from the learned jurist when he found that the verdict was very much against him, and while the law in the State of New York may be such that calls for the closing of *everything in the nature of labor on the Sunday*, how may we follow out this law? If it was put into effect not a wheel would grind, not a boat would move, not a horse would be harnessed to a carriage to take its owner to church, not a train would move from city to city, the telephone would be silent, the telegram and the cablegram would be "non est," the restaurants, the bakeries and such like places would be closed to the hungry inhabitants of this great city of ours, and so on.

This question of Sunday law—we would like to ask our esteemed correspondent where we stand. It is a well-known fact that the law should be obeyed by all abiding citizens and that the powers in authority should see that this law is carried out. We do not ask the question here, but stated in our article of March 2 that, personally, we were in favor of one day's rest for every man, woman and child. We believe they need it. One point in our correspondent's letter says: "The clear purport and intent of our laws and the enactments of the legislatures are at least *supposed* to express the will of the people, and are unequivocally opposed to all public theatrical or similar performances on Sunday." We are glad our correspondent put the word "supposed" in here. They are supposed to express the will of the people, but we very much question this. If the subject was put up to a referendum of the people of New York City we think the answer would be an overwhelming majority in favor of the people being allowed to use their own individual responsibility as to where they go, or what they do, on the Sunday, providing they do no injury to their fellow men.

This not being a religious paper, we cannot altogther enter into the argument of the Mosaic law as to the seventh day of the week being held sacred, but we do know this, that Sunday, being the first day of the week, is not the Sabbath. Of course we may be met with the argument that one of the Popes of Rome, going contrary to the usual precedent of the Hebrew nation, set aside the Sunday in contradiction to the Sabbath, and people have followed this way ever since. Another point comes into our mind, and that is, why are the churches so empty to-day? There are only two churches or religious bodies that have any weight in this country or anywhere else, as far as that is concerned, viz., the Hebrew and the Roman Catholic—the one, through hereditary sequence, being handed down from father to son, and the other through fear. All others are finding it the hardest problem to fill their churches. The moving picture shows do not find it hard to work at all, but are crowded throughout the day. Perhaps this is begging the question, and these arguments may be irresponsible, and our correspondent may be right in saying we might as well advocate the restraint of the individual right to practice thievery and highwaymanship as to advocate for others the right to violate our laws against the desecration of the American Sunday. There is no connection whatever between the two. Thievery and highwaymanship are absolute wrongs in which the conscience of the individual accuses him immediately of doing wrong. The Sunday show robs no one, except it may be the church collection of a few nickels and dimes; but, seeing the powers-to-be in the city allow full freedom to the saloons and such like ilk, we think the lesser evil of the two, as has been proved over and over again, the moving picture show depletes the saloons and the dance halls and the theatre even as it does the church.

Again, prominent ministers of the Gospel are striving to get the moving picture into their churches to educate the people, and from the collections taken up at the close of the service they are helping to pay their way. What difference is there between taking up a collection in a church for payment of expenses of the moving picture as paying to enter a moving picture show? We, personally, would like to see the law of the land carried out. We are a good citizen enough to do that only which is best and of the greatest benefit for all, and this theory should be in use in our country to the elimination of all that is bad and harmful to the populace. As showing another trend of the subject, we wish to call attention to another letter we have received, from which we quote:

We have received a copy of the Moving Picture News and Mr. Heindel has been much pleased with your write-up covering the Sunday show question. You surely have a field wherein you could do much good in spreading the Rosicrucian Cosmo Conception.

Our columns are open to all who desire to express an opinion on this subject, and, while we do not advocate drastic measures from either one party or another, we would like to see this question settled once for all either by a repeal of the law or by its enforcement.

THE LATE JAMES P. CHALMERS

The Moving Picture News received a notice to attend the funeral services of the above on Sunday, March 31st. We (the editor) attended these services personally and saw the following members of the trade gathered together to pay the last token to the remains of J. P. Chalmers: P. A. Powers, representing Powers picture plays; J. W. Engel, representing Rex; Bill Steiner, representing Republic; H. J. Streyckmans, May Kinney, A. J. Gausman, "Doc" Willet and wife, representing Bison; Bert Adler, representing Thanhouser; C. Abrams and H. Mullen, representing the Great Northern Feature Film Co.; Ingvall C. Oes, representing the Great Northern Film Co. For the ex-

hibitors we noticed Dr. G. Lamberger, J. Donegan and O. L. Jacobs. J. H. Hallberg, A. G. Whyte, W. C. Smith represented their own firms, as did also H A. Spanuth. Mr. MacIntyre represented the Sales Company. Mr. McCoy represented the detective staff of the Patents Company.

,Among others we saw W. E. Smith, Al Harston, Lem Spencer, of the Spencer's Lyceum, Mr. Webster, of the Webster Press, accompanied by Tom Harper and P. Helvie. J. C. Wood, of the Dramatic Mirror, James Hoff and staff of the Moving Picture World, and Salo Arnsbach, with others, formed the party of the family friends of deceased. The remains were taken to Connecticut on Monday morning for burial in the family plot.

IN MEMORIAM

Mace Greenleaf

Only a few days and Mace Greenleaf passed. He had just accepted a valuable engagement with the Lubin Film Company. Handsome and well-proportioned he was looked upon as a type for modern Grecian Gods, and the directors clamored for his service. He worked in one picture, which will soon be seen all over the country. It was a merry drama and Greenleaf was the hero. Then he took cold and in a

few days typhoid pneumonia developed. The good Sister of St. Agnes tried to save the life but the call came in a few hours and he was dead. A factory of 385 people are sorry, but the pictures are being made, though we will never again see the face of Mace Greenleaf. Keep on working though a few hearts bleed the world must be made happy.

"I heard the voice of Jesus cry
This worthy soul has come to me
To rest through all eternity,
To live ye all must die."

From the Lubin People.

AN EXHIBITOR'S WAIL OF WOE

Some of us—most of us—remember a certain Sunday morning, about three years ago, when our exchange man told us there had been a meeting at the Imperial Hotel of Manufacturers and Renters, and how the former had dictated terms to the latter which, according to the exchange man, were impossible. Also that a tax was to be put on the exhibitor who was to pay $2.00 per week for the privilege of using his own machine. We all remember that, and how the exchange man begged us all to stick to him and all would be right in the end—his end, no doubt, he meant. He promised us anything in or out of reason. Good service, free banners and posters, etc., etc. Stick to me and you'll wear diamonds, said he. A great many did stick, but up to the present there don't seem many diamonds floating around. Mr. Exchange Man had very little to offer as an inducement. A few European makers, no American, and just what happened to be in stock when the trust was formed. Still, after a while American makers appeared, in fact so quickly that it made the trust sit up and take notice. Then it was that the screw began to be applied. Posters that had been free were charged for—and as we stood for that without much kicking up the price went; banners were also charged for. Some of us kicked and paid, some went to other exchanges, only to find the same conditions. The service did not improve,—got worse instead—and though the Independents make over 30 reels per week the exchanges have to repeat on a fourth reel. Where do all the reels go to? Talking to an exhibitor the other day, the writer asked him what he thought the next squeeze was going to be: "I'm not worrying," he said; "there won't be any more squeeze for me—I'm going trust, though I've been Independent from the first."

And believe me, but for the man across the street or on the next block, most of us would go trust, too.

GRAHAM.

DOUBLES OFFICE FORCE

Great Northern Special Feature Film Co. Catering to a Rapidly Increasing Business

Manager Charley Abrams, of the Great Northern Special Feature Film Co., is perhaps the busiest film man in New York. Since launching the concern it has been a record-breaker, although an infant industry in age. It has outgrown the suite of rooms in the Lincoln Building, at 1 Union Square, which were occupied at the outset, and the business is now transacted at 42 East Fourteenth street, the office occupying an entire floor. The office force has been doubled and there are no dull moments. A publicity department has been established for the purpose of exploiting the films and a vigorous advertising campaign has been inaugurated which is bringing results.

Nearly all the territory in the United States has been assigned to live, hustling representatives, who are pushing the big features in their localities, and they are firing in telegrams ordering copies.

Owing to the wide publicity gained and the excellence of the subject, "A Victim of the Mormons" has broken all records wherever it has been exhibited and bids fair to maintain its popularity for months. Exhibitors are besieging the office and territorial rights holders daily for the subject. "The Nihilist's Conspiracy" has established many new marks in the way of attendance all over the country and bids fair to run a close second to "A Victim of the Mormons." "The Call of a Woman," the third subject for distribution, has aroused much interest among exhibitors. It will no doubt prove very popular.

Mr. Abrams announces that other extra reel features will follow, and the product will by no means deteriorate as he has purchased the very cream of the European producers and will astonish all filmdom.

Bridgeport, Conn.—From plans drawn by Architect William Schmidt, work has been started on a moving picture theatre at the corner of East Main and Arctic streets for Samuel Dawe.

Babylon, N. Y.—Rudolph Rinas is to erect a moving picture show house on Broadway north of the First National Bank.

EXHIBITORS' MEETING AT DAYTON

By William Lord Wright

The spectre of death stalked into the Sixth Annual Convention of the Ohio Moving Picture Exhibitors' League at Dayton, on the first afternoon of the two-days' meeting, March 26 and 27, and with a wave of his chill hand, cast an atmosphere of sadness over all those present.

That in the midst of life, we are in death, was never more forcibly impressed than on Tuesday afternoon, March 26th, at about 3 o'clock, when Mr. James P. Chalmers, editor of the Moving Picture World, left the stage at Welfare Hall, National Cash Register plant, Dayton. When he left the stage of the Exhibitors' Hall, he also left the stage of life, its joys and its sorrows.

He stepped toward the rear of the hall, opened a pair of folding glass doors, unaccountably left unlocked, and plunged head first down a freight elevator shaft. His skull was crushed and he was rushed unconscious to Miami Valley Hospital.

For a time, no person present was certain of the identity of Mr. Chalmers. He had arrived rather late Tuesday afternoon, had not registered at the Algonquin Hotel, Exhibitors' headquarters, and had gone direct to the Convention Hall. At the hospital a check was found in his clothing for $700 made payable to J. P. Chalmers and $260 in bills were found on his person.

Messrs. Frank Winch, D. W. McKinney, Bert Adler and Harry Raver later identified Mr. Chalmers. Mr. Winch was at the bedside when the end came. Mr. Chalmers never regained complete consciousness after the accident.

When it became positively known late in the afternoon that it was Mr. Chalmers who had suffered injury, the Moving Picture News' representative visited the hospital but was informed that the unfortunate man had a chance for recovery. At about 5 o'clock Wednesday morning, March 27th, however, his soul crossed the Great Divide. Mr. Frank Winch was near the bedside when the end came. He at once notified New York business associates of the dead man.

"Sunset and evening star, and one clear call for me
And may there be no moaning at the bar
When I put out to sea——"

He died as he had lived, a central figure in the business activities he loved so well, and there was many a tear-dimmed eye amongst the thousands present at the convention when the news was sadly whispered later Wednesday that, "Chalmers had gone over yonder."

A telegram of sympathy received by the Moving Picture News correspondent from Editor Saunders, was read aloud in the lobby of the Hotel Algonquin and then given the officers of the Ohio Exhibitors' League.

Later in the morning President Neff conferred with the News' representative and other press correspondents in Exhibitors' Hall as to the propriety of cancelling the banquet for Wednesday evening. It was determined that if Mr. Chalmers was living he would have wished the program to proceed. However, it lacked the spontaneity and gayety that would have otherwise marked the entertainment. Resolutions of respect were drawn up and adopted by the exhibitors and manufacturers present at the convention.

Wednesday's session of the Ohio Exhibitors' League was held behind closed doors, but it is known that Sunday closing and other matters of importance were freely discussed. National legislation for legal Sunday picture entertainments is an aim to be agitated. Efforts will be made to obtain an amendment to existing laws that will exempt the picture theatre from Sunday closing and put it out of the hands of municipal authorities. Government control of the censorship of films and representation on all boards of censors may also be sought by exhibitors. There is no fight on with manufacturers, although it was freely commented upon that the Independent manufacturers were the enterprising ones at the Dayton convention. Nearly all Independent leaders were present, circulating among the exhibitors, while the Patents powers were somewhat conspicuous by their absence.

President M. A. Neff, of Cincinnati, was everywhere to be seen and he proved his right to leadership of National and Ohio Exhibitors. He impressed the fact upon all that the exhibitors have no battles with any group of film makers but only ask a fair deal from all of them. He asserts that exhibitors should have national censorship, with appointments by Congress or the President, and free from politics.

Toledo was chosen as the next meeting place for the Ohio Exhibitors' League and the meeting will be held July 17th and 18th. The Toledo delegation was very energetic in presenting the advantages of their city.

At the Wednesday morning session of the league, Mayor Tyner, of Portsmouth, who is himself a picture theatre owner, said he could see no real reason why the authorities should close theatres on Sunday, especially those in which harmless and entertaining pictures of real life were depicted.

Others of prominence supported Mayor Tyner's contention. The legislative committee appointed by President Neff Tuesday morning made a report and it was determined to watch closely all proposed legislation that threatens to be inimical to the legitimate interests of the moving picture men.

Rev. Herbert Bigelow, of Cincinnati, President of the Ohio Constitutional Convention, now in session, was unable to attend, but Hon. John J. Lentz, of Columbus, was present at Wednesday evening's banquet and spoke.

President Neff, during an address Wednesday, said that political capital could not be made out of the moving picture industry as, "we are organized not for political purposes, but for the purpose of disseminating knowledge among the industrial and other classes and affording amusement to all."

One of the entertaining incidents of the show given at Industrial Hall Tuesday evening for the exhibitors was an address of Miss Martha Russell, of the Essanay Company, who is appearing at the new Majestic Theatre, at Dayton. She told some secrets regarding the making of films, and she has a most attractive personality.

After the arrival of the Cincinnati delegation, headed by a band, Tuesday morning, a parade was formed and hundreds of exhibitors marched to Welfare Hall, National Cash Register plant. As the parade moved through Dayton's principal streets, moving pictures of the exhibitors were taken by Pathe and Gaumont. The ladies were in the meanwhile afforded automobile rides. Many of the business blocks were gaily decorated with flags. Flags were carried by many exhibitors and the scene was inspiring and attractive.

The first big session, that of Tuesday afternoon, was called to order by President Neff. He invited all vice-presidents of various States to the stage and a round dozen responded. He read telegrams from former Senator Foraker, of Ohio, and Congressman James Cox, of Dayton, expressing regret because of unavoidable absence.

Mayor Phillips, of Dayton, gave the address of welcome, which was ably responded to by President Neff. In accepting Dayton's hospitality President Neff said in part:

"We certainly appreciate this royal welcome. We hope to teach to everyone great educational benefits and bring to all the world conditions that exist in every country."

The General Manager of the National Cash Register Company, an educational concern employing 7,000 people, delivered an address which is significant and worthy of extended notice. He said in part:

"The N. C. R. is interested in moving pictures because of organization. Our success is because of organization. This is a new hall and your convention is the first that has ever entered here. This hall is being dedicated by the moving picture exhibitors.

"We always believed in education by pictures. We first started with the old-time lantern slides. We could not conduct our immense business successfully without the moving picture and we want to have the very latest pictures to show to our people from an educational standpoint.

"In five years from now the entire public will realize

that the moving picture people are the most powerful factor in education that we have in this country. We cannot do without the moving picture and we wish you God-speed in it," concluded the N. C. R. General Manager.

It was a worthy address; worthy of a great enterprise.

* * * *

Film Flashes

The Moving Picture News was strictly in evidence. Hundreds of copies appeared as if by magic on hotel news stands and in the hands and pockets of exhibitors. Many expressions of regret were heard because Editor A. H. Saunders could not be present. Mr. Saunders' message to the exhibitors, as written in the Moving Picture News, was read by all and expressions of appreciation were freely heard.

* * * *

The lobby of the Algonquin Hotel was a veritable beehive and such a gathering of those prominent in the moving picture realm has been seldom witnessed. The official family of the American and Ohio Leagues, prominent manufacturers, press representatives, and others were always in evidence and there was a buzz of conversation, exchanging of stories, new acquaintances made, and some politics discussed. The hotel management did everything possible to make the guests feel at home.

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Daniel Webster McKinney, of the Sales Company, was there with the goods during the convention. The Sales Company is fortunate in having such a representative as McKinney, who worked overtime and who is certainly popular with the exhibitors. More power to you, McKinney!

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Bert Adler, Secretary of the Thanhouser Company, made a hit with the press boys. Adler talked "Dickens" productions (which is our hobby), and he wore a broad grin all of Tuesday. The reason for this is that he was accompanied by a blushing bride. Mrs. Adler was formerly Miss Ethel Kessell, daughter of Adam Kessell, of New York, and they came on to Dayton for their honeymoon. Mr. Adler will likely become general manager for Mr. Kessell's moving picture interests. He'll make a dandy, all right, all right.

* * * *

Sam Bullock, Mrs. Bullock and Sam Bullock, Jr., were right in the midst of things. Mr. Bullock is general manager of the Erie Amusement Company, of Cleveland. The Erie is turning 'em away and Sam doesn't care who knows it. Their motto is the "Best in Moving Pictures," and Sam lives up to the motto. The convention would not have been complete without the Bullock family, which is universally popular.

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Mr. R. R. Nehls, manager of the American Film Manufacturing Company, was circulating among his friends and received just congratulations for the big advertising stunt the American recently put over in having their film features printed in many metropolitan newspapers. "They haven't found out how we do it yet," remarked Mr. Nehls with a smile. It's a great stunt, Nehls.

* * * *

Mr. and Mrs. Tom Evans were warmly greeted by manufacturer and exhibitor alike. Mr. Evans is doing some great things for the Powers Picture Play Company and he and "his pal," namely, Mrs. Evans, are universal favorites with all. Mr. Evans was very kind to the News representative and we had the pleasure of printing an interview with him in last week's News. He is a mighty clever gentleman and Mrs. Evans is a vivacious lady.

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Carl Laemmle, Mark Dintenfass and Tom Evans had their heads together in the Algonquin dining room Tuesday evening. Wonder what is doing of moment to the film world?

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Ralph Radnor Earle and A. Riche, representing respectively Pathe and Gaumont, were on the scene as camera men and did good work. Earle is a character and we hope to have something more to say about him in a later issue of the News.

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Mrs. Louisa Schmitz, proprietor of the Fulton Theatre, in Cleveland, was present at all meetings. Mrs. Schmitz is the only woman exhibitor in the State and is a member of the Censorship Board of the National Association. "I am a suffragette," said Mrs. Schmitz, to the News correspondent, with one of her attractive smiles. She is very popular with Cleveland moving picture fans and her theatre is said to be one of the best conducted in the Forest City.

* * * *

Carl Laemmle gave us an exclusive interview at this, the first Exhibitors' League meeting he says he ever attended. He was given a royal welcome and the boys all hope he will do it again. He entered into the fun with a vim and posed for the News correspondent. Laemmle is a jolly, good fellow and deservedly popular with exhibitors. He has some great things up his sleeve—but he placed his confidence in us and we are not going to tell any tales out of school. However, Mr. Laemmle promised to give us first crack at the "big stuff" when it "breaks" and we are going to hold him to that promise.

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Among those in evidence at the convention other than exhibitors were: George Balsdon, Photo-play Advertising and Specialty Company., Pittsburgh; S. A. Lustig, Columbia Slide Company, Cleveland; M. A. Mendelbaum, Feature Film Company, Cleveland; M. A. Walters, Exclusive Slide Service, Cleveland; Allen Haase, Electricity Magazine Corporation, Chicago; C. G. Thompson, manager Victor Film Service, Cleveland, and many others.

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Mark Dintenfass, of the Champion Company, was given a cordial reception at Dayton and said he was tickled to death that he had concluded to visit the "Best State in the Union."

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Charles Simone, of the Nestor Film Company, was on hand and shook hands with many friends.

* * * *

We were glad to meet Frank Winch, king of all press agents, who was putting in some good licks. Mr. Winch was completely unstrung over the sad death of Mr. Chalmers. Mr. Winch was near the bedside when the end came. He did everything in his power to care for the injured man and never gave up hope until the last.

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One Dayton newspaper blossomed forth with the assertion that "moving picture men would wage war on patent film concerns." This headline was strenuously objected to. President Neff says the exhibitors will wage war on nobody but will try and do their duty and work for the uplift of the picture without fuss or friction. There was nothing in the newspaper story to substantiate the headlines.

* * * *

President Neff was popular, of course. Little Miss Thelma Alexander, 13-year-old daughter of R. E. Alexander, of the Dayton Entertainment Committee, presented him with a beautiful bouquet of flowers from the Dayton Local. Marching at the head of the procession that filed from the depot, President Neff carried the flowers to the Auditorium Theatre, where a business session was held Tuesday morning until luncheon.

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Dayton is rightfully called the "Gem City" and all guests were delighted with their reception.

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Herbert Miles, of the Republic Film Company, and his pretty wife were visitors. Mr. Miles said he was attracted by a site in Dayton View and it is possible that the Ohio city may become the home of a modern film manufacturing company.

* * * *

The News representative made two special visits to the new Majestic, recently opened by Montgomery, "The Moving Picture Man." Unhappily the manager was absent on both occasions. We had the pleasure of going through this very modern playhouse which is up-to-date in every particular and a credit to Dayton. The Majestic is doing a big business and had Miss Russell, of the Essanay, as a headliner during the convention.

* * * *

Hon. John J. Lentz, of Columbus, delivered a great speech at Exhibitors' Hall on Wednesday evening. We shall mention it at length in a succeeding issue of the

News. Judge Lentz, among other subjects, asserted that moving picture apparatus should be installed in every school in the land and he said that if such a method was adopted that the future child of ten years will be wiser than the present young man or woman of twenty. He warned exhibitors that they should take care to throw nothing but the best pictures upon the screen.

* * * *

President Neff is against vaudeville in connection with the pictures. He said vaudeville attractions should be eliminated wherever practicable as it often detracts from the merits of the picture entertainment.

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The City of Dayton is to be congratulated upon its manner of entertainment and the News man wishes to thank exhibitors and manufacturers for courtesies extended.

CONVENTION OF THE MOTION PICTURE EXHIBITORS OF AMERICA AT DAYTON, OHIO, MARCH 26 and 27, 1912

Address of President M. A. Neff

Brother Exhibitors, Ladies and Gentlemen:—In behalf of the Motion Picture Exhibitors' League of America, Ohio State League No. 1, I wish to thank his Honor, Mayor Phillips for the kind expression of friendship and good will. In behalf of the exhibitors and their friends in attendance at this convention I accept the keys that his Honor has so generously presented to us, and assure him, while this key will unlock the doors of Dayton to us and bid us welcome, we are not unmindful of the generous hospitality and personal greetings that we have received since coming to your fair city.

I want to thank you and very citizen of Dayton for their kind consideration and splendid reception. As I view your magnificent buildings, your well-paved streets, your beautiful parks and your natural surroundings that nature hath bequeathed to you, assisted by the scientific hand of genius, and the progress, the rapid growth and hundreds of factories, I congratulate you upon your commercial activity and splendid prosperity.

We wish to thank the good citizens of Dayton who have so generously contributed in assisting Local Number Five in bringing our convention to your city and making it such a grand success. We wish also to advise you that your entertainment of the Motion Picture Exhibitors' League of America in your city is like bread cast upon the water—will be seen many days hence. The pictures that have been taken of Dayton will be shown around the entire world. It is not necessary to tell you what that means. Cinematography, with the rapid growth of its popularity, is educating and amusing the world—especially the great industrial class. Cinematography to-day is practically in its infancy. The great field of education and advancement that will be made in the next two or three years through and by the motion picture is beyond the mind of man to comprehend or foretell.

An educator that can reduce the student's years of study from five to one year and more efficiently equip him for his profession must be acknowledged as marvelous. That is what the motion picture is doing. An educator that can direct the hand of surgery and at the same time assist medical science is most wonderful. An educator that eliminates all that is false and brings to the world only those things which are true shall be recognized as not only the advance agent of education but the greatest benefit known to modern civilization.

Through cinematography the world is daily growing smaller. It is bringing all nations of the earth, in a sense, together. It shows you the ways and environments of the city—also of rural life.

We are in favor of the churches showing Biblical and educational pictures on Sunday, believing that it will result in great good in increasing the attendance and arousing the public to a sense of its religious duty; however, we are opposed to our places of worship being commercialized. We do not believe that the churches should be used to display comedy, drama or vaudeville.

We believe that the great industrial classes should not be denied the right to enjoy the innocent amusement of motion pictures on Sunday. The picture show is rapidly developing into the greatest educator the world has ever known. Although the industrial class may not have an opportunity to attend only one day in the week he will keep abreast of the times, receive educational benefits and at the same time derive pleasure and enjoyment from attending the motion picture exhibits on Sunday.

We believe in political rights and commercial rights, also religious freedom. After six days of labor every person should have the right and privilege to enjoy the recreation and pleasure of the innocent amusement of the motion picture as it is instructive, educational and amusing.

If cinematography is protected and not used for scheming politicians and others for unfair purposes and self-aggrandizement, the good that will be accomplished will advance us hundreds of years, make us more proficient and above all educate us to a higher standard of forebearance and friendship.

Our organization is organized for the purpose of uplifting every branch and every part of the motion picture business, to weed out the undesirable, to bring about conditions that will appeal to every fair-minded man and woman and educate and daily disseminate intelligence to all classes throughout the world.

SCENE FROM "THE CUB REPORTER'S BIG SCOOP"
Nestor Release of April 6th.

SCENE FROM "THE RANCHMAN'S MARATHON"
American Release of April 8th.

MANUFACTURERS' NOTES

We learn on good authority that Pathe Frères are building a large factory in Jersey City and will vacate the offices on Twenty-fifth street and take up their quarters in the new building, so that by this arrangement both the studio and the office will be under the direct personal supervision of Mr. J. A. Berst.

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Mr. David Horsley, of the Nestor Film Company, is again in the East, and is now at his home in Bayonne.

Mr. Horsley's wife and family accompanied him East, where they will remain for a few weeks.

Mr. H. C. Simeral, who has just returned from a trip into Western Canada, taking him as far as Calgary, Alberta, reports very satisfactorily upon the general tone of the Independent business.

Mr. Simeral did splendid business for the Champion Film Company whose interests he represents, and whose productions are so rapidly increasing in quality.

"Winona," an Indian picture with well placed atmosphere, is about to be released by Champion and is bound to make itself felt on the market. The story is good, filled with human interest.

* * * *

Mr. Chas. Simone, of the Nestor Company, has just returned from a business trip to Chicago, after having represented the firm at the Convention of the Exhibitors' League at Dayton, Ohio.

Mr. Simone, who has always been known as an Indefatigable worker, and conscientious almost to a fault, with any concern with which he has had any connection, will no doubt feel much benefited by his trip and the Nestor Company derive also equivalent benefit from the business efforts of its worthy assistant in the person of Mr. Simone.

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Capitalized at $40,000 and proposing to operate a circuit of ten motion picture shows, the well-known local theatre men H. P. Mollere, Charles Lohmann and Victor Mollere have organized one of the strongest companies in Louisiana, outside of the large cities. The new circuit will include Natchez, Miss.; Laurel, Miss., and Jackson, Miss. Messrs. Lohmann and Mollere maintain show houses at Hattiesburg, McComb and Brookhaven, Miss., besides the one in Hammond.

* * * *

A card with the inscription, "We will go 'round the world together," attached to the big bouquet given President M. A. Neff, of the Ohio and National Exhibitors' Leagues, by Miss Thelma Alexander, was sent the pretty young daughter of Mr. and Mrs. R. E. Alexander to-day by Mr. Neff, in appreciation of her welcome.

The presentation scene was gotten into a motion picture film which will be displayed all over, hence the significance of the card's inscription.

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A temporary organization to be known as the Motion Picture Exhibitors' Association, was effected at a meeting held at 306 Market street this morning. Proprietors of fifteen moving picture theatres in this city were represented. C. J. Hasenauer, was elected temporary secretary and was instructed to notify the proprietors of all moving picture theatres, of which there are about seventy in the city, of a future meeting to further discuss the interests of the organization.

Martin Singer, who was appointed temporary chairman, explained the purpose of the organization. He declared that the meeting had been called to consider the drafting of a city ordinance regulating moving picture shows which would be in conformity with the views of the city authorities and the moving picture men.

"As it is now," said Mr. Singer, "the ordinance is very unsatisfactory. We are under the supervision of the building department, the license department, the bureau of combustibles, the Board of Health, the police and several other city departments. We are willing to work in conjunction with the city authorities in regulating the moving picture theatres."

It was suggested that it might be well to try to secure a yearly license payable twice a year for the moving picture theatres. The proprietors are now obliged to pay every week and payments in advance are not accepted.

CLEARED $100.00 PROFIT OVER REGULAR RECEIPTS ON "SOLAX NIGHT"

Over 900 letters have been received last week by the Solax Company regarding the Billy series of comedies and our powerful series of spectacular melodramas. Exhibitors are featuring our releases on regular "Solax

nights." An exhibitor in Easton made $100.00 above his regular daily receipts by featuring a "Solax night" on Wednesday, March 27th. Here is a copy of one of the letters:

STAR THEATRE
Easton, Pa., March 28, 1912.

Dear Sir:

"Solax night" last night was one big success and certainly made the people wake up to the merits of Independent films, especially the Solax.

Your film, "Billy's Grip," was certainly a roar from start to finish, and it certainly scored a hit for "Billy." Mr. Quirk was behind the screen on the stage when it was first run, and he let loose with "I believe that's a good picture." I agreed with him. Right after finish of this film, "Billy" entertained the audience with a few songs and some sound philosophy.

We cleared $100 above our regular daily receipts. The house was jammed to the doors.

Enclosed please find photo of exterior. It is not mounted as I am mailing it right from hands of the photographer. Not much of a front, but ask "Billy" about interior.

Thanking you and your company for your many favors, and wishing Solax best of success, I am,

Yours truly,

H. KROHN.

A HOUSE PACKER
THE NIHILIST'S CONSPIRACY
DISTRIBUTED BY
Great Northern Special Feature Film Co., New York

SPARKS FROM THE WIRES

By Mary Lawton Metcalfe

President of People's Club of Patriotic Education

Gentlemen of the moving picture trade, you will want to read every word of this article, for I never take a pen in hand, or sit at the new Oliver, unless I have some message and news to scatter that count in practical suggestions.

* * * *

The educational development of the moving picture business is now the feature-leader for wise manufacturers! This is no theory, but from my own experience and interviews with some of the most prominent leaders of thought and public works in Greater New York.

* * * *

You have read my articles in the Moving Picture News as to the psychological value of this splendid commercial industry. You have read how the best American citizenship can be inspired from sights projected by the picture-machines. Well, after writing the series of articles for this magazine, I have been devoting my time to working out personally the theories I launched as a teacher, a professional newspaper woman, a clubwoman and an organizer, besides only a hausmutter!

* * * *

I have found the men and women identified with the trade perfectly splendid.

To begin with—well, everybody knows what the editor of this Moving Picture News does to give a good introduction to anybody focused in helping to interest the highest powers in city and nation to recognize and establish Moving Pictures as the greatest lever for progressive education.

Yes, indeed, Mr. Saunders deserves bouquets of spring flowers for his unfailing appreciation and co-operation in our work.

* * * *

Having had such a generous expression of approval of the soirée tendered me by Mr. Hollaman in February at the Eden Musée, I put on my thinking cap to materialize the mental picture of what I knew would be the first entertainment of its kind in the world.

The spark lighted up my courage; one fine day I put on my "opery hat" and went junketing down to Manager Currie, of the Richmond Theatre, Stapleton, Staten Island. It carries a standard stock company of real drama and has scored as fine successes this season as many a Manhattan establishment.

* * * *

"Mr. Currie, I want the theatre any off afternoon, that I can put on educational matinées with moving pictures; I can tell the story to school children, their teachers and parents—indeed, to the public who want to be entertained both with eyes and ears."

* * * *

Well, if you do not know Mr. Currie, I wish you would call at the Richmond some day with brand new ideas. There is your man! No grass grows under his feet when the proposition offers clean amusements for the people.

* * * *

The first educational matinée arranged and directed by a mere woman—only an actress on general principles that all ladies are actresses—was given on Thursday afternoon, February 29, 1912.

In making my bow, gentlemen and ladies of the fraternity, remember I am a New Thought person and therefore not a bit stuck-up. Everybody has a job to do if he listens to the Great Universal Spirit Mind of all Good. This is my job and new light comes every day. We are all growing braver and stronger if we let the Spirit lead.

* * * *

The matinées at the Richmond Theatre, Stapleton, S. I., last from 3:30 o'clock until 5 p.m. The first audience was made up of two hundred parents, teachers, children and librarians. You see on a single block there is the large public school of New York City—No. 14. I must say right here that the principal, Mr. Burdick, has been most co-operative in endorsing the new idea suggested, that the school, the library, the theatre all on the same block, as in this instance, are a powerful composite factor in education for citizenship.

The films selected were "The Tempest"—Shakespeare; "San Catalina Island," "Siege of Troy," "Lake Garda." I gave a ten-minute lecture from the stage on the vital question—"What Shall Our Children Read?"

Then, occupying a stage-box, I talked to the audience, attracting attention to the leading features of each picture and the lesson or idea which the author wished to lead in his work.

Mme. Baer, of Paris, assisted with vocal solos, and was accompanied by Miss Jaros at the piano.

This is the largest theatre in the Borough of Richmond, seating eight hundred, and yet we were able to give an educational matinée for the people and their children at ten cents admission. The films were secured for me through the courtesy of the General Film and Publicity Company, of which Mr. H. A. Spanuth is president. Of course a performance of two hundred at ten cents did not pay the expenses, but whoever sends out a brand new idea and expects to get rich right off the reel the first day?

* * * *

Both the manager, Mr. Currie, and myself were perfectly satisfied that the educational matinée for the people was born in the Richmond Theatre on February 29, 1912. Should it be canned here? It can not.

* * * *

The Second Educational Matinée followed seven days after, on March 7th. Promptly at 3:30 the white curtain put on "Mother Goose" to an audience of 250 children, clubwomen, teachers, ministers and good people.

Without paying in the local papers for advertisements—himmel, one must creep before walking—nicht wahr?—well the pressmen gave me splendid write-ups in The Staten Island World. And here's for another spark—ladies and gentlemen, always make friends with the press, printers, and all that pertains to their papers.

* * * *

The audience were enthusiastic over the live antics of Jack and Jill; sighed and groaned when the rich baby fell out of the tree, where an inexperienced papa and awfully rich young mamma had hung it up out of sight. The "Mother Goose" made a big hit. The young audience of juveniles read off the rhymes from the curtain in a chorus; it was great!

* * * *

But "Mother Goose" was not a bit bigger hit than the "Pied Piper of Hamelin Town," "Little Red Riding Hood," and "Cinderella."

* * * *

Again I sat in the box and told the story that was being acted in pantomime. Short talks while the reels were being changed kept up the interest.

* * * *

Like the small boy with his mouth full-crammed with bread and treacle—the juvenile audience called "More—more—more." There was one more reel, but the theatre was needed for the night performance of that splendid drama, "The Firing Line" now on, so we had to send back the "Prodigal Son," for there was no time left for him after fairy folk had the runs.

* * * *

The value of this article is in its suggestiveness!

I have been told recently that millions of dollars are awaiting to be put into the trade when it is uplifted. Now let me say to such capitalists that families are waiting for moving picture theatres that will guarantee only simple, juvenile picture stories of gilt-edge, conservative record.

Tales of Shakespeare such as "The Tempest" can never grow old and out of commission. "Midsummer Night's Dream" and happy hour stories.

* * * *

Why, then, wait, you who have the money to burn or to invest? Staten Island is too small to keep the educational matinée, I say, as a copyright-canned idea of new thought.

There should be the educational matinée in the heart of every school and library district—not weekly, but daily.

The young ladies in charge of the juvenile reading clubs are enthusiastic over the results already shown from my

work at Stapleton, S. I. They say that the children came in and asked for the book about Troy and Helen and Paris. One little girl could remember only the word Naples, but as Miss Horak had attended the matinée as my guest, she had seen the "Tempest" and knew just what book to hand out to the child-reader. Miss Horak is Superintendent of Carnegie Library.

* * * *

It is because the pictures give ideas that they are recognized. "Ideas—yes, indeed, many teachers have told me this week—ideas of wrong living have been distributed from the cheap theatres, but the work that you have begun is the greatest yet brought to our attention of the educational advantages of moving pictures for the public places of amusement."

* * * *

Things look so easy on paper, like the new recipe for angels' food, that can be swallowed whole without a grain of salt. I could not go on whooping up only in writing what a pearl of great price has been found in a commercial industry—until, as I said, I took up the matter at my own expense and find that all prophets are not dead! The only thing now to do is to cruise around in every crowded school section and secure a safe, clean building. Make friends with the principals of the schools, the public librarians, the ministers and those big bugs who set the buzz-saw and the fashions. Women are our best friends as advertisers.

* * * *

The educational matinée in the cities must be in charge of trained educated women, who have originality, and above all tact and a talent for talking right to the hearts of the people.

* * * *

I told the parents that it is absolutely necessary that every community should support a moving picture theatre, where they can be sure children may get only beautiful ideas of life, hope, happiness. What will not be poison to the minds of men and women can be the fatal dose to the growing boy and girl in their teens. It is the confidence of parents, preachers and teachers that can be established in the moving picture matinées to the good.

* * * *

The first educational matinée gave pleasure and experience without money for expenses. The second gave more pleasure and more experience with money to cover expenses, and perhaps the third will pan out profits to pay a railroad fare from Staten Island to Brooklyn.

* * * *

This is only the A, B, C of the possibilities of matinées and soirées for the people and their children, who, after all, you must remember, are the future citizens of our great, free country—the greatest for peace, progress and prosperity.

SCENE FROM "QUESTION OF EVIDENCE"
Reliance Release, April 17th.

SIDE LIGHTS ON THE CINEMATOGRAPH

More About the English Censorship

By Leonard Donaldson

As I have previously stated, the proposed censorship has met with a deal of discussion and no small opposition in London. The daily press sometimes contend that the adoption of yet another State official would, in this instance, be a very admirable thing, and another time they appear to regard the entire matter as having very little importance, and that the deputation of gentlemen who waited upon the Home Secretary was quite unnecessary, as the selection of films could quite well be done by specially appointed members of the trade. This fickleness of opinion might be accounted for by the measure of advertising support the journals in question are obtaining from the film business—it most certainly is *not* a conscientious opinion.

It is strange that at this very moment when all the free intellectual forces of the nation are engaged in trying to get rid of that absurd anachronism, the Censor of Stage Play, this proposal regarding the State censorship of films should be made.

Personally I hold, and I venture to assert, that my view is very common, that the institution of such an official is quite unnecessary, because the police and the London County Council possess full power to prosecute the exhibitors of any films that are indecent or in any way undesirable. We are *not* in need of a meddlesome Home Office clerk, whose knowledge of the business would probably be as limited as his judgment.

The present state of affairs only emphasizes the fact that a strong and representative cinematograph organization is wanted in England. It is natural that the Home Secretary should desire to consult the industry on matters which may from time to time arise affecting it. The right of proper persons under such circumstances to consult would be the committee of the central organization and not a number of anonymous individuals who claim to represent the cinematograph trade. There are legions of such persons in this country—the brassy, presumptuous, self-glorified "handle turners"; individuals, too, who have no just claim as members of the industry abound everywhere.

If the deputation expressed the views attributed to it in the press—that a Film Censor would be advantageous, exercising, as he would, a wise judgment—the deputation was expressing merely the individual views of the members thereof and not of the cinematograph, as will be proved by a reference to my previous article on the censorship, where the opinions of leading members of the industry were quoted.

Producers and exhibitors alike are opposed absolutely to the establishment of a Censor, and they believe that the institution of such an official would be an act, not of wisdom, but of folly. At the present juncture it would undoubtedly be so. Change and uncertainty are the main features of the English film trade at this moment. Trusts are even now in the process of formation—the industry is passing through an extremely trying stage. Any advance is made falteringly, and the smaller members of the trade see troublous times ahead.

When the photo-play holds the same position as the "legitimate" drama and the music hall; when the picture theatre is equal financially to either of these former classes of amusement, then perhaps organizations may be formed which will render totally superfluous the interference of a State functionary.

Philadelphia, Pa.—Plans are being prepared for a moving picture and vaudeville theatre to be erected for J. Janke and T. J. Mooney, at Hunting Park and Germantown avenues, with a seating capacity of 1,500.

NOTES OF THE WEEK

AT each review of Independent pictures we find a solid truth being driven home that if the Independent manufacturer continues to improve the quality of his goods in the future as he has done in the past the Independent product will not only equal, but excel the best efforts put forth by competitors.

* * * *

A committee from the Federation of Churches and local moving picture theatre managers met a short time ago at the Colonial Theatre, on Summit street, Toledo, to discuss plans for the betterment of moving picture shows.

Wm. F. Bettis, speaking for the managers, demonstrated to the clergymen and others present in a very convincing manner that it was far more profitable for a theatre manager to produce good shows than bad, for the latter cannot live for any length of time in any place. He spoke of the association in Toledo, telling of its aims and purposes. At the conclusion of his remarks, the committee seemed to feel that the picture theatres were not such a menace as they at first thought.

The meeting Tuesday morning was suggested by the managers some time ago and was unanimously accepted at the federation meeting Tuesday night, March 12th. Some time previous to that the ministers throughout the city were asked to co-operate with the moving picture men in an effort to get better pictures for the theatres here.

* * * *

That Roentgen or "X-rays" are being used successfully by the German medical profession for the diagnosing of disease of the internal organs is the statement made by Professor Kuttner of this city. Dr. Kuttner declared that by means of the "Roentgen kinematograph" a splendid picture of the movement of the stomach has been obtained. It was now possible, said the professor, to look into abdomen and chest and see the organs at work.

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The Kinemacolor Company has taken a three-years' lease of the Garden Theatre and will exhibit colored motion pictures there.

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William Quaid, formerly of this city, who has been managing the Arlington (moving picture) Theatre, at Poughkeepsie, has accepted a position with a vaudeville booking agency with headquarters in New York. He was a pioneer in the moving picture business in Poughkeepsie.

* * * *

The greatest operatic stage in the world compared with the cinematographic studio is insignificant. A large company of actors and actresses is employed. Some painters work day and night, and the camera is a merciless detective of poor work. One wardrobe establishment keeps 7,000 costumes packed ready for instantaneous use. When the play is of an interior more than 80,000 candle-power is cast upon the stage. The average of 150,000 films is placed on the British market weekly.

Says the St. Louis Star:

Very properly Express Messenger Trousdale is being rewarded in various ways for his courage and devotion to duty in fighting desperate train robbers, and also very properly he has declined offers to enact the scene for a moving picture film, several firms having made him propositions to that end. No such scene could pass the National Board of Censors, though that fact would not keep it from being shown.

The mere suggestion to enact the robbery and death scene for picture shows is enough to give warning that as yet our control of picture shows has not progressed to the point where such films as that can be prevented from being displayed, save in such cities as have proper ordinances and enforce them. It is one thing to honor a man who has, at the risk of his life, killed men who were committing crime, but it is entirely a different thing to use the criminal act to educate children to commit crime or to look upon killing as a desirable thing to do.

If Messenger Trousdale declined these offers because of modesty, he is to be commended. If he did it also because he disapproves the use of such pictures on principle, he is still more to be commended. At any rate, we shall not have them, unless some firm of film makers fakes them, and in that case they should be stopped wherever attempted to be shown.

* * * *

Iowa Federation of Women's Clubs has started a movement to induce managers of motion picture shows to exhibit hygienic subjects throughout the State, and the Women's Municipal League of Tecumseh, Neb., has arranged with a local theatre manager for the exhibition of films illustrating the civic needs and work of the city.

* * * *

The Lyceum Company, of New Jersey, are about to erect one of the finest fireproof moving picture theatres in the United States, in Bayonne, N.J.

This theatre will cover a plot of 100 ft. by 100 ft. and will be of novel construction, seating about 1,400 people. Ground will be broken in about two weeks, and the theatre is expected to open not later than July 1st, 1912.

During the New York run of Florenz Zeigfeld's new show, "The Winsome Widow," which is to be produced in the near future as the first attraction at the Moulin Rouge, formerly the New York Theatre, there will be installed in the concert hall a moving picture device which will do away with the screen, allowing the shadow figures to move about the stage as though they were real persons. Will wonders ever cease?

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The Inventors' Guild claims that frequently a perfectly worthless patent is used to cloak or hide an essential trade monopoly. The petition says the constitution authorizes Congress "to promote the progress of science and useful arts by securing to inventors for limited periods the exclusive right to their discoveries," but that modern corporations have devised a system of protective patents for the specific purpose of preventing a further advance in the field in which they operate.

OPERATORS' PAGE

Edited by Esau Shindler

Bryan, Ohio, March 23, 1912.

Editor of Operators' Page,

Dear Sir:—I am a subscriber of the News and I am also a reader of your page. I have read your kind advices to the other fellow-operators and I would like to get a little advice from you. I have been operating out here for the last two years, and am earning pretty fair wages, but only one thing that bothers me is, that I am sick of this town and would like to skip over to some other State and get a job as an operator. Therefore, I would like to refer to you for some information regarding your State and would like to know whether your State requires operators to have a Massachusetts license or not, and do you have to be a citizen and also would like to know if their examination is hard. If you could please let me have this information I would thank you very much for your trouble. Hoping to hear from you soon, I remain,

Yours very truly,

I. N. W.

To I. N. W.,

Dear Friend:—In reply to your statement regarding our State I can say that I would advise you to stay where you are. Keep up courage and you will be all right.

In Massachusetts you must take an examination at the State House before you can receive a license to run a machine. The examination fee is $3.00 and must be paid at the time of filing the application and the applicant must be a resident of the State. Our examination is surely the hardest in this country, and it takes from three to four hours for a fellow to get by it. You also must be a good electrician, because the examination covers the whole electric lighting system, especially the three-wire system. You would have to connect up an operating circuit to a machine, beginning from a large switchboard having all its connections concealed behind the board. There are also several dummy fuses and it would be necessary to test each fuse. Then later, if you are lucky enough to get a light at your carbons, you must project a clear, white light on the screen, before they give you a chance to run the show. After your show is run to their taste, they then let you have a license for your good work. Also the State Police keep applicants waiting two or three weeks after application is filed, and in case of applicant failing to pass, they allow you an appeal, and if applicant fails on the appeal, then he must wait ninety days before he can file another application, which would have to be accompanied with another fee of $3.00. Therefore, dear brother, take my advice and stay where you are unless you have a lot of time and money to spend, and even this would only meet disappointment. Remember the old saying, "A rolling stone gathers no moss."

Wishing you luck, I remain,

Editor of Operators' Page.

* * * *

Louisville, Kentucky, March 20, 1912.

Editor of Operators' Page,

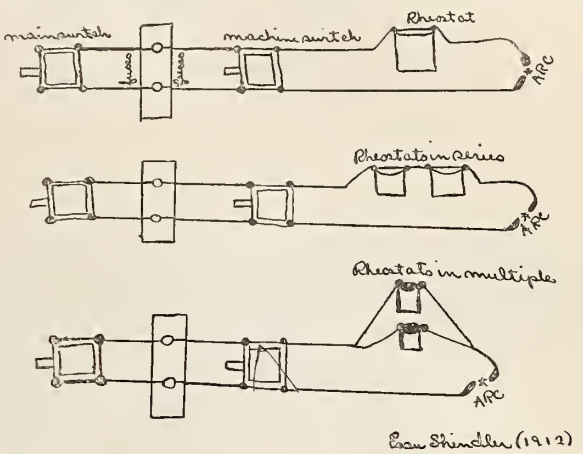
Dear Sir:—I have been a reader of the News for quite a while and I see that it is improving in its work every week. Can also note that you have started a very good thing for operators and that is the operators' page. I am an operator of a machine out here, but I never tried to connect one up and I would like to have you please give me some information in the wiring work of a machine from a main switch. Operating is pretty good out here and there are not very many houses in town. Hoping to hear from you soon and wishing your page success, I remain,

Yours very respectfully,

J. H. M.

To J. H. M.,

Dear Friend:—I received your kind letter and in reply can say, that I am enclosing a few plans in this issue regarding the wiring of a picture machine. One thing I am surprised to see, that we have operators in some States that do not know how to wire up a machine yet. Well, brother, do not blush for me saying this, because if you don't know how to do this now, you will find out and be able to do it later. It is too bad that some States allow such operators, but I suppose the day will come



sometime when they will open their eyes and see their work. Hoping you will be able to understand my plans and that you will be able to learn the wiring of a machine.

Wishing you luck, I remain,

Editor of Operators' Page.

* * * *

A very clever piece of work was performed in Boston a few weeks ago, when a fire broke out in the Imperial Theatre, which is situated on the corner of East Broadway and Emerson street, South Boston. The house was filled with about 200 women and children, when a blaze started in one of the dressing rooms adjoining the theatre. The cry of fire was soon sounded through the building and within a few minutes the audience was in an uproar. By the quick-witted and cool-headed services of Special Officer Dorsey and the attaches of the theatre, the crowd was calmed and all was quieted down. The theatre is situated one flight upstairs and the children rushed for the exits and the attaches were at their work, warning the children not to rush or push while going down stairs, and everything worked all right. The damage was slight, excepting what little was done to the clothes in the dressing rooms and Drummer Stillinge's traps and the piano received a bath. But the best part was the work of the attaches of the theatre who deserve much credit.

NESTOR RELEASES

Splendid stuff is forthcoming from Nestor this week. "The Torn Letter," April 8th, is a fine piece of work which keeps one in breathless suspense from beginning to end. It is the old story of something being put down on paper, found and read by a jealous husband and misconstrued. From the wife's love and desire to protect her fugitive brother a great tragedy ensues.

"The Renegade" is another thrilling "Western" full of interest, splendidly staged, and with most excellent photographic work. It is the story of a lawless husband, a wife who thought him dead and the usual result of marrying another.

Then comes the Nestor comedy which is always so good and clean. "In Dry Territory" is the title of one of the funniest stories ever filmed. This play is cleverly woven around the desire of the Woman's Temperance League to keep their city strictly temperance, and is full of the funniest of funny situations.

New York, N. Y.—Max Zimmerman and Aulvey M. Kennedy, of Brooklyn, are directors of the Motion Picture Manufacturing and Leasing Company, capitalized at $10,000.

BILLY THE DETECTIVE

Solax

CAST

Billy, the detective.....Billy Quirk
Mrs. Burns .....Fannie Simpson
Mr. Burns .....Darwin Karr
A Girl .....Marian Swayne

If Billy would not have bought a book on "How to Become a Detective," and if he would not have swallowed the stuff he read, and if he would not have attempted the science of deduction, he probably would have avoided considerable difficulty. But since Billy lacks the good sense to keep from doing the things he should not do, he makes an idiot of himself.

Thus in the production of "Billy, the Detective," the Solax release of April 19th, Billy is found following a false clue. Billy, the irrepressible, finds a diary and discovers an entry to the effect that Edward will be killed

with a hatchet. Billy's newly acquired detective instinct is aroused. He traces down the owner of the diary, dogs her steps and shadows her constantly until he is observed and then he is forcibly impressed with the fact that he was making himself obnoxious. But Billy is determined to show his ability as a Sherlock Holmes, and so when he is ejected from the home of the people he persecutes with his idiosyncrasies, he runs off to get the police to assist him in making a round-up of the criminals. The police arrive in time to discover that the hatchet was used on Edward, the favorite family rooster.

THE THEATRE MAGNIFICENT

In these days of congratulatory chatter in the ranks of the trade concerning the many splendid temples of motion picturedom which are consistently and constantly being erected throughout the country, we must approach with a little more than mere interest the opening of the Rex Theatre, in Salt Lake City. As a theatre, it is more; as a monument to the energy, ability and aggressive initiative of a man to whom these qualities are not new acquaintances, it overtowers the usual gigantic feats so that we must literally look up to it.

William H. Swanson, the doer of things that are chronicled in the record of man's endeavor, is the guiding genius in the erection and preparation of the Rex Theatre. Perhaps this is why the Rex Theatre is what it is.

And here is what it is: without the flicker of a doubt or the shadow of a question, it is the handsomest, most completely equipped, most expensive, most sanitary, and best-lighted picture theatre in the United States, and probably in the world. It is 235 feet from the front to the back wall, the lobby is 12 feet deep, beautifully decorated along Grecian lines, the style of architecture which is becoming characteristic with our most artistically constructed theatres, and which, yet, is exclusive enough, with massive brass doors entering into the foyer, which is 30 by 30 feet, and beautifully decorated in subdued old French and Grecian style. The auditorium is 50 by 165 feet, with a seating capacity of over 1,600 on one floor.

Let the facts sink in; it does not require a very fluent imagination to conceive the beauty, grace and artistic attractiveness of the theatre from the above items. But to throw in the climax while the interest is at its greatest height, there is a crown of 1,500 electric lights, augmented by a complete indirect lighting system.

A pipe organ has been constructed by the Kimball Company at the interesting cost of $20,000. The instrument is unusual enough to be classified as second only to the famous Tabernacle organ. There are panelled wall figures in bas-relief, and the color effect is gold and purple. Gorgeous, but not gaudy.

Total lavishment for constructing and equipping the Rex Theatre is $150,000. Those that see it will say it was well worth it. Those who go to it will appreciate all that was done for their comfort and amusement. And after all else is said and done, we must suggest, although it may have already occurred to you, that it is such enterprise and thoroughness as are evidenced in the erection of the Rex Theatre that is directly responsible for the great amount of progress and advancement in the entire industry which we are just now talking so much about.

The Rex Theatre opens to the public Saturday, April 6th. It is to be a first run Independent house.

If it were not entirely unnecessary, we would wish the Rex Theatre all the luck its magnificence deserves. As it is, we just congratulate them.

TEN MINUTES TOO LATE

We all know what disappointment is, more or less, but how many of us are familiar with the sensation that follows the realization that one is ten minutes too late in obtaining a life's happiness. The Rex Company present the psychological speculation in a thrilling drama of the North, "The Seal of Time," released Sunday, April 14th.

The synopsis, on another page, reviews the story in detail. The purpose of this little item is to dwell on the psychological sensation itself.

If you returned from the Klondike ten minutes too late, or just in time to see "The Girl" being married to another, what would you think, say or do? After you've guessed a while, make a note to see the picture. That's the answer.

A BOX OFFICE WINNER
A VICTIM OF THE MORMONS
DISTRIBUTED BY
Great Northern Special Feature Film Co., New York

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., April 4.—Unless memory fails me, which I do not think is the case, I believe that I stated in my last week's letter that in this communication I would give the result of the election held here on the day my last letter was written, an election that means much to the picture managers in general and amusement promoters in particular.

Well, the result was exactly as had been predicted—the liberal element experienced one of those old-time land slides, and it was just a question of majority. Judge J. B. Wood, a man of great ability, undoubted courage and leader of the reform ticket, was buried in an avalanche of votes, and Hon. Gip Witt, of Montgomery County, candidate for prosecuting attorney, elected by over 600 majority; and when one considers that there were five candidates in this race, one can get an adequate idea of the state of the public mind and the united desire to have a more liberal policy where the pleasure and amusement of visitors is concerned.

One, however, must not get the idea that the town is going to be "wide open." Far from it, believe me, for a "wide open" town would never be permitted for one minute by Mayor Waters, who managed the Witt campaign and to whom the people more than any one man owe Witt's election. The reform element only succeeded in stopping Sunday baseball and the Sunday moving picture shows. Where their crusade was directed against gambling they failed miserably. They made spectacular and sensational raids, arrested the gamblers, gave the county its share of the fines and pocketed lucrative fees. That is the situation in a nutshell, and Mayor Waters concluded that it would be a great deal better, since they could not stop gambling, to have that evil regulated, but permit the city to get the fines, deny the city officials fees, but turn this revenue, not only where the big club houses are concerned but also in the cases of the Sunday picture shows, into the city treasury, and that, ladies and gentlemen, is what is being done, or rather will be done when Gip Witt takes office.

Next season the visitors here will have their Sunday picture shows; the great major league ball teams—and there were five of 'em trained here this season—will have their Sunday baseball; the club houses will be opened, and there will be an orderly, conservative and liberal policy in force, which will bring the greatest enjoyment to the army of the city's patrons. The issue was never more clearly defined; the vote was never more emphatic—Hot Springs has come into its own.

I was talking the past week with several members of the Business Men's League and we were discussing the moving pictures of Hot Springs, which were taken about two weeks ago, when the subject turned to motion picture companies, and one of them asked me where the manufacturers send their players for the pictures. He was innocent and unsophisticated where motion photography was concerned and his eyes opened wide when I replied:

"Why, they send them everywhere. The American Company has headquarters in Southern California. The Bison clan has made the prairies most enjoyable; Kalem sends its company to Ireland for a special series of Irish pictures, and others distribute their companies all over the United States."

"Well, if that is the case, why, then, have none of them ever come to Hot Springs or its immediate vicinity?"

That was more than I could answer. Possibly the manufacturers themselves could reply to that question. It certainly isn't because I haven't tried to induce the big companies to come to "the valley of vapors" and take a series of pictures, for, time and again, I have called attention to the beautiful scenery that we have here, and there are landmarks of most romantic environments where the best possible results could be obtained.

Well, the outcome of it all was that the gentlemen suggested it might be a good plan for the Business Men's League to take the matter up at its next meeting. So, Mr. Manufacturer, if you are made the recipient of a booklet from this city, showing the various views of the resort and the surrounding territory, don't "ditch" it, but give it your thoughtful consideration. Look it over carefully and if you are in the mood to believe that the best scenery and the best natural stage for your pictures exist here in Hot Springs, send one of your scouts out to look the ground over. Get in touch with the Business Men's League, for with this organization working with you, it will be impossible for you to fall down on anything you attempt here. Think it over. Write the Business Men's League on this subject, and if you decide to send a company to Hot Springs and its immediate vicinity, you will find yourself surrounded by some of the greatest scenery that was ever offered to the camera.

The National Cash Register Company, of Dayton, has had men in the Southwest for some time showing by moving pictures the work that they are doing in their Ohio headquarters, and the Auditorium Theatre here has been engaged for a three days' exhibit, beginning next Monday week. Residents and visitors are being made the recipients of a neatly illustrated booklet, which shows the extent of the industry, but the thing that struck me as more prominent than anything else in this advertisement was the fact that, displayed in the largest type, was the announcement that "these views will all be shown in motion pictures." They simply cannot get results unless they go to the world's greatest amusement—motion photography. The show promises to be most interesting and each reel will be illustrated by a lecturer.

The best effects, however, so far as a picture goes, was seen at the New Central Theatre this week, where the great war picture by Kalem, "A Spartan Mother," was shown. Sidney M. Nutt, proprietor of the New Central, realized the value of the reel, and the manner in which the effects were handled made one realize that General Sherman's definition was about right. It was as near real war, so far as sound goes, as one would care to look at. With Carl Hanson in the pit with his numerous effects, and men specially engaged and trained by Hanson back of the stage—well, the picture was a positive sensation. It became the talk of the town. No one picture was ever given the attention that this one was, and the result brought out a packed house. That picture was rehearsed time and again just to get the effects right. Every one predicted that the New Central carried too much daily expense to be a success. As "Uncle" Andy Carnegie would say: "Hoot, Mon!" Why, the house has made money ever since it opened. The reason—well, it has everything that a first-class motion picture theatre should have.

Edison gave us a nice reel in "The Heir Apparent," and Selig's detective story, "The Slip," was a winner. The "high-brows" enjoyed immensely Vitagraph's yarn, "The Love of John Ruskin." Seated in front of me were two young women when this reel was on. By the following you will be able to note that they were not listed in any "blue book." Also, by the same token, they hold no membership card in literary or "high-brow" circles.

"Who was that there fellow, Ruskin?" asked one of the fair ones.

"Search me," replied her companion. "Well, will you look at him! Gee, ain't he stuck on that woman?"

"I never heard of him," said the first damsel. "Guess he must be a dead one, all right."

"I'll bet he's the guy what they name russet shoes after!" ejaculated the other, triumphantly, after which I removed to a remote corner of the theatre.

How sweetly true is the theory that "where ignorance is bliss it's folly to be wise!"

The New Era the past week decided to get all the election returns and plaster them on a screen hung in a prominent part of the city, so it was up to yours merrily to get the paraphernalia. I could not have succeeded were it not for the loyal co-operation of the moving picture houses.

I got the lamp and the curtain from J. W. Morrison, a coil from the Lyceum, slides from the New Central, and other incidentals from the Photo Play, while "Pat" Gillam, chief operator of the New Central, handled the slides, and the genial manager of the Photo Play, Mr. Belaschi, took down the returns. It was "some" journalistic moving picture event, believe me.

John Barnett, assistant secretary of the Business Men's League, informs me that he has been anxiously awaiting a reply to his letter to King Baggot. What's the matter, King? Haven't you got over your vacation here, that you keep such a precise and exacting a friend as Brother John on the anxious seat?

THE MAN IN THE BATHS.

Capt. F. E. Kleinschmidt and His Sojourn Among the Animals Peculiar to Northern Climes

By Margaret I. MacDonald

CAPT. KLEINSCHMIDT AND LOUIS L. LANE AT 72° LATITUDE

THE ARCTIC OUTLOOK

THE CAPTAIN WITH TROPHY OF WALRUS HUNT

It is only very recently that concentrated research has been made into the haunts, habits and lives of the lower animals of Alaska and also of the primitive natives. And in fact, only since the advent of the moving picture into out midst have the most splendid results pertaining to the investigation of the industrial as well as the animal life of Alaska been brought to the East.

As it is many of the interesting phases of life in Alaska are as yet untouched by the camera. The first to bring us living scenes from Alaska—scenes that thrill the heart of the old "sour-dough" with vivid recollections of early days, and the heart of the untravelled with wonder and longing to probe further into the mysteries of the North

Capt. Kleinschmidt found his way into the Dawson territory before there was a Dawson, prospecting for gold. After the incoming of trade and commerce to Seward Peninsula, Alaska, he became owner of the well-known coast steamer "Diamond L," traversing the waters of Bering Sea from Nome to Teller, and also the "Diamond K," which picked up passengers at the ports of lower Alaska.

Latterly, as by dint of attention to duties, the reward of which is the financial ease which makes it possible for we humans to live, move, and have our being, he turned his attention to further research and adding to the work begun by others, and as a result of the labors of an

CAPT. KLEINSCHMIDT, FAMILY AND DOGS

ROPING A POLAR BEAR

—was the Alaskan pioneer and lecturer, Miss Emma R. Steiner. The second in the field was Mr. Dobbs, a photographer of Nome, Alaska, and following in the wake of the two before mentioned comes the sea captain and pioneer of Alaska, Capt. F. E. Kleinschmidt.

entire season in channels, and under conditions in which he was so well versed, he has brought to the Carnegie Museum, at Pittsburgh, many specimens of rare scientific value, and a wonderful collection of the wild birds which have their haunts in far north Alaska.

Last week Capt. Kleinschmidt exhibited to a wondering throng at the Eden Musee a number of reels of moving pictures, in all some ten thousand feet of film. These pictures are said to be of excellent quality both as regards photography and subject, including illustrations of the lives of the Eskimos of that region and of Siberia. Also seal hunting, polar bear hunting, walrus hunting, etc.

One of the pictures at which the audience evinced most interest was one showing a polar bear and her cub swimming in the water. The naughty cub very disrespectfully catches unto mother's tail with its teeth, at which the mother bear turns on the young hopeful, administering a sound spanking with her big bear paw. Another point of interest is the attempt which was made by the Kleinschmidt party to rope a cub, at which the mother bear put up such a fight that out of sheer pity and admiration of the motherly sentiment shown by the bear, they at last let the cub go.

The walrus, the most ferocious of sea animals—treacherous, and having no scruples with regard to punching a hole from below with his tusk in the kiak or skin boat in which you are seated, has been photographed at a distance of about ten feet. Also some splendid pictures of seal life have been brought us by the Captain. Caribou, brown bear and mountain sheep also figure largely in the pictures. Perhaps the most difficult of all animals to hunt, let alone get within photographing distance of with a camera, and that a moving picture camera, is the mountain goat. This animal is most timid, scales the almost perpendicular rocks, and is to be found sunning itself in the crevices by those who are sure-footed enough to venture thither.

However, one must be not only sure-footed but armed with the cunning of the wild game hunter. In photographing wild animals with a moving picture machine two conditions of the elements must be combined to make sure results, there must be sunshine, and also the wind must blow from the direction of the animal toward you and not from your direction toward the animal, otherwise the turning of the crank of the camera would attract the animal, as well as it being able to scent the enemy. On one occasion Capt. Kleinschmidt tells us, he tried to photograph a mountain sheep in a splendid pose on the brink of a rock, but only six exposures were taken when the animal, becoming cognizant of the approach of a stranger, fled from view. Of course, the six pictures were practically useless when you consider that the moving picture camera takes sixteen exposures to the second. Some idea of the time the animal remained in position can be gained from this fact.

Capt. Kleinschmidt has shown these pictures in a number of Western cities, delighting his audiences. The Captain also tells the stories relating to the incidents represented upon the screen. He was accompanied on his hunting trip by Louis L. Lane, of San Francisco, and two interesting men of the hills, named by their comrades "Wild Bill" and "Pistol John." The expedition journeyed as far north as latitude 72 degrees, several miles above Wrangel Island, the farthest north ever reached in this longitude. So far as is known the Kleinschmidt party is only the second to land at Wrangel Island, this island being closed in by ice sometimes for ten miles around. Last season, however, being an unusually mild one the party was enabled to make a landing. They found there the survey monuments of the party who landed there in 1881 with the U. S. Revenue Cutter "Rodgers" in search of De Long, Arctic explorer, who gave his life in the interest of science.

An idea of the climatic conditions, however, can be gained from the fact that Lane was accompanied by his wife and ten-months-old child, both of whom enjoyed the trip immensely. The summer season in this north land, even at this latitude, is most delightful, so say those who have had the good fortune to have traversed that part of the globe.

Capt. Kleinschmidt will remain in New York for some little time, and during that time we hope that there will be several other opportunities of seeing the wonderful camera trophies which he has brought with him.

READY FOR AN EMERGENCY WHEN SNAPPING POLAR BEAR

As the operators say, "YEARS AHEAD OF ANY OTHER MACHINE ON THE MARKET"

Easiest to Handle, Thread and Operate, and Absolutely Fireproof

No More Trouble with the

CITY OFFICIAL INSPECTORS if you use the

Simplex THE PEER OF ALL MOVING PICTURE MACHINES Simplex

Simplex Sales Agency,
New York City.

Huntingburg, Ind., March 29, 1912.

I have just bought one of your machines from Mr. Drollinger, of Evansville, Ind., and I write to state it is a PERFECT PICTURE MACHINE. It has revolutionized the picture business of this city. It has brought the people out to see the fine pictures it projects.

Yours truly. F. W. BEHRENS.

PRECISION MACHINE COMPANY, 317 East 34th Street, N. Y.

SCENE FROM "HIS LOVE OF CHILDREN"

SCENE FROM "DISTRICT ATTORNEY'S CONSCIENCE"

SCENE FROM "THE BURGLAR'S REFORMATION"

RELIANCE COMING RELEASES

A group of splendid scenarios written by Geo. W. Terwilliger and produced by James Kirkwood are soon to be released in filmed shape by the Reliance Company.

These films were exhibited a few days ago to a number of the press and were most enthusiastically received.

One of these pictures is deserving of special mention, owing to the fact that it has been written for and produced entirely by children. This picture is entitled "Prince Charming" and is the story of a little newsboy, who after picking up a glove belonging to a pretty little girl of high station, and delivering it to her, whereupon he was rewarded with a bag of sweet cakes, goes home, falls asleep and dreams the most elaborate of childish dreams. He dreams that the little girl is a Princess, and that he is commanded by her to appear at her court. Dressing himself in the beautiful costume sent by the Princess he sets out to the palace where he is received by the Princess amid her courtiers and where he makes love to the Princess, bringing upon himself the jealous reproaches of her other suitors, whereupon they plot to evict him, falling upon him when he is alone. He is, however, rescued by the Princess, who commands the Jester to clothe him in cloth of gold, after which she claims him as her husband.

"Little Billy" then wakes up, but "Gee! it was a great dream."

Prince Charming is for release on May 15th.

The others which are equally good in their class are, "The District Attorney's Conscience," in which the part of the district attorney is splendidly played by Henry Walthal and the prisoner by Jack Dillon.

SCENE FROM "PRINCE CHARMING"

"The Burglar's Reformation," a story with an excellent moral, and "His Love of Children," where Charles Herman plays with fine conception the part of one splendid character of a man.

All of these films are highly commendable from both a moral and an artistic point of view.

MR. JULIUS STERN RETURNS FROM WESTERN TRIP

Mr. Julius Stern, general manager of the Imp Films Company, has just returned from a three-weeks' stay at Los Angeles, California, on business for the company. The Californian company which includes E. J. Le Saint, Margarita Fischer, Harry Pollard, Edward Lyons, Louise Crolius, Ben Horning and Eugene Kelley, are engaged in the making of a series of pictures which will transcend in beautiful photographic qualities and dramatic interest all those which have so far been released from the Los Angeles negatives. These have been very popular, having won the favor of the public and the exhibitors on both sides of the Atlantic.

Mr. Stern's work was chiefly directed toward the proper organization of the West Coast Company, which is now in full going order, and O. K.'ing the future program.

An early release of the Imp Films Company, the direct result of Mr. Stern's visit, will be a scenic one of Los Angeles, showing the principal features of interest of a city which has been discovered to be an ideal metropolis for moving picture making.

Mr. Stern expressed enthusiasm about the climatic beauties of this section of California and the scope there for producing fine work. This quality is visible in the Imp Company's pictures.

In the course of his trip Mr. Stern ascertained that the Imp pictures were becoming increasingly popular with the theatrical men and the exhibitor. In Los Angeles the principal theatres are Independent and Imp films are popular there.

For Those Who Worry O'er Plots and Plays

There is a gentleman in Chicago, Ill., who kindly sends us a form letter in which he offers everything there is in the scenario writing line all for the small sum of $2.50. His is the cheapest "Course of Instruction" in the moving picture script line that we have ever encountered.

This new entrant in the seemingly popular field of "Instruction" happily does not present the merits of an "Association." Not he. But he has everything else there is and then some. His form letter would never fool the experienced author. To quote therefrom:

"Do you know that men and women are paid from $10 to $150 for an idea which they may write into picture form?" No; we don't know of any man or woman being paid $150 for scripts just now.

"Do you know that an unsuccessful writer has difficulty in selling a good story even after he has written one of real merit?" Again, Nunno! If a writer turns out a good story of real merit he is not unsuccessful. Good stories of real merit are in demand.

"Do you know why there are not more stories accepted and paid for?" We pass this one.

"Do you know why manufacturers reject stories?" Referred to members of the Chart class.

"Do you know what class of stories are wanted by certain manufacturers?" We do; we read the trade journals and the rejection slips.

Then the Windy City expert concludes page one of his form letter by the startling letters in caps: "I Know These Things."

The professor then narrates some of the good things in his instruction course. It includes:

The names and addresses of all the leading manufacturers of the world.

It tells you what crimes and actions are not permitted to pass the censors.

It tells you what length the manufacturers want scenes to run.

It tells you what words or dialogue to write into your "story."

It tells you what words you should not use in your dialogue.

It tells you what plots are in greatest demand, etc., etc.

A complete scenario written by "One of America's Best Scenario Writers" and sold to one of the "World's Greatest Manufacturers" goes with every "Course of Instruction."

The form letter ends with a postscript in which the instructor says he reads and revises scenarios written by those who purchase the course of instruction. (Price for this service not named.)

More extended comment upon this latest "Instruction School" is unnecessary. The form letter tells the story. We are conducting this department for the benefit of script writers and we advise the waste paper basket for such idiotic financial baits as the above.

Attend To Business

Attend strictly to the business in hand, meaning of course script writing. Visit the picture theatres and study the plays carefully. It is important. Read the trade journals closely. The manufacturers' advertisements and the synopsis of the stories will help you. Tell a good original story, as simply as possible—and again, study the picture plays.

The above, Ann Arbor, is our best advice. The observance of the advice will do you more good than all the "schools" in the world. If you wish a script criticised or revised, seek someone of established reputation—someone who has made good. Maybe your favorite scenario editor can suggest such an expert. It has been done. This department does not criticise or revise scripts but we will cheerfully direct you to an expert in whom we have fullest confidence. This service will cost you nothing.

Where Is the Need?

An author friend submits to us a copy of a letter sent out from the headquarters of the Author's Magazine, Philadelphia, and stating that steps were being taken to secure a charter for "The Associated Scenario Writers of America." The form letter made public asserts "that charter members shall be admitted for the sum of $10 each which includes the first year's dues, which are $15. The sum of $200 is needed to defray the cost of incorporating. The aims of the association are to protect the scenario writers of America; to take such legal steps as may be necessary for their mutual benefit, etc."

It is the third request we have received from script writers for our views upon the proposed association, which appeared to have responsible backing. We refer to the association in the past tense because, in our opinion, such an organization can never be successful. First-class script writers would never affiliate. Where is the need? The experienced and original author is marketing his scripts right along; he needs no protection; "legal steps" are unknown in his professional catagory. You cannot force a scenario editor to purchase stories he does not desire, association or no association. We even have the opinion that membership in such associations will seriously hamper the sale of good scripts. Manufacturers are human and they want no "legal steps" in their scenario departments. Suppose they issued orders to editors to refuse scripts submitted by association members? What are you going to do about it? There are as good fish in the sea as have ever been caught and the non-association writers might reap a harvest.

If this fool talk about "Scenario Writers' Association" "plot stealing," "legal steps," etc., continues long it will result in but one measure. That will be the closing of the markets to the freelance writers. Like Thanhouser, the other concerns will write what scripts they desire in their own editorial departments and tell the outside writers to go hang! The non-association writers, struggling to succeed, will suffer along with the rest.

Better frown down all "organization," "mutual benefit," "protection" agitators and saw wood. In nine cases out of ten these walking delegates have motives other than the real benefit of the writer at heart.

O. Henry, Eugene Wood, Richard Harding Davis, Rudyard Kipling, Alfred Henry Lewis, David Graham Phillips and the rest, graduated from the newspaper office into the field of authorship and won out by their own heartbreaking efforts—not by the aid of some "Authors' Association." If you are looking for a "school" try a year in some newspaper office. It's the school of human interest and the city editor will teach you how to write. If you feel that you can write anyway, why scribble ahead. However, save your money to buy postage stamps and leave "associations" strictly alone.

WM. LORD WRIGHT.

INTO THE DESERT

It is no unusual thing nowadays for a film to contain a number of thrilling "falls" by actors appearing therein, but to date such "falls" have been more or less "faked." At least, this has always held true when the "fall" was made by some principal in the picture. Frequently acrobats have been engaged to do real "falls," but they naturally played minor roles. In a Thanhouser Florida reel called "Into the Desert," out Friday, April 19th, there are two real "falls" by real principals, setting a new versatility record for the photoplayers.

FALLING LEAVES

By Madame Alice Blaché

The white curtains of Dr. Earl Headley's small laboratory had been drawn aside, and a soft light came through the window, showing the nickel plate carefully burnished, the room neatly arranged, and the crystal bottles and steel instruments bright and shining. What was the meaning of this careful preparation? A place usually full of gloom transformed into a room replete with joy and happiness. Dr. Headley had just gained a great victory. After years of hard toil and patience, he had discovered a wonderful serum, capable of curing consumption even in its second stage. Drs. Martin and Porter, his dearest friends and medical associates, were there by special invitation. They came to see the positive results of his great discovery; they viewed with wonder several

of his patients and congratulated him heartily on the joy he was about to bring to other poor afflicted ones. Let us leave the clever doctor for a moment and view the attractive home of Mrs. Thompson. The bay window of the parlor facing the west is opened wide and the last rays of the autumn setting sun are lighting up the attractive interior. Winifred Thompson is reading a pretty fairy tale to Trixie, her little five-year-old sister. Mrs. Thompson is seated near them, doing some fine embroidery. An artist would find this an interesting picture to put on his canvas. Winifred, only sixteen, a pretty blond, with finely chiseled features and soft curly hair falling to her shoulders, but with thin white hands and fragile body. She continues to read, while the big wondering eyes of little Trixie showed the deep interest she is taking in the marvelous fairy tale, but alas! there is some shadow hovering around this young, beautiful girl, even though she seems surrounded by a happy home and wealthy parents. The icy hand of death is creeping slowly toward the lungs of this poor, afflicted one. Her big eyes are too bright, her cheeks have a deep hectic flush and an apparent weakness is visible in every move.

A mother's instinct is very keen, so that when Winifred begins to cough Mrs. Thompson runs quickly to her, tenderly envelops her in a shawl, which she wraps around the girl's slender shoulders, and then closes the open window. "You have read enough, my dear child, for to-day." "Oh, mama," says little Trixie, "please let Winifred finish the story. The prince charming is just bursting through the flames to save his beloved sweetheart, the beautiful princess." "No, Trixie, your sister is tired, no more of the fairy tale until to-morrow." Trixie's big eyes filled with tears. Winifred, who adores her little sister, is deeply touched by her emotion. "Don't cry any more, little sister, you are going to sing that dear little Scotch song for me, and I will play your accompaniment." Winifred rises and seats herself at the piano. Little Trixie forgets her tears and in a childish voice begins the song. All at once, Winifred ceases to play, her face depicts great suffering, and a hacking cough shakes her fragile body. She raises her handkerchief to her lips and on taking it away, finds that it is stained with blood. She realizes at once what this fatal sign means. Her mother reaches her just as she rises from the piano stool and catches the poor fainting girl in her arms. The servants are called, Winifred is taken to her room and laid upon her bed. Little Trixie is left alone in the parlor. She cannot quite comprehend what has happened, but she feels that her sister faces some great danger and her little heart is almost broken. She wonders why her sister is so pale and why mother is so deeply overcome. The family doctor has been called in haste and is now with Mr. and Mrs. Thompson in the sick room. Later they return to the parlor and Trixie, who is hidden in a corner of the room, listens attentively to their conversation. It is difficult for her to understand the medical terms used by the doctor, but, at last, he says something which is clear to the childish brain. The doctor leaves, and the husband and wife slowly return falling from the trees. "I am sorry to say, my good friends, that your daughter Winifred will surely die before the last leaf falls from those trees outside." Poor Mrs. Thompson falls weeping in the arms of her husband, the doctor leaves, and the husband and wife slowly return to Winifred's room. Trixie, left alone, softly goes to the window, looks sadly at the falling leaves and asks herself what mysterious link there is between the falling leaves and the death of her sister. Night time had arrived. Trixie, in her little nightdress, is kneeling by a statue of the Virgin Mary, praying with all her heart for her poor sick sister, Winifred. Faithful Bessie, the maid-of-all-work, takes her up and puts her to bed and tells her to close her eyes and try to go to sleep. After watching her for a little while, believing that Trixie was in a deep slumber, she leaves the room, taking the lamp with her. Through the window came the full rays of the autumn moon. Trixie begins to move, raises her head from the pillow and listens. She is sure that Bessie has gone downstairs, as she can no longer hear her footsteps. Little Trixie begins to think, looks out of the window and watches the leaves which are constantly falling. "Oh! those leaves! those leaves! always falling; can nothing stop them?" All at once her little face brightens and she seems seized with a sudden inspiration. She feels sure that she has hit upon a plan to prevent Winifred's death. No matter what difficulties she may encounter she determines to put her plan into operation. She slips from her bed, puts on her little soft felt slippers and opens the door of the bedroom, tiptoes down the hall and goes into the linen room, opens the drawer in the sewing machine, takes out a ball of darning thread and a pair of scissors. Swiftly and quietly, she goes downstairs, and stands before the door leading into the garden. It is hard for her to open this big door. She has to reach up to even get hold of the knob, and her little fingers seem hardly strong enough to turn the big key in the lock, but Winifred must be saved at any cost. She opens the door

and finds herself in the garden. The moonbeams fall on this little white figure. For a moment Trixie seems filled with fear as she realizes that she is all alone in the great big garden, but then her thoughts of Winifred give her renewed courage. She grasps the scissors in her tiny hand, takes the ball of darning thread in the other

and begins to cut off long pieces and attach them to different leaves which she picks up from the ground. Then she attaches these leaves by the thread to the lower branches of the trees. "Now I have found a means," she thinks, "to keep the leaves from falling and Winifred will not die." She is so deeply absorbed in her work that she does not hear an approaching footstep, but suddenly the shadow of a man is cast across the footpath and a big manly voice startles her. "What are you doing here, little girl, at such an hour and in your little nightdress?" Trixie is frightened and starts to run away, but the man places his hand upon her shoulder, and turning her around, he sees her big eyes filled with tears, and she notices that a sweet smile is playing across his lips. Realizing that he seems friendly, she tells him about her sister Winifred; what she heard the family doctor say and that she is using this method to prevent her sister from dying. Needless to say that the man who was speaking to Trixie was none other than the famous Dr. Earl Headley, who was returning from a meeting of some famous medical men and who had been attracted to the little figure in the garden. Trixie listens to him as he tells her who he is and she begs him to come with her and try to help her sick sister. He lifts Trixie in his strong arms and goes toward the door of the house. As he does so, he is met by Mrs. Thompson and the maid, who are very much frightened, having discovered that little Trixie was not in her room. He explains to Mrs. Thompson how he found Trixie and what she was doing and hands her his professional card, and assures her that he will do anything he can to aid her sick daughter.

An hour later he has injected some of his wonderful serum into the arm of poor, sick Winifred. A year later we find Winifred thoroughly cured. She is looking out of the window, watching the falling leaves but evidently in anxious anticipation of the arrival of someone. Little Trixie is watching her sister from a recess in the back of the parlor. A quick footstep is heard crossing the garden path. Winifred's eyes gleam with a sudden light of intense happiness. In a moment Dr. Headley is seated at her side and holding her hand. He asks to feel her pulse, finds it beating regularly and tells her she has no further use for medicine. As she starts to withdraw her hand he prevents her from so doing, draws her to him, and with a look of deep love in his eyes, presses his lips to hers. In the meanwhile, Trixie, having noted what has been going on, has left the room and returned with the ball of darning thread, with which she had tied the leaves, and tiptoeing toward Winifred and Dr. Earl, she quickly winds the thread about them while with laughter they catch her, and Dr. Headley, lifting her to his lap, holds both Winifred and Trixie close to his heart. Little Trixie had not only tied the leaves, but had also tied these two hearts, which from now on would beat as one.

MR. EUGEN LA BOUSSE

Mr. La Bousse, who is well known to the trade through his long connection with the arrangement of the Bound Brook Studio and factory of Pathe Freres, as we understand, severed his connection with the Pathe Freres American company. We endeavored to get full information from Mr. La Bousse, but he was too reticent to tell us his immediate plans for the future. We wish him every success in whatever undertaking he associates himself with, believing that his experience will be a wonderfully good asset to any manufacturer in the industry.

SCENE FROM "THE TORN LETTER"
Nestor Release.

THE KID AND KIDLET AGAIN

The Thanhouser Kid and her two-years-old colleague, the Thanhouser Kidlet, make their latest appearance in a comedy picture released Tuesday, April 16th, "The Baby Bride." It is a dandy little story in which Marie, as a boy, seeks to elope with Baby Helen. Marie's mother, in the play, is a widow and Helen's father a widower. They are brought together through the efforts of the Kid to skip off with the Kidlet. So while the tots can't wed, their parents do, and the whole reel furnishes you with a lot of fun and novelty.

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THE DUEL

BY VIRGINIA WEST

Adapted from a Reliance Release

THE childhood and early girlhood of June Ross had been spent in peaceful ignorance of anything but her mountain home and the ways of her mountain people, until one day, far below the heights, there came an unfamiliar sound. A railroad was coming and the work had commenced.

Many hours June spent sitting on an overhanging cliff and listening to the sounds which arose from the valley below her. Sometimes she could see the figures of the workmen and mules as they moved to and fro.

With the coming of the railroad came also new citizens of the little town in the valley. Among them was Lewis Douglas, a young lawyer.

Douglas now and again had time to go for a tramp, as sometimes happens to young lawyers, and having nowhere to go but in the mountains he went there.

It was there, seated upon her cliff, that he first saw June. She sprang to her feet when she saw him and stood alert, with wide-open eyes, like a surprised doe. Never in all her eighteen years had the girl seen anything like this man, and all her natural mountain wariness came into play.

"I'm afraid I startled you," said Douglas apologetically.

The wide eyes only stared.

"You have a fine view from here."

The girl nodded.

"Well, I'll go on, I reckon."

The girl showed neither disappointment nor pleasure at this announcement.

The young man continued his walk, but his eyes were not so quick to see and appreciate the beauties around him as they were earlier in the day. He was very thoughtful. Somehow the girl on the cliff insisted upon coming before his mind's eye.

Even after he reached his boarding house the vision persisted. He saw the crimson dress of rough calico, with a background of dark green rhododendron leaves, and below it the tanned, bare feet. And her eyes—he could not forget her eyes. So like the eyes of the forest creatures, and yet with a depth he had never seen in the eyes of any other woman.

When John Douglas went to bed that night he told himself that he was an idiot. Nevertheless he dreamed of redbirds poised for flight on a rhododendron bush and doe's eyes gazing at him from the depths of a forest.

When Douglas left June she stood for a while listening to his retreating footsteps and then reseated herself on the cliff. One could not exactly say that her thoughts were of the young man. She was indifferent to him as far as her consciousness was concerned. But a new element had suddenly been introduced into her life and it had made her thoughtful—one might say subconsciously thoughtful.

The girl was in this mood when a young mountaineer came through the bushes and seated himself beside her.

"I reckoned you'd be here," he said.

The girl looked at him, but said nothing.

The young fellow sat for a while digging the muzzle of his gun into the earth. Then he said:

"How's the railroad comin' on? Workin' pretty fast, ain't they?"

"I reckon they are," she finally answered. Then turning suddenly to him, she said:

"Jim, things ain't a goin' to be the same fer us folks when that railroad gets done."

"How d'you mean?" he asked.

"Well," said June hesitatingly, "I don't just know how to say what I mean. We ain't never mixed with no other kind o' folks, you know, Jim, but I reckon there is other kinds what'll come into these hills now."

"Well, s'pose they do? They better not pester me," he said, handling his gun significantly.

The girl took no notice of his tone or words.

"Don't you reckon they know a lot more'n we do?" she asked.

"I reckon mebbe they do, but they can't shoot like us."

The girl saw that she had an unsympathetic listener and relapsed into silence. When Jim suggested that it was time to go to supper she arose and followed him without a word.

Jim Jackson was, in the eyes of these mountain folk, the accepted suitor of June. As a matter of fact, Jim had not yet declared his love, much as he had wanted to do so. For, although he was brave enough when it came to shooting men, his power even of speech failed him when he faced the steady eyes of this girl.

June had, in her heart, chosen this man for her mate and she was only waiting for him to speak.

It was not until some weeks later that the girl saw Douglas again. He had visited the cliff several times in the hope of finding her there, but was always disappointed.

One afternoon, when business was dull and he didn't feel like working anyway, Douglas climbed the mountain road and turned off onto the trail that led to the cliff. He called himself names when he did it. Then he straightway called himself more names, for, he said, couldn't a man like the looks of a mountain girl and want to talk to her without being in love with her? Of course he could.

This time he was not disappointed. The girl sat on the dry moss, her back against a rhododendron root, and her bare feet straight out in front of her. She was looking out over the valley at some buzzards circling round a cliff on the other side.

The young man peeped through the leaves and said very quietly, "May I come in?"

The girl looked around quickly. "Oh, it's you," she said. Then added, "I don't care if you come in."

"Thank you."

Douglas threw himself down on the moss, a few feet from the girl. His hat had fallen off and the light breeze blew his hair from his brow. June looked at him with impersonal admiration.

Douglas laughed.

"I wonder what you're thinking?" he said.

"You ain't so dudie lookin.' Jim said all the fellers from the town was dudes," came the startling reply.

Douglas laughed again. "Thank you," he said. After a pause he asked, "Did I frighten you the other time you saw me?"

"No, I wa'n't skeert, but I hadn't never seen nobody like you'uns before."

"And have you since?"

Douglas felt an absurd twinge of resentment toward some unknown man.

"N—no. No, I ain't, but——"

"But what?"

The girl became suddenly confused.

"But what?" Douglas persisted.

"I dunno. I kind o' got used to you, I reckon."

Douglas looked at her almost eagerly. "Used to thinking of me, you mean?"

"No, I ain't just been thinkin' of you'uns.' I been——" June hesitated. "Oh, I dunno how to say it."

"Won't you try?" urged Douglas gently. He was be-

ginning to see in June more than a mere mountain girl who stirred his pulse and pleased his artistic sense.

"Well, you looked kind o' diff'rent from us an' talked diff'rent, an' I got to thinkin' they must be a lot o' folks like you where you come from, an'——"

The girl stopped, at a loss for words.

"I know. You mean that you weren't thinking about me as a man, but just as a representative of the people I come from. Is that it?"

June looked thoughtful for a moment; then a sudden light broke over her face. "Yes, that's it," she said delightedly.

They had come to a better understanding now, and the girl began to talk more freely.

"Yes, I been happy," she said, in answer to a question. "But since I been a-watchin' that railroad buildin' I been thinkin' mebbe it won't be the same to live here and not know nothin'."

The young man was silent. He began to realize that he was face to face with a real and a very serious problem and responsibility. This young girl was just awakening to the realities of life outside herself and her immediate surroundings. He knew that she was by nature one of those sensitive beings who can be made or marred by a word in the right or wrong direction.

That June must leave her mountain home was inevitable. Douglas saw this plainly and knew that it would be impossible, if wise even, to shut out the light that had recently dawned upon her soul. So the question was how to guide her aright that she might know the false from the true.

It seemed to Douglas that a great responsibility had fallen on him. He tried to shake himself free from the thought, telling himself that it was no affair of his; that he had seen this girl but twice, and it was ridiculous to concern himself with her affairs.

But in his heart he knew he was not telling himself the truth. He knew—as he sat with this simple girl gazing out over the valley—he knew that unconsciously she was reaching out her hand to him for guidance and that he must give it.

He could not repress a sigh as he turned toward her.

"You have not told me your name," he said.

"June Ross," she answered simply, adding: "What's yours?"

"My name's Lewis Douglas," he answered, and then after a pause he said, "Tell me about yourself."

"There ain't nothin' to tell." She looked at him in surprise that he would ask such a question.

"Tell me about your people."

"Well, there's dad an' stepmam. Mammy died a couple o' years ago."

"Who's Jim?" asked Douglas, remembering that she had spoken of him.

"Jim's keepin' company with me. He ain't spoke yet. He's too skeert." The girl spoke without embarrassment.

Douglas opened his lips to speak, but closed them again without uttering a sound. No, he said to himself, he had no right to ask that question.

When the young lawyer left the girl that afternoon they were acknowledged friends, and he knew that she would be there at his next coming.

When Douglas climbed to the cliff a week later he carried under his arm several books. June had the very scant knowledge of reading that comes from four months' attendance at a mountain district school.

Eagerly the girl devoured, with Douglas' help, the books that he brought her. So quick and anxious to learn was she that he never tired of teaching her. With his help she was fast losing her mountain dialect. She was quick to appreciate the difference in her speech and her teacher's and as quick to take advantage of her opportunity.

While June's lessons were progressing through the summer, Jim was very busy with other matters. He did not see so much of the girl as formerly, for rumors were going around through the mountain settlements that certain mountaineers had better be on close guard.

Now that strangers were coming into the valley it was not always easy to know a revenue officer at sight.

So there was much creeping from shelter to shelter through the laurel thickets, and Jim was on close watch most of his time.

However, Jim Jackson was honest in his belief. He could not see why a man had not a right to make whiskey if he wished, so long as he made it simply for his own use and as a means of treating his friends with hospitality. The Government thought differently, and so from time to time there were rather lively times.

That is how it happened that Jim Jackson didn't know of June's new friendship. He took it for granted she spent most of her time at her favorite spot, and he was glad to have her out of danger of seeing a fight.

One afternoon, toward the end of the summer, Jim made up his mind to find June and speak his heart to her. The danger of trouble from the officers had passed for the present, and he was in fine spirits.

"June," he said when he had found her, "I been-a lookin' fer you. I got somethin' to ask you."

"What you want-a say?" asked the girl encouragingly.

"Can't you guess?"

Embarrassment was coming upon the big mountaineer.

"Well, I might guess, but why don't you tell me?"

Silence for a moment.

Then the man hastily said, "Are you goin' to the meetin' at the schoolhouse?"

June cast at him a glance not unmixed with disgust. "I might," she said.

"Will you—will you—go with me?"

"I reckon."

There was a long pause.

"Sometimes," he said finally, "sometimes my cabin's awful kind o' lonesome."

June did not speak.

"I reckon I ought-a live closer to the rest o' the folks."

The girl was thoroughly out of patience now. If a man wanted a girl to marry him, why didn't he say so? What she said to him was:

"I reckon you had—or farther away."

Poor Jim! He didn't know what to do. How could he know what subtle influence had been at work on this girl?

"I reckon I'll be goin' now," he said.

"All right," she answered, but she was watching a buzzard sailing, outlined against the setting sun, and did not look at him.

Jim left her sitting near the edge of the rock.

The sun soon sank behind a distant knob and the buzzard dropped down to his home on the cliff across the valley.

The smell of pine and damp ferns and rich black earth reached June as she sat very still on her cushion of moss. She drew in with a deep breath the odors she loved. Then she sighed. A longing had taken possession of her—a longing she could not have named. She was half angry at Jim for not speaking out, and yet she was some way almost glad he hadn't. She had taken it for granted that she would marry Jim, and——

A twig snapped and June turned quickly. Douglas stood as though awaiting her command to enter.

"Come, sit down," she said simply. He did so without a word.

June wondered if he looked pale only because of the light and the dark background of green leaves.

They sat in silence until the first star twinkled above the black wall opposite them. Then Douglas spoke:

"June, there is something I must talk to you about. Perhaps I should not; I do not know. I have thought

much about it day and night and now I must speak. June, I love you. With all my heart I love you. I——"

The girl sprang to her feet. "No, no," she cried; "you must not love me. I'm ignorant and—and—I ain't the kind o' girl you must love."

She was almost sobbing in her intensity.

"But you are the girl I love. I have thought of the difference in our positions—of your ignorance of the things that other women know. Yes, I've thought of it all, and I love you. June, June, say that you love me!" He held both her hands tightly in his. "Don't say it unless it's true, but if you can, say it now, now!"

June took away her hands and stood looking into his face.

"You will teach me? You will let me go to school before anybody knows I'm your wife?"

"Yes, yes, dear; everything shall be just as you wish it. I am not rich, but I have enough for what you wish, and it shall be so." He waited until she should speak again.

Softly and slowly she put her arms around his neck and whispered: "I love you. Teach me to be like the others and I'll go with you."

Suddenly a man emerged from the rhododendron. "So you come around stealin' another feller's gal, do you?" He took a step toward the pair. June stepped between the two men, but Douglas put her gently aside.

"What are you talking about?" he asked. "Is this girl promised to you?"

"Ever'body knows she's mine," said Jim angrily.

"Has she said she would marry you?"

"Well, no, she ain't said so, but we been-a keepin' company fer a year or more, an'——"

Douglas looked at June standing white and tense in the twilight. The girl knew Jim's record with men was very different from his love-making, and she was afraid for Douglas.

"June," he asked quietly, "do you love this man?"

Her answer was very low but distinct in the evening silence:

"No."

"Then I think there's but one thing for you to do," he said to Jim.

Sullenly and with threatening glance the mountaineer left them alone.

"When will you take me away?" asked the girl as soon as Jim had gone.

"To-morrow, dear, if you wish it. It cannot be too soon for me."

The next morning Douglas was surprised to see Jim Jackson enter his office, closing the door behind him.

"Mebbe you'uns don't know it," he began, "but there's honor among us mountain folks as well as the rest o' you. It might be diff'rent, but it's honor jest the same."

Douglas waited for him to finish.

"Now you'se took my gal," he continued, "and I got to fight you. There ain't no other way."

Douglas saw that the fellow was in deadly earnest, so he said:

"In what way do you wish to fight?"

"I ain't perticler, but our way is fer the two of us to choose straw an' the shortes' straw gits the first shot. If he misses t'other feller shoots."

"That's as good as any, I reckon," said Douglas quietly. Then he thought of June and said:

"Look here, I'm no coward, but what's the use of this? June doesn't love you and won't marry you if you kill me. So what's the good of it?"

"She would-a married me if you'd-a stayed away. We got to shoot," he said doggedly.

Douglas saw it was of no use. He took a whisk broom from the wall and handed it to Jim. The mountaineer pulled two straws out and bit off one of them. He held them out to Douglas without a word.

Slowly the lawyer extended his hand and took hold of one straw. Jim gave a short laugh. "You'se got yer chance, stranger; go ahead," he said.

Douglas almost lost his courage. He felt that he could have faced death himself, but to deliberately try to kill another man—he sickened at the thought.

After a moment his mind cleared a little. Why, he needn't kill the man; he can simply wound him enough to keep him quiet until he and June have settled matters more securely.

Jim had already taken his stand and was waiting. Douglas fired. The shot cut through Jim's heavy trousers and the man stepped forward unhurt.

"Thank God," breathed Douglas as he laid down Jim's pistol.

"Mebbe you won't thank Him when I git through."

Douglas started. He had forgotten that Jim could shoot if he missed killing him.

Silently he took his place against the wall.

"Say, stranger, if you don't mind I reckon I'll take my shot some other time—mebbe, not for a long time."

Douglas was only too ready to agree to that. He had health and youth and it seemed that the future could bring only good to him.

The Southern mountaineers do not bother much with newspapers. If they happen to keep away from a town for long they may know very little about the affairs of the State.

Five years after the event of his duel with Lewis Douglas, Jim Jackson rode into the little town in the valley. He had not been there for six months and knew very little of the State or even county affairs.

He picked up a paper on the hotel porch as he sat with his chair tilted back and his feet on the railing. His eye caught the name of Douglas, and at once the old wound was opened. As he read he discovered that Douglas had just been elected Governor of the State, and that among the things he had promised his party was the wiping out of the moonshine industry.

Jim sat for some time quietly chewing.

"Mebbe he will an' mebbe he won't," he said. "I wonder if he's fergot that chanct I haven't took?"

That night Jim was on his way to the capital.

When the name of Jim Jackson was brought to Douglas in his study at the Governor's mansion, he knew what it meant.

He stood waiting for the man when he entered. There was no chance of argument or persuasion now. He had a debt and he must pay it.

"I am ready," he said, and took his place against the wall as he had done five years before.

Jim raised his pistol very deliberately and aimed.

Neither man heard the door open, nor heard a soft patter on the carpet, so intent were both upon the work in hand.

"Oh, my God!" groaned the mountaineer, and in a moment he had dropped the pistol on the floor.

"My papa," lisped a baby voice, and a tiny hand pointed from the chair into which the little girl had climbed to the man against the wall.

All the deeply buried tenderness in Jim's nature seemed to come to the surface with a bound, and in an instant he realized that he was about to commit a crime. He took the little girl in his arms and carried her gently to the door.

Coming back to Governor Douglas he put out his hand and said:

"Well, I reckon the feud's over, Gov'ner. The kid and her mammy needs you worse than I do."

REFLECTIONS FROM THE FIRESIDE

BY VIRGINIA WEST

Adapted from the Imp Release of that name

CAPTAIN RAYNOR sat in his lodging-house room, his empty sleeve hanging dejectedly by his side and his sparkling mint julep standing untouched upon his table.

The Captain was thinking. That morning, when he took his daily walk down to the post-office for his mail, he had received a letter that had stirred his memory.

He was scarcely conscious of the landlady's entrance when she brought in his usual afternoon julep—for the days were still warm enough for that delicious drink, even though one needed a bit of a fire in the evening.

But to-day the ice in the glass at the Captain's elbow had long been melted when he sighed and reached for the drink. With the first taste he frowned slightly and started to call the landlady, when he suddenly remembered how long he had been sitting there. "Dear, dear," he said, "my old wits must have gone wool-gathering." Then thinking that a warm julep is better than no julep at all, he began sipping the liquid—a little more hastily than usual, it must be confessed.

The Captain set down the glass, sighed and took from his inside coat pocket a letter. Deftly, with his one hand, he drew it from the envelope and spread it on the table before him. "Dolly Dutton," he said. "So you have come back to live alone in your little birthplace—in little Fairfield. Well, well." Then in a softer voice he said, "Little Dolly Dean."

The Captain took off his glasses, wiped them and put them on again.

Only that morning, rummaging in his trunk, the gentle old man had come across a little package of letters which had touched him deeply. And then, to think of that note coming on the very same day! But strange coincidences do happen in life, and here was a real live one now.

"At four o'clock," read the Captain again. "Why, bless me, it's three now!" he exclaimed excitedly as he looked at his watch.

So quickly he made his toilet—even handicapped as he was—that he stood before his mirror at a quarter to four, dressed even to his broad felt hat.

Catching sight of his empty sleeve in the glass, he lifted it gently—a little sorrowfully—yet with a touch of pride.

"She has never seen this," he murmured.

When Captain Raynor stood waiting in the cosey little sitting-room of the Widow Dutton he felt a queer little feeling around his heart, that was pathetically like the ghost of a feeling he had had forty years ago. And yet the ghost was not so pale, after all.

"Dolly," he said, when the little lady, white of hair but youthful of figure, came sweeping into the room. "Little Dolly Dean."

"Dolly Dutton now and for many years," she said as she gently withdrew her hand from his.

"What is the old saying, 'Change the name and not the letter, marry for worse and not for better'? I hope that was not your case, Dolly?"

"He was a good man, William, and always treated me with loving kindness."

Her tone had the ring of truth, but she turned away her eyes.

After the maid had brought the tea and cakes and the old couple were left alone again, Mrs. Dutton poured the tea. The Captain sat watching her like one fascinated.

"It's two lumps, isn't it, William?" she asked, and in her eyes was a soft and quiet light.

"Do you remember that, Dolly—after forty years?"

"Yes, I remember. My memory is very good."

They sipped their tea in silence for a time. Then Dolly Dutton said: "You have never married, William?"

"No, I have never married."

Mrs. Dutton stole a glance at her companion, but he was gazing into his tea cup.

"Have some tea, William," she said.

"No."

He sat silent, turning his cup round and round. Finally he spoke very slowly and almost reverently, as one entering a holy place:

"Dolly, when did you hear that the report of my being killed was false?"

"A year after my marriage, William." Her voice was very low.

"Did you ever know that I saw you and your husband leaving the church after your wedding?"

"Oh, William, you were there and I didn't know?" she cried.

"Yes. No one knew. I had just come back and I went away again." He paused for a moment.

"I was badly wounded, you know, and they all thought I was killed. I left my arm on the battlefield. I would gladly have given my life for the cause."

The old man's eyes blazed for a moment as he thought of those stirring days.

"You were my brave William," said the white-haired Dolly. She leaned over and took the empty sleeve gently in her hand.

"Yes, your William, Dolly Dean. I have always been your William." Captain Raynor laid his hand over the wrinkled one on his sleeve.

"Let me give you some tea," she said hastily. "I am forgetting my hospitality."

"Not a bit of it. It is enough to let me sit and look at you."

"Now, now, William," she laughed, shaking her finger at him, "I am afraid you are becoming a flatterer in your old age."

"Don't call me old," protested the Captain with great show of indignation. "I shall be but sixty-three next month."

"Then you must know that I was sixty a week ago," whispered Mrs. Dutton.

"Why, we are just in the prime of life, Dolly," declared the Captain.

Suddenly they both fell into silence again.

The old lady forgot her tea and sat gazing into the fire.

"William," she said finally, very softly.

"Yes."

"There is something I want to show you."

She pulled aside the folds of lace at her neck and exposed to view an old-fashioned necklace.

"Dolly! You have kept it—my boyish gift?"

"Yes, I have kept it."

The old man set down his tea cup tremblingly and went to the window, where he stood looking out.

The woman did not see his face. Over it passed the signs of many thoughts and feelings—youthful struggles, battles fought and fought again, then victory and peace.

When he turned toward the woman by the fire the peace had come back to his face, but with it was a quiet sadness.

'I must go now. I shall come again, if I may," he said.

She stood by the fire, the flickering flame throwing a golden light on her white hair.

The Captain was thinking how young she looked and how much like the girl she used to be, but he did not speak.

"William, I wish you wouldn't go so soon," she said.

"It is not soon, my dear Dolly; I have been here a very long time, I fear."

He took her hand and bent over it as he had done forty years before. "May I come again?" he said.

"Yes," she answered.

He turned to leave the room, but suddenly stopped short.

"William," she cried.

The Captain turned slowly toward her. Could he believe his eyes? There stood his Dolly, holding out her arms to him. In two steps he had reached her side and put his arm close around her.

"Oh, William, we have lost so many years," she sighed. I could not bear to lose another moment; I could not let you go again!"

"You really love me now?" he asked brokenly.

"William, I must tell you this once, and then I'll never say it again—I have always loved you, and you only."

"My Dolly Dean," he whispered against her snowy hair.

In the dancing shadows thrown by the fitful flames their lips met in the kiss so long denied.

A SON'S INGRATITUDE

By Dean Willetts

Eclair Comedy-Drama, Released Tuesday, April 16

CAST OF CHARACTERS

John Gray, "The Old Man".....Tom Nye
Robert Gray, his son.....William Dunn
Helen Gray, son's wife.....Fannie Hart
Lawyer, ...John Adolphi
Servants, Guests, Chauffeurs, etc.

The theme of the play is the bitter cry of Shakespeare's King Lear: "How sharper than a serpent's tooth it is to have a thankless child." John Gray is a millionaire department store owner, who, after educating his son Robert, and having reached a ripe age himself, decides to give the son the business, and to deed over the family mansion to the young man and his beautiful wife, on their wedding day. Shortly after this the father speculates heavily with his private funds, and by the development of a sudden financial panic, is thrown on the verge of bankruptcy. What is his astonishment and horror when he goes to his son for some temporary relief, to learn that the young man refuses all help, and repudiates him. The old man is ruined by the pressure of his creditors, and his lack of temporary funds—while he is broken-hearted over the shattering of his idol—the cruel change in his beloved and trusted son. He is compelled to seek cheap lodgings, where privation weakens him more and more. In his grief, one night, when all seems lost, he wanders the streets, wretched and lonely, when he chances to pass the entrance of a grand ballroom where he espies his son going as a guest. He pleads with his boy for a kind

word, but is repulsed by Robert, whose false pride before his friends leads him to pretended ignorance of the old man's identity. The broken father stumbles on through the snow until he falls fainting from hunger and exposure on the steps of the mansion which he has given his son. Robert's conscience in the meantime has bothered him so, that he returns early from the society ball, discovering his father on the steps. Quick attention is given, and the wretched son realizes at last how unworthy he has been. Fortunately, it is not too late, for the doctor pronounces the senior Gray out of danger. The son's remorse drives him to a confession of his treachery to his horrified wife, who, womanlike, finally forgives him. He endeavors to make restitution to his father by throwing the deeds of the property into the fire—but the old man rescues them, insisting that filial love is what he needs instead, and with a reunited family, they embrace in love and forgiveness.

SCENE FROM "A LEAP FOR LIFE"
Imp Release April 13th

ANOTHER THANHOUSER BUNCO YARN

There is one nice thing about Thanhouser bunco stories and that is that the bunco man is always defeated at his own game, that his cleverness hence is never held up for the spectator to admire and copy. He is shown in all his braininess and brightness, but he is sure to meet a natural check. He receives it from a "woman from the country" in the latest Thanhouser bunco story, and she looks "green" enough to be trimmed to a turn. But she turns and trims the trimmer, and she does it so naturally and so logically that it looks like every-day life. This very smooth story is issued under the title "An Easy Mark" on Apr. 12.

MAJESTIC SHOWING LARGE IMPROVEMENTS

The Majestic Film Company, which has ever since its entry into the field been rated among the very best of Independent film manufacturers, is showing a steady improvement in the quality of its work. Three splendid releases were seen by one of our staff during the past week, which, judging from the report passed in, promise to be big sellers.

SCENE FROM "THE RETURN TO LIFE"

"The Return of Life," for release April 14th, is a film that holds more than a mere picture and a meaningless story; it holds a moral and a thought for everyone.

The story is of a lawyer, who from overwork and disregard of health rules and nature's warnings, at last finds himself on the brink of a physical breakdown. He is told by his physician that he must change the whole trend of his life if he is to remain on this earth. One morning a little Italian apple girl finds his wallet, which he has lost, and which contains some money. The girl writes him a note returning the money but asking him to call for the wallet as it is too large to send with the letter. He does so, is struck by the girl's honesty and also with her charms. He sees how poor they are and gives back the money to her. Afterward he decides to take lodgings with the family who have rooms to rent. His health improves as he does manual labor to help out the family, hiding his identity. Eventually he marries the girl.

"Not on the Program" is an excellently worked out story, unusual and with a good plot. A girl's favored

SCENE FROM "NOT ON THE PROGRAM"

lover is taking the part of a burglar in amateur theatricals, and in this character is to shoot her father. The young man's rival takes out the blank cartridges with which the pistol has been loaded and reloads it with the real thing. The father, however, going to bring the pistol which has been left in the dressing room, discovers it and puts back the blank ones. In the excitement of the moment when the pistol is fired the murderous intentions of lover No. 2 are detected.

This film is for release April 16th.

"Down and Out," of an old actor and his son who are down on their luck and unexpectedly come on a good thing. The story is excellent and well worked out.

SCENE FROM "LONESOME MRS. WIGGS"
Imp Release, April 20th.

SCENE FROM "WOMAN ALWAYS PAYS"
Imp Release, April 18th.

SCENE FROM POWERS PICTURE PLAY, "HER LORD AND MASTER (?)"
Released April 16th.

KINEMACOLOR OPENING AT GARDEN THEATRE

Kinemacolor opened with their second edition of the Durbar at the Garden Theatre on Monday night to a large and enthusiastic audience.

The Kinemacolor Company have grasped one great and important truth in connection with the exhibition of the moving picture that has never been properly understood or interpreted by exhibitors, it is that any picture, even a still picture, must have a proper setting in order to throw forward the true intention of the picture.

The moving picture needs something more than mere scenic setting, it must have appropriate atmosphere and this atmosphere is best and most easily obtained by musical accompaniment which sympathizes with the sentiment of each different scene.

All of this in combination do we get at a kinemacolor exhibition. From the opening with the beautiful color effects against the old Taj Mahal Temple of India in the background, to the close of the program, showing the execution of the last sad rites of the Battleship Maine and the conveying of the caskets containing all that was left of the brave sailors who perished at the time of the blowing up of the Maine, aboard the North Carolina. The audience was all enthusiasm on Monday night.

Although the Durbar has been "done brown" by the press in different parts of the country, it would be difficult not to refer to it again at each opportunity given of viewing these wonderful scenes—more wonderful in their magnificence than we of the more sombre Western hemisphere can fully realize without having seen.

An entire new set of films illustrative of the Indian Durbar and happenings incident to it were exhibited at the Garden Theatre on Monday night, among which were the ruins of ancient Delhi and a visit to the Mosque of Katab Minar, which scenes are most interesting.

The second edition of Durbar films is, if anything, better than the first, but all of the kinemacolor Durbar series have been so splendid that you find yourself like a discontented child when the entire series fails to materialize in one evening, which would be an impossibility, owing to the large number of intensely interesting scenes to be shown, and which, if all were shown, might stretch on into the "wee sma' hours."

The first edition, however, is being shown at the Manhattan Theatre, and we are glad to know that it has not been withdrawn. Some of the former scenes are happily included in the second edition, such as the elephant pageant and the wonderful military review showing 50,000 soldiers in line, covering nearly half a mile—a wonderful sight—a veritable sea of white helmets, galloping horses, gun carriages, etc., whizzing past and vanishing so soon in distant clouds of dust.

A number of invited guests and press representatives murmured their delight from time to time during the evening.

Premier Cuts
ARE SHARP AND CLEAN
We are making a specialty of engraving Film Pictures
PREMIER ENGRAVING CO
FORTY-TWO WEST FIFTEENTH STREET
NEW YORK
TELEPHONE 1475 CHELSEA

SCENE FROM "HELIOGABALUS, TYRANT OF ROME." THE BANQUET INTERRUPTED BY THE LIONS WHICH HELIOGABALUS FIENDISHLY SET LOOSE
Gaumont Release of April 28th.

The Sedeg Feature Film Company announces that it is putting out several designs in one, two and three-sheet lithographs to accompany their state-right feature in two reels, entitled "Captain Scott's South Pole Expedition," which exceedingly timely production depicts the experiences of the intrepid British Antarctic explorer from the time he departed from Wellington, New Zealand, to the time he encamped at Cape Evans, across the great ice barrier of the South Frigid Zone. An eight-sheet poster of a wonderfully attractive appearance is also being put out together with several varieties of booklets and folders. In fact, the Sedeg Feature Film Company has left no stone unturned to present their latest film sensation in the cleanest manner possible. About one-quarter of the country was already sold at the time this item went to press.

One noticeable feature, a proof of its timely nature, was the use that the New York Herald made of several views of this film in its various editions during the week of April 1st to April 7th, inclusive, in conjunction with their stories upon hearing from Captain Scott, who, on January 3rd, was only 150 miles distant from the zealously sought goal.

REPRODUCTIONS OF POSTERS FOR CAPTAIN SCOTT'S SOUTH POLE EXPEDITION
In Two Reels by Sedeg Feature Film Company, Inc.

OF THE INTERESTING CAREER OF EDWARD E. PIDGEON

There is a peculiar value attaches itself to a man when he has made good as a press representative which makes him an indispensable adjunct to the cause, whatever it may be, for which his "boost" propensities are being utilized. He is the pair of wings upon which the talent of the star arises to the tower of fame; he is the propeller behind the big manufacturing concern, or the much-talked-of and prosperous theatrical company. He is the man, who, smearing on the color a little more deftly, with a little better blend, and a trifle more vividness than his adversary, attracts the entire train of pleasure loving humans to the box office of the concern which he represents.

Edward E. Pidgeon is one of the above-mentioned individuals upon whom fortune has smiled, lavishing the gift of "boostology" upon him to such an extent that he has become known in theatrical circles as one of the most valuable press representatives that this country has ever known.

Mr. Pidgeon, who is at present with the Kinemacolor Company of America, started life as a newspaper man. He was for several years well known in connection with the Brooklyn edition of the New York World. Afterward he became dramatic editor of the N. Y. Press, from whence he eventually emanated to the work in which he has been engaged so successfully since that time.

Many of the successful theatrical stars of to-day, especially those of foreign origin, owe their money-earning capacities in a very large measure to Mr. Edward E. Pidgeon. Many a star has changed the tune of a salary from a three to a four figure value, through the capable handling of affairs by this clever manipulator of press proceedings. It was from the big theatrical firm of Werba-Luescher that Mr. Pidgeon came to Kinemacolor. 'Tis said that he had tired of roving, and was desirous of the luxury of sitting still at an office desk for a while.

Among the stars so successfully handled by Mr. Pidgeon are, Harry Lauder, Maud Odell, Cecilia Loftus, Valeska Suratt, and others. Also that the name of Wm. Morris, the well-known vaudeville manager, became a household word is largely due to the efforts of Mr. Pidgeon.

It may be said of Mr. Pidgeon, and much to his credit, that although his career in the publicity field has been so successful where others were concerned, he has made no play for publicity for himself, and although he does not shut himself up in a glass case, an attempt to interview him is not always successful on account of his disinclination to talk about himself. His province has been to boost the other fellow, and like all successful press representatives he has concentrated on making the firm or individual for whose publicity he was responsible the central figure in the lime light.

OH, YOU RAGTIME!

By Etienne Arnaud

Eclair Film Company Released April 18, 1912

Cast of Characters

The Pianist, Mr. Guy Oliver; the Cook, Miss Julia Stuart; the Banker, Mr. A. B. Francis; the Typist, Miss Muriel Ostrich; the Milliner, Mrs. M. Baring.
Moving Men, Milliners, Messengers, Grocers, Policemen and Others.

Signor Olivero, a famous Italian pianist, is moving into his new apartment, when he discovers a copy of "Alexander's Ragtime Band" which he immediately tries upon his piano as soon as the husky van-men push it into the room. The lilting ragtime melody is so pleasing to the professor that he becomes too engrossed to observe the antics of the workmen—who begin to swing to and fro with the rhythm of the song. They swing the articles of furniture as though they were dancing partners and finally the men pair off, and puffing away at their cob-pipes, they arouse the ire of the pianist, who orders them out of the room in high dugeon.

The musician's fingers stray back to the keys and the melody descends to a milliner's establishment directly beneath. There the pretty assistants begin to decorate the hats in ragtime, until they pair off and dance up the stairs into the musician's room. The magic strains filter then to the office below, where a dignified banker, his secretary and his stenographer are all enthralled, while a jolly darky porter is captured in the same way at the telephone in the hall. The cook in the kitchen and the grocer's little boy both drop dishes and vegetables to scramble upstairs to join the other tenants, who are all dancing about the enrapt pianist, under a hypnotic spell from the music. The furniture movers and a messenger boy

perform mighty feats of daring to get to the pianist's room from the pavement below.

At the end of an hour the dancers are exhausted, and yielding to weakness, sink to the floor in a stupor. The pianist finally notices the catastrophe he has caused. In alarm he rushes down to the street and appeals for help to a policeman. The officer after chuckling over the trouble, advises him: "Since the ragtime has knocked out the dancers, surely a galop will revive them." The pianist returns to try this and as he plays at lightning speed, the people all revive and dash away on their own business at break-neck speed. Their capers as the powerful strains drive them to frenzied work show the funniest part of the whole incident in the climax.

OPERATORS' CHAT

By Tom Costello and James Girvan

Auxiliary Local 35, I. A. T. S. E.
Officers

John F. Stephens.....President
Sam Kaplan .....Vice-President
Gus Durkin .....Secretary-Treasurer
Joseph Basson .....Recording Secretary
Charles Morrato .....Sergeant-at-Arms
Henry Weinberger .....Business Agent
Edward Phelps .....Asst. Business Agent

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the 1st and 3d Monday of every month at 10 a. m. Dues can be paid to Brother Weinberger at the Union office, 133 Third avenue, or to Gus Durkin, care of Berkley Theatre, No. 19 West Forty-fourth street.

The regular meeting of the Auxiliary was held at the above hall Monday, April 1st, 1912, and was well attended. Vice Chairman Sam Kaplan presided in the absence of Brother Stephens. Business of great importance was brought before the body. Brother Henry Weinberger was elected Business Agent and Brother Ed. Phelps, Assistant. The initiation was raised to $10.00 and it will only be a short time before it reaches $25.00, so brother operators take the tip and get in on the second floor. The Business Agent's report was very gratifying; he placed a number of men the past two weeks, and has positions for a number more open for the ensuing week.

* * * *

I received a letter from Brother Jesse Le Vine last week, from Cincinnati, Ohio, he said in his letter it was one of the strongest union towns he had the pleasure of playing in. There are 110 licenses issued in Cincinnati and the union has enrolled 100 men, leaving only 10 operators without union cards. "Ye Gods!" if every city could boast of such a strong showing we would have no more coops, but operating rooms that are fit for a human being to work in, and it is with pleasure the Moving Picture News prints the names of the officers of the M. P. M. O. Local Union No. 165, I. A. T. S. E.

The officers of the above union are as follows:

Edward Kirsch, president; Wm. Newman, vice-president; Walter Kenny, secretary-treasurer; Fred Biere, sergeant-at-arms; Harry Schwzat, recording secretary; William Thornton, custodian; Chas. Smith and William Newman, trustees.

They hold their meetings at the Local T. M. A. Hall, 130-132 West Fifth street. Cincinnati is a growing city and on past performances I'm sure Local No. 165 will keep pace with its growth.

* * * *

I had the extreme pleasure of meeting Mr. John Anderson, who managed Huber's Museum in Fourteenth street for 22 years, and it was his untiring work and his clever managerial ability that made it one of the most widely known amusement enterprises in the United States and made many millions for its owner, Mr. George Huber. I had the pleasure of working under his management for four years and it was a pleasure indeed, and as we talked of old times in the office of the Olympic Theatre, where he is holding down the financial department of Al Reeves' show for this week, he spoke with a catch in his voice and a tear-dimmed eye of the late Tony Pastor. Mr. Anderson is getting along in years but he is just as quick and active as he was when I first met him eight years ago, but the road work don't appeal to him; he is a firm believer in New York, and as he watched the moving picture business gain its foothold with the best enterprises in the land, it is only a prediction I heard him make eight years ago. Huber's Museum was one of the first places in the United States to have pictures as a regular feature and sixteen years ago a combination vaudeville and picture show was presented for admissions ranging from 10 to 25 cents.

* * * *

It was with deep regret that I heard Brother Henry L. Kahn had to go to the Ray Brook Sanitarium in the Adirondack Mountains; he has a severe case of tuberculosis. The union extends its heartfelt sympathy and hope to see you back again in the near future.

Brother Harry J. Woodle, the hustling representative of Sirius Carbon Company, has been in the vicinity of Fourteenth street for the past four weeks explaining and demonstrating the good qualities of the Sirius carbons. Brother Woodle is an old timer in the electrical department of road productions and has handled all makes of carbons, but now he can convince the most skeptical that Sirius Company's product is superior to any on the market. The Sirius has been on the market for the past five years but it took Harry to get out and make the Sirius a by-word among moving picture operators. For forty labels from the package the operator can secure an order for a pair of $4.00 union-made shoes or a $2.00 union-made hat for twenty labels. Guess all the boys will be sporting Regal shoes and fancy headgear!

* * * *

Many thanks Brother Phelps for your kind letter. James and I are always glad to hear from brother members of the Auxiliary.

Accept our congratulations on being made assistant delegate.

* * * *

The two accompanying photographs were taken at the Unique Theatre, East Fourteenth street, showing the entrance as Tom Costello, the editor of the Operators' Chat column, was busy getting subscriptions for the Moving Picture News.

The second picture shows the switchboard in the operating-room and Brother Mike Bernard, the chief operator, his brother, Morris, and his assistant, Joe Lidde, who is house electrician. The outfit consists of two Powers No. 6 machines, a spotlight and a double dissolving stereopticon. The

projection at this house is a credit to the Operators, and as Manager Flanagan has nothing but first run Independent film and the best vaudeville obtainable, and the S. P. O. sign is conclusive proof that the public agree with him, and the clink of the ten cent pieces speaks louder than words.

Mr. T. W. Williams, formerly owner and manager of Idle Hour Park, Far Rockaway, has formed a company for buying and building airdomes throughout the state. Mr. Williams is a pioneer in the moving picture field. His park at Far Rockaway was conceded to be one of the largest and best equipped parks devoted to picture-plays, and his new enterprises will be the best that money, coupled with long experience, can secure. He has already signed contracts for three large theatres to be devoted to pictures and vaudeville in New York State for the coming theatrical season. He can always be found at his office, 50 Union Square.

One afternoon last week I chanced to drop in to the pretty little Washington Theatre on One Hundred and Forty-fifth street, corner of Broadway, and I saw something very unusual in the way of showing pictures; two sheets being used instead of one, the first one being used in the ordinary way while the other was set to the left. The operator (Brother Fred. McDonald) said the idea was to relieve the strain on the eyes and body. Brother McDonald has been with the Barron Amusement Company six years altogether, four years at the Washington. He tells me that he makes his own coating for the screens.

Brother operators of the N. A. C. O. in England, Scotland and Ireland, let us hear how you are getting along over there. Meet us and let us talk things over in the Chat Column.

Canadian operators get busy. I am waiting to hear what you have to say about projection in the "Land of the Maple." I have only heard from five boys so far and I know that there are more than five operators that write, so once more I say, get busy!

Last Wednesday I accepted an invitation to visit the Grand Theatre, 796 Tremont avenue, Bronx, just to see what kind of a place it was, and I must say I was surprised to see such an elegant little photo-play house so far away from Fourteenth street. The proprietor, Mr. Charles Goldreyer, is to be complimented on having such a beautiful place. Mr. Albert Goldreyer, the manager, says there is no place in New York that can beat it, and I must say that I agree with him as he has taken the greatest care to make it as near perfection as possible by putting in an equipment that is par excellent, a Standard machine, No. 4, with motor and Hallberg economizer. I must say that Mr. Goldreyer has started about this in the right way by putting in an operating room big enough for the operator to turn around in, the size of it is 15 feet high, 14 feet wide and 7 feet deep, with a large skylight in the roof for good ventilation. The theatre is very prettily lighted with six large French cut glass chandeliers, 360-watt Tungsten lamps to each chandelier. Brother Dave Chaney handles the projection end to the satisfaction of everybody and he gets the credit for it too.

Well, "Pictures," I must say I was greatly pleased to receive your letter, also very glad to hear that you are so much interested in your work that you can find time to make improvements. We will be only too glad to use any diagrams you may care to send us. Also any time you have any article of interest to brother operators send it right in to the Chat Column. You would also oblige me greatly by sending me a picture of your operating room and yourself as soon as convenient. If there are any other operators near you see if you can get them interested in the column, you know the "more the merrier." We can take care of them all. Hope you have your exhaust fan running by this time. Seems to me it would require a refrigerating plant to bring the temperature down so you could breathe without burning your nose.

OUR LONDON LETTER

London, March 18th.

The shadow of a trust, large and ominous, grows more distinct week by week in English trade circles. To many it has come rather as a surprise, and at present uncertainty and unpleasant forebodings lie in the heart of many connected with the business on this side. At the moment the combine movement is being exploited by American and English firms alike. This change, as you must well know, Friend Saunders, has sounded a warning call to those engaged in the journalistic side of the business.

The proprietor of the trade journal begins to realize the imminent danger of his advertisement revenue becoming sadly depleted. This, indeed, will be the case. In the near future "copy" will be only forthcoming from the man who has been fortunate enough to secure "exclusive rights," and not from the producer also, as has hitherto obtained. Selig's masterpiece "Christopher Columbus" has been handled in this way, the "rights" being vested with the New Century Film Service, Ltd. The English producer also is guilty of the practice.

The Clarendon Company has lately produced a subject which has set England talking, and speculating as to whether, after all, the old country is very far behind their foreign cousins in the matter of production. Certainly "Eulalie" strikes a new note in the English market; it is by far the finest drama I have seen turned out by the Britisher. The New Century Company are placing this also.

The Durbar pictures at The Scala continue to draw a distinguished patronage to the Scala Kinemacolor Theater, and this healthy condition of things has every indication of a long reign. The pictures most certainly merit it, as you will agree when Mr. Urban leaves you to enjoy the fruits of his Indian tour.

The trade has suffered a loss just recently by the death of one of its representative organs, the Picture Theatre News. Concerning this I could say a good deal, as my hand has guided it through a turbulent sea since its inception almost until its death. Change of proprietorship certainly worked no good. Deficient circulation resulted in dissatisfied advertisers, which, of course, always proves fatal. The Bioscope and Kinematograph still enjoy a deservedly extensive support; others have recently been supplemented by a contemporary, The Cinema, which is at present too young to pass criticism upon.

I notice Mr. Harry Furniss is visiting your city for the purpose of visiting Mr. Edison to discuss with him on the subject of film production. To his many literary activities Mr. Furniss has now added the writing of comedies for the silent stage. His work as an illustrator of Dickens, has been much admired by Mr. Edison, under whose direction several films based on Dickens' novels have been produced recently. "These pictures will be all my own," said Mr. Furniss prior to his departure for your side. "I have written them, 'dressed' them, and am now going over to the States to rehearse and produce them for Mr. Edison. At the same time I am going to look into a wonderful invention of Mr. Edison's which promises to revolutionize animated photography as an educational asset."

The popular actor of the British and Colonial Film Company—"Lieutenant Daring"—has recently had a remarkable escape from death while taking part in a picture-play at Brighton. The subject being filmed showed an attack by Spanish brigands, the leader of the gang striking the Lieutenant, and in the struggle which followed the officer was thrown over the cliff. For this purpose a plank was placed just below the edge of the cliff for the actor to stand upon in order to get out of "range" of the camera.

While disappearing, however, he slipped on the grass and fell 90 feet into the sea. Other members of the company climbed down the slope, and with the assistance of the coast guards, who procured a boat, Daring was rescued. The interpid Lieutenant informs me that he now feels none the worse for his exciting experience, and only sustained a sprained wrist. Picture acting is evidently not all honey.

The question has arisen in trade circles: "Will the coal strike—which at this moment is crippling the country—affect the film industry?" From all accounts this does not, up to the present, anyhow, appear to be the case. Excellent reports come from the managers of theatres who are happily located in the mining districts—but they are not the quarters which are likely to feel the pinch.

The Biograph says: "It is all very well for the picture theatres to be doing good business now, at the commencement of the strike; but what will happen when money runs short and good faith gets dear? Then, most likely, the picture theatres and all other places of amusement will be empty and many thousands of pounds will be "dropped down the slot."

In conclusion, I hear that the War Office is inclined to be sympathetic towards the suggestion made recently that the Cinematograph whould be urged as an aid to recruiting, by giving facilities to operators to take moving pictures of the everyday life of the soldiers.

LEONARD DONALDSON.

Daily Consular and Trade Reports of Moving Pictures Abroad

[From Vice Consul Charles J. Wright, Barmen.]

Moving Pictures in Westphalia

There is scarcely a town of any size in this consular district which has not one or more theaters devoted to the exhibition of moving pictures, some of which excel the other local theaters in capacity, as well as in decorations and comfort. The programs generally last for 2 to 2½ hours and then repeat, the prices ranging from 20 pfennigs to 1.50 marks (7 to 35 cents), children and soldiers or sailors in uniform being admitted for half price. Each ticket is subject to a tax of 10 per cent, as are all theater tickets in Germany.

There are 4 cities of over 200,000 population, 5 of over 100,000, and 11 of over 35,000 in this consular district. In Barmen there are 10 moving picture theaters, 7 in Elberfeld, 4 in Duisberg, and 1 in Dusseldorf. The figures for the other cities were not obtainable.

All theaters are subject to strict building regulations, and the operators are placed in fireproof compartments. Most of the theaters have orchestras and some have reciters, who explain the picture as it is thrown on the screen. Programs are generally free, but are sometimes sold at 2 cents. Films are rented from central exchanges, the rates being usually 10 cents per meter for "first-run" films, 8 cents for "second-run," and so on as the film loses popularity.

Most of the films shown here are French; Italian coming second, and American third. Many American films are exhibited here, "Wild West" and "Civil War" pictures meeting with much favor. One or two American film firms have agents here, but the country is not as well exploited as it should be. At present dramas of two or three acts seem to be the most favored. There are several firms in this district manufacturing films. The import duty on moving picture films is 2 marks (48 cents) per kilo (2.2 pounds).

[From Consul Ralph C. Busser, Erfurt.]

Admission Prices—Educational Use

The popularity of moving picture shows in this district continues undiminished. The price of admission ranges from 20 pfennigs (5 cents) to 1 mark (24 cents). Orchestrions and other forms of mechanically rendered music were formerly the vogue, but they have now mostly been displaced by improvisations on the ordinary piano.

The historical, landscape, agricultural, industrial, and other educational scenes are either explained by a lecturer or by a written description. In this manner the tone of the cinematograph theaters in this region is being elevated. Many school teachers encourage their pupils to attend, and people of refinement patronize the better class of such theaters.

Where and How Equipment Is Obtained

The moving picture machines or apparatus used in the local theaters are of German manufacture, those made by a firm in Dresden having the highest reputation here for noiseless operation and all-around serviceability. Local managers seem satisfied with the apparatus already installed and consider that American machines, because of the expense of transportation and tariff, would cost too much for successful sale here and elsewhere in the interior of Germany. The German machines can be bought on easy terms.

The films are rented from various agencies in Berlin and elsewhere, which procure them from the manufacturers in Europe and the United States. Frequently several theaters in the same vicinity, if they do not already belong to the same syndicate, will enter into a joint arrangement for the lease of films, which they exchange among themselves. Usually the higher-priced theaters have what is known as a monopoly arrangement with the film-supply agencies by which they are entitled to receive films for exhibition before the other theaters in the same town. Films which carry with them such a monopoly privilege rent at the rate of 29 to 36 cents per running meter (3.28 feet) per week. Films without monopoly privileges rent at 10 to 15 cents per running meter per week.

Police Regulations—American Films

In manufacturing machines and packing films for the German market careful consideration should be given to the customary police regulations concerning the construction and preparation of the moving picture equipment for the purpose of avoiding fires. The principal requirements may be briefly stated as follows:

"The apparatus must be fitted with an automatically sliding metal sheet designed to extinguish the heat and light rays immediately upon the withdrawal of the film. The portion of the film which is in front of the lens (also in the window or opening of the apparatus) must move in a closed compartment of glass.

"The film shall never be placed directly over or moved around the lamp box, and must be so arranged that it can by no chance come in contact with the lighting contrivance. It must be unrolled from a metal container, hermetically closed except for the tiny opening out of which it comes, and wound into another similar metal case. These cases must be undetachably fastened to the 'stift' or pivot. The opening in the holder from which the film strips are unrolled must be so narrow as to render impossible the entrance of the flame."

The German market for American films promises to be better than ever, as there is a demand for landscape, historical, industrial, and other educational views. Scenes of cowboy and Indian life are always keenly appreciated; also American humorous sketches, if the humor is not too subtle or provincial. Sketches portraying the life at Atlantic City and Coney Island have found favor here.

American manufacturers in planning their pictures should remember both the police censorship and the marked improvement in the taste of the German showgoing public. Some such subjects as the following would be likely to be well received here: Scenes from American history; negro life in the South, especially on the cotton, sugar-cane, and fruit plantations; the county fairs and traveling circuses; the parades and other exciting scenes of an American political campaign; popular outdoor games and sports; student life at the great American universities; scenes from the cosmopolitan life of New York City, New York Harbor, and along the Hudson; the natural wonders of Colorado and the Yellowstone Park, and other aspects of picturesque America; hunting experiences in the great game country of the West, and illustrations of the various phases and processes of typical American industries—mining, agricultural, manufacturing, etc.

[From Consul Alfred W. Donegan, Magdeburg.]

General Use of Moving Pictures

Moving pictures are used in Magdeburg in 16 moving picture theaters and the largest vaudeville house, and to illustrate lectures on travel, science, and medicine. Prices at the regular establishments range from 6 to 29 cents. One theater is connected with an attractive café and restaurant and gives daily concerts afternoon and evening.

The usual program consists of 6 to 10 pictures, with a total of 4,900 to 6,550 feet of film, and lasts from one and one-half to two hours. The average length of the films is about 650 feet, but a program occasionally contains one long picture of 2,600 to 4,000 feet, supplemented by a few short pictures. The pictures are generally dramas of two to four acts, written especially for the cinematograph stage and presented by well-known theatrical stars, who are either engaged exclusively at fixed annual salaries or for a stated compensation for special pictures. A German company recently paid a well-known French actress $3,570 for her services in three dramatic pictures. Certain other popular cinematograph stars, in the regular employ of the leading European companies, are said to be receiving annual salaries of 100,000 francs ($19,300).

American Pictures Popular—Method of Distribution

Pictures of American manufacture are now being shown in every program, the American dramatic picture being es-

pecially popular. The managers also praise the excellence of the American film from the technical standpoint.

Films are bought up by general distributing agencies in Berlin and other large cities in Germany at a cost of 23.8 cents per meter (3.28 feet) for plain films and from 31 to 36 cents per meter for colored films. They are then arranged into sets of one program each and rented as such to the various theaters throughout the Empire. The usual rent charged for the first week is 5.9 cents per meter and each succeeding week the rent becomes cheaper. Frequently the films, when old and nearly worn out, are sold for 1 or 2 cents per meter.

Until recently there seems to have been no effort to introduce American machines. There is no prejudice in this district against American cinematographic products of any description, and it would seem that a demand for American machines might be created if they are able to compete with the local article. The average price paid for the machines in the larger theaters here is about $333; one theater paid $428 for its machine.

The police must inspect each list of films before they are produced. Except at special children's performances, children under 16 are not admitted to the shows unless accompanied by parents or guardians, or persons explicitly authorized by them; no children are allowed to attend after 9 o'clock at night.

[From Consul Robert J. Thompson, Hanover.]

German Machines Used

Moving picture machines used here are almost exclusively of two German makes, prices ranging from $120 to $215. About half the theaters in the city of Hanover are "first-week" houses; that is, they rent only new films. American films, especially scenes from Western life, are popular, though regarded as of poorer quality than the French. The police censorship is exercised not only against immoral pictures, but against those containing improprieties of which a foreigner is often ignorant. For instance, a film was recently rejected because it showed a policeman being overthrown by a crowd. The price of the standard film of German make is 20 to 29 cents per meter (3.28 feet).

New Castle, Ind.—A building is being repaired and equipped for a motion picture show on Broad street.

Keokuk, Ia.—B. Sperry has been granted permission to erect an airdome on Main street.

Newark, N. J.—A moving picture theatre will be constructed in Orange street near Fourteenth street for Antonio De Vito.

Logansport, Ind.—The Broadway Theatre has been opened with an attractive program.

Bridgeport, Conn.—Plans are being figured for a moving picture theatre to be located at Wood avenue and Olive street for J. L. Donovan and S. Newman.

Bridgeport, Conn.—Plans are being drawn for a moving picture theatre at the corner of Wood avenue and Olive street for J. L. Donovan.

Newark, N. J.—The Lambert-Owen Amusement Co., of Rochester, will open a moving picture show in the Grange Building for the spring, summer and fall.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

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Power's and Motiograph Machines

HER INDIAN HERO

Nestor

"Her Indian Hero," the Nestor release of Wednesday, April 17th, surely and safely ascends to the very pinnacle of Mount Success. We have never yet seen anything to equal this stupendous Nestor production with its gripping, tense plot, its beautiful setting, its perfect staging, its impeccable acting, its marvelous photography and its general excellence. Some of the scenes are so entrancing and the tinting and toning so artistic as to remain graven on one's mind.

The story deals with Veda Mead, a white girl, who visits the West accompanied by her father and her fiancé, Hal Benton. Here she meets a tribe of Indians and is much attracted by Silver Water, the civilized son of Chief White Moon. Her coquettish ways completely enslave the young Indian, who forgets Morning Star, his intended bride, and lays siege to Veda's heart. The white girl writes "To my Indian Hero" on her calling card, gives it to him and mischievously asks him to visit her in the East.

Months pass and Miss Mead is about to become Mrs. Benton. A card bearing Silver Water's name greatly terrifies Veda, inasmuch as she has indulged in reading books on Indians and their customs. She fears Silver Water and staggers out on the veranda to inhale the night air and think some way out of her predicament. Suddenly the Indian appears in full war-paint and forces her

to go with him. Veda manages to scream and Benton comes to her aid. The men fight for the girl and the victor, Silver Water, takes Veda to the Indian camp, where Morning Star, the neglected maid, knife in hand, determines to have her revenge. A mighty convulsion and Veda awakens to find herself safe in Benton's arms. There stands Silver Water, fashionably dressed in correct evening attire. Veda recoils from him and the Indian quickly comprehends the futility of his love. He silently departs, destroys her card and returns to Morning Star and the blanket.

The scenario is from the fertile pen of Alexandra Phillips, the director is Milton H. Fahrney and the best acting is done by George Gebhart as Silver Water, Dorothy Davenport as Veda Mead, Jack Conway as Hal Benton, Russell Bassett as the old Indian Chief, Victoria Forde as Morning Star and Eugenia Forde as the Squaw.

RELIANCE

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A burglar story that is somewhat different. Intensely dramatic. Showing the good results of proper reform.

"His Love of Children"

RELEASED SATURDAY, MAY 4TH, 1912

A strong dramatic story full of heart interest and the heart hunger common to us all—a love of children.

"The Recoil"

RELEASED WEDNESDAY, MAY 8th, 1912

A melodramatic story crammed full of sensational action and tense, thrilling dramatic moments.

"Prince Charming"

RELEASED WEDNESDAY, MAY 15th, 1912

The biggest children's story ever produced in moving pictures. A host of well-known child actors and no "grown-ups." It will make a hit with both children and parents.

"The District Attorney's Conscience"

RELEASED WEDNESDAY, MAY 22nd, 1912

One of the strongest and most exciting stories dealing with the matter of circumstantial evidence ever seen in pictures.

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A Dynamic Drama of Intense Interest.
1000 Feet of Forceful Film.
Be sure you GET IT!

WEDNESDAY, APRIL 10th

THE RENEGADE

A Weighty Western — Story, Staging, Scenery, Simply Startling!

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SATURDAY, APRIL 13th

IN DRY TERRITORY

A Comedy — Nothing Arid About It.
A Fine, Funny Foto Farce.
950 Feet of Fitting Film. GET IT!

HER INDIAN HERO

to be released on Wednesday, April 17th, is the best Red Man and White Girl picture ever produced. Its Beauty of Story, Sentiment and Depiction of Character is Superb. Photographically Perfect.
ORDER NOW!

COMING NESTORS

April 15th—A PAIR OF BABY SHOES (Drama)
April 17th—HER INDIAN HERO (Western Drama)
April 20th—THE LOVE TRAIL (Western Comedy)

SCENARIO WRITERS—Save time by sending scripts direct to Scenario Department, NESTOR FILM CO., Sunset Boulevard & Gower Street, Hollywood, Cal.

DAVID HORSLEY, Bayonne, N.J.

MANUFACTURERS' SYNOPSES of FILMS

"RESCUED BY WIRELESS"
Imp Release, April 15

When Grace Langdon undertook her trip of mingled adventure and pleasure to Mexico, she was unaware of the dangers that break out sporadically in that disturbed land. She was not a student of the newspapers, and did not know that Mexico lived on revolutions.

She and her party, however, had not been among the dons long before there was trouble between the Mexicans and the few Americans there. The situation was complicated by the fact that the chief of the Mexican revolutionaries fell in love with Grace. The U. S. Consul was a friend of the girl's, and sought to obtain outside assistance by telegraph. In this he was frustrated by the revolutionary leader, who shot him in the leg as he was operating the telegraph wires.

The result was that Grace and her friends were captured by the revolutionaries and taken aboard a Mexican gunboat. But Grace had not neglected her fiancé in San Francisco; she had wired to him. So down came the gallant fellow with all speed, and, as luck would have it, his yacht arrived in the disturbed waters just when the plight of Grace and her friends was at its darkest. By the aid of wireless telegraphy, her fiancé was enabled to communicate with the U. S. S. Ohio, and make known the dangers in which the party of American citizens were placed by the threatening Mexicans.

The Ohio's men thereupon got busy, and after putting the Mexican rebels to rout, released the prisoners and incidentally hastened the happy marriage of Grace Langdon and her lover.

The picture abounds in thrilling scenes of Mexican revolutionary life on land and sea, and includes some very fine views of life on the United States warship.

'WOMAN ALWAYS PAYS
Imp Release, April 18

This story affords the renowned European actress, Asta Nielsen, an opportunity of displaying her wonderful ability as a great artiste.

It depicts the life of a young woman, who, tiring of her husband and her life in attractive surroundings, conceives a sudden admiration for a picturesque circus man. He also is attracted by her, and when he appears and demands that she cast in her lot with the circus folks, she yields, and leaves her beautiful home for the wandering life of a circus.

Under the tuition of her admirer, she becomes a gifted member of the "haute ecole." The new life fascinates her; it was so unconventional and exciting. Months pass, and, alas, she becomes disillusioned, for her hero, Rudolph, proves fickle; he transfers his affections to another girl of the circus. There is a quarrel between the two women and Asta and Rudolph are discharged.

Down they sink in the social scale; he becomes a dissolute ne'er-do-well; and she the pianist at a popular beer garden.

Her husband, during these months, has never ceased to care for Asta, and in a chance meeting persuades her to return to home and duty. She consents, and while in the act of leaving Rudolph appears, and, exerting the old power over her; she remains with him.

Still the husband is undaunted, and makes yet another effort to regain his wife, but Rodolph refuses to give her up. This time, the man and woman quarrel; and in the struggle which follows, Asta stabs him to death. She is arrested, and taken away to prison, while her helpless husband looks on.

The scenes are all laid in Europe; the settings are exceedingly beautiful, and the acting is of the highest dramatic nature. This is the first picture shown in America in which Asta Nielsen, the gifted Danish actress, will be seen.

LONESOME MISS WIGGS
Imp Release, April 20

Krautzmeyer is a respectable German widower, who finds himself temporarily but seriously embarrassed. Just before leaving his office for the day, he receives word from a firm of attorneys that unless a sum of $5,000—long overdue—is paid within forty-eight hours, they will attach his property. In despair, the little German wends his way homeward, where he is greeted by his mother-in-law and his two children.

While looking over an evening paper, he comes across an advertisement wherein a young and beautiful lady advertises for a husband, stating that the lucky man is to receive a gift of $5,000 from her on the day of the wedding. Krautzmeyer sees his chance, and decides to pose as a French Count. The lady sends him her photograph, and he is in ecstasy over her beauty.

While on his way to meet his wife-to-be, he is waylaid by three tramps, who discover his plans, and one is appointed to impersonate Krautzmeyer. The tramp, now disguised as a French count, starts out to woo the lady, but, arriving at her residence, is horror-stricken at sight of the homely woman who is awaiting her fiancé. He beats a hasty retreat, and allows Krautzmeyer to carry out his original plans, without telling him of his discovery.

Krautzmeyer's mother-in-law, meanwhile, suspects the cause of his absence, and finds the newspaper clipping which tells of his plan. She follows him, and arrives just as Krautzmeyer meets Miss Wiggs. He, too, is appalled by her appearance, and tries to retreat, but is stopped by the tramps, who are on the scene. Miss Wiggs has given the German the $5,000, which the tramps stole, and when the mother-in-law demands that he leave with her, Miss Wiggs demands her money. How Krautzmeyer gets out of this predicament is convincingly revealed at the finale of the picture.

On the same reel:

SCENIC WONDERS OF YELLOWSTONE PARK'

The United States is fortunate in having the best-preserved natural park in the world, and the citizens of the country are properly proud of it. Yellowstone Park is visited, not only by American citizens, but by tourists from all over the world, who admire it for its great attractions. In that park is seen the rare spectacle of the geysers in active operation. The animal kingdom is well represented by bears and other specimens of feræ natura. The scenery is very diversified, including all sorts of vegetation and natural formations.

This picture gives a very good idea of the scenic wonders of this beautiful park, which brings home to the minds of those persons who have never visited it the extreme desirability of making themselves acquainted with a resort provided for them by the enterprise of the United States Government.

The picture is to be divided into four releases, sent out at intervals of a few weeks. One picture will deal with the wonderful warefalls of the park; another picture will show the well-known geysers and hot springs in actual operation; the third picture will deal with the bears, cormorants, and other members of the brute creation in the great park; the fourth picture will be devoted to the scenic grandeurs of the park. Thus, the moving picture patrons will be taken over the park, as it were, by a series of easy stages.

The photography of this picture is exceptionally fine. The film is pictorially fine, while the photographic technique of the film is also perfect. The film, in fact, gives a faultless presentation of one of nature's masterpieces.

LITTLE HANDS
Eclair Release, April 9

An escaping prisoner is befriended by a kind old lady whose little grandchild wins his heart. After struggling against the world's prejudice to make an honest livelihood he yields to the temptation of two old cronies. They burglarize a house, which proves to be that of his benefactress. The little child, as he enters, recognizes him with glee, and through the "little hands" stretched out to him he is raised to a better manhood, and to prove his worthiness for freedom and success.

A LUCKY HOLD-UP
Eclair Release, April 11

Two brokers, partners, have a quarrel over some trivial matter, and separate; they meet at a dance. Their son and daughter, who are very fond of each other, are dancing together when their parents see them and forbid them to talk to one another. They plan to elope. With very little money, they go to the mountains; after two weeks they are broke. They engage with a stage driver to take them to his cabin till they are ready to go home. The driver holds them up. He finds only a dollar and turns away in disgust. The young couple conceive the idea of sending a letter to their parents to send a sum of money to the stage driver as a ransom, which is done. The two partners agree to unite in an effort to save their children. The story is carried on to a laughable conclusion.

'THE BABY BRIDE
Thanhouser Release, April 16

He was the only son of a pretty young widow. Perhaps she spoiled him, but anyway she loved him dearly, for although he was under seven years old, he had many cute, quaint ways, and heartily returned the affection of his mamma.

Their next-door neighbor was a man the boy did not approve of. He was not married, for one thing; there were no little children in his house to play

with. Besides, when he met mamma, he never had time to talk to her son. Really, be was in love with the pretty young widow, but was too bashful to say so.

Then, one day, a new interest came into the boy's life. A beautiful maiden, she was three years old. moved into the house next door. She was the niece of the man, and had been left to him when his brother died. The man, however, did not know much about children, and left the girl in the care of a cross old housekeeper, who did not appreciate her. It made the boy's blood boil, for he failed to understand why any one could be anything but sweet to her. One of his few sorrows was that he did not have a little sister to play with, guide and protect, and he soon knew that the little girl next door was the very one he would have chosen had the stork deigned to consult him.

Matters finally came to a climax. He saw the wicked housekeeper brutally and fiendishly scold the wonderful creature, and he decided that something must be done, so he firmly took her away, silencing the housekeeper's objections with missiles, led the baby to his home, and told his mother that now he had a little sister.

His grief was profound when the child was taken away from him, and he could not understand why this was done, even when his mother explained to him that they had "no legal right" to the child. He did not comprehend what legal rights were, but later he learned, when he glanced at a newspaper and saw that the "legal rights" of a father were secondary to the legal rights of a husband.

Naturally, there was only one thing to do —elope—and he did it. The baby did not object; she liked the boy, and anytbing he said was law in her eyes. So she obediently took her bonnet, trotted to a window, permitted him to help her out stealthily, and hand in hand they wandered along to a convenient parsonage.

The minister listened to their troubles; he was a kindly man; then bade them wait until he could secure the necessary witnesses. Instead, he telephoned the mother, and she and the baby's uncle hastened to the parsonage.

The boy explained that he was marrying the baby, to provide against her being neglected and ill-treated, and declared tbat he would defend his "legal rights." The uncle, really a good sort, but, like most unmarried men, helpless when it came to a matter of caring for children, saw a way out of the difficulty. He told the boy that he could have the guardianship of the baby if—and then he looked at the pretty widow inquiringly. She blushed and hesitated—then—— Well, there was a wedding that afternoon, after all, and the baby was never neglected again.

INTO THE DESERT

Thanhouser Release, April 19

An American girl and her father were traveling in the Orient, and there they were joined by the girl's fiancé. He knew the dangers of the country of old, but the girl laughed at his warnings, and believed that life and property were as safe as tbey are on Broadway, New York. The girl hired a dragoman, and took an excursion into the desert, despite her sweetheart's most emphatic warning.

It does not pay to disregard the advice of the well-informed, as tbe girl soon found, to her cost, for the treacherous guide led her into tbe midst of a band of Arabs. The chief of the clan had seen the girl roaming about the bazars, and had ordered the dragoman to lure her to his camp. After sbe had been made a prisoner, the chief sent a demand for a heavy ransom to her father.

The father was willing to pay, but the fiancé, declaring the elder man was too feeble to make the journey, won his consent to be the messenger to the desert. The Arab chief met him at the appointed place, but treacherously refused to return the girl after receiving the money. A fight followed, and the white man was left for dead on the desert sands.

Where love failed, jealousy won. The Arab's favorite wife had been detailed as guard over the American girl, and believed that her sway was disputed. Therefore, she willingly listened to the girl's plea for freedom, guided her from the camp, and gave her a horse.

On her way across the desert, the girl met her American sweetheart, wounded, but still determined not to return without her. The two rode away together, were pursued, and the American had the grim satisfaction of evening scores with the Arab who had dared to cast his eyes on a woman who was far superior to him.

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ASTA NIELSEN-IMP

OF THURSDAY, APRIL 18TH

TO EXHIBITORS AND EXCHANGES

in several cities, and they have shown the wildest enthusiasm. You will feel the same way when you see it. The acting and staging are simply wonderful. The story is intensely dramatic, showing unusual care in construction. Whatever you do, don't miss

"Woman Always Pays"

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REMEMBER THE DATE—THURSDAY, APRIL 18TH

OTHER IMPS:

"Scenic Wonders of Yellowstone Park"—The first of a series of wonderful split-reel releases showing the marvels of our national park. The Imp is the first to obtain really successful photographs of this wonder-place. The photography and subjects will delight and enthrall you. Released Saturday, April 20th. On the same reel you will get—

"Lonesone Miss Wiggs"—A dandy comedy. Length 600 feet.

"Rescued by Wireless"—The Imp's Monday, April 15th, release. A rattling good drama with a Mexican revolution as a background.

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"Have you met Mr. Butt?"
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SAVED BY A CAT
Solax Release, April 17

Mr. Lewis, a wealthy merchant, is betrayed by one of his clerks, a member of a gang of hold-up men. The merchant is held up on his way to close a big business deal. He has with him considerable cash. When he almost reaches his destination, the gang attacks him, dopes him, and takes him to a tunnel, where, after they relieve him of his money, he is left until he comes to himself.

When Mr. Lewis gets back to his office he calls in the services of Detective Harper, who, after a thorough investigation, finds a clue which leads him to suspect the clerk. After close watching, he shadows the clerk to the den of the criminals. The clerk, however, is on his guard, and, knowing that he is under surveillance, encourages the detective to enter the den of the criminals. Here, Harper is trapped. He eventually finds himself in a room closed in by automatic doors. The only outlet is a small grated window near the ceiling of the room. On the sill of this window, the detective finds a cat. Anticipating trouble, Harper scribbles a note, and ties it to the collar of the cat. Soon the cat leaves, and the window automatically closes air-tight. After a space, Harper begins struggling, desperately trying to fight off asphyxiation. Presently. he is overcome by the fumes of the gases with which the gang had filled his room.

In the meanwhile the cat strays back to her home. Her old maid mistress sees the note around her neck, and brings the police to the rescue of the detective, who is found almost dead.

This is a remarkable story, full of sensational situations, and remarkable light effects.

BILLY, THE DETECTIVE
Solax Release, April 19

Billy is anxious to be a detective. He buys a book, "How To Become a Detective," and studies the theories of detecting crime most assiduously. So, when he finds the diary belonging to Dora Burns, and sees an entry that she, Dora, is going to buy a revolver for defending herself against burglars, and a hatchet for killing Edward, Billy sees an opportunity of putting into operation the methods he had learned. He shadows Dora to her home, and prowls around most mysteriously and in the most approved detective-like fashion. Dora Burns discovers him, however, and forcibly convinces him that he should skidoo.

Billy is persistent. He will not be thwarted. His head is swelled with the awful crime Dora is about to commit, and so he runs to get the police. The police arrive, and ask Dora for an explanation—for they find blood spots on her apron, and on her brother's coat. Dora takes the police to the kitchen and shows the police a bleeding rooster.

Billy's career as a detective ends then and there.

THE TORN LETTER
Nestor Release, April 8

John Arnold is a fugitive from justice, charged with a crime of which he is innocent. One night he pays a visit to his home town and sends a note to his sister to meet him at an appointed place. In her excitement, Mabel tears the note in two, one-half of which falls to the floor as she hides the portions in her dress. Throwing a shawl over her head, she hurries from the house to meet her brother. Scott, Mabel's husband, is of a very jealous nature. Returning home in the absence of his wife, he finds the part of the note which Mabel had dropped, reads it, and believes his wife guilty of being untrue to him. On returning, Mabel is confronted by her husband, who demands that she tell him the name of her lover. In order to shield her brother, Mabel refuses to talk. Scott goes to his room, packs suitcase and disappears.

The following morning Mabel finds a letter from Scott, saying he has drowned himself. A searching party, on dragging the river for his body, come across Scott's hat and coat (which he had purposely placed there) and all believe him dead.

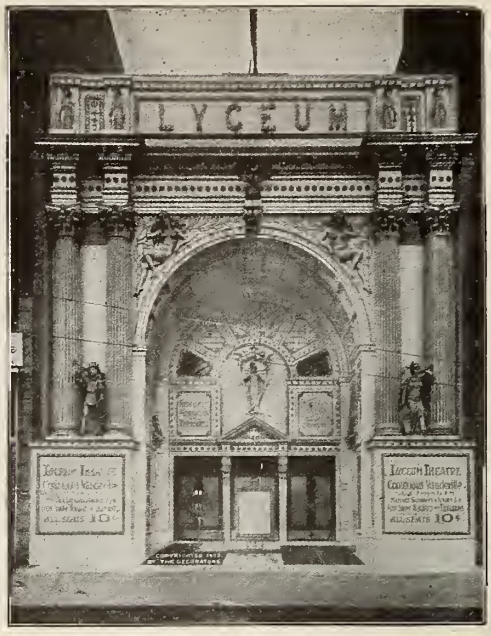
Two years later—Mabel, having to look around for a means of livelihood, becomes governess to the six-year-old child of Doctor Robert Ford, a widower. The child loves Mabel at once—the Doctor later. He gains her consent to lead her to the altar. In the meantime, Scott and the fugitive brother have met in the mines, in the Colorado mountains, and, neither knowing the history of the other, by an inscrutable degree of fate, they become partners and close friends. Both remain in ignorance of each other's past life, so silent are both concerning what has gone before, each trying to forget. Mabel, having learned at last of her brother's whereabouts, writes to tell him of her husband's (Scott's) jealousy and suicide, enclosing in the same letter the other half of the letter which had caused so much pain. Scott, upon seeing the handwriting and postmark upon the envelope, believes John to be the lover of his wife and he endeavors to get John's gun with which to shoot the supposed-to-be destroyer of his home. After a severe struggle, Scott is subdued and explanations follow. Scott compares the half of the letter he has always carried, since discovering what he thought his wife's perfidy, and finding the words and indentures complete, is broken in spirit, and in penitence starts for the East, a race with time, to repair the ruin his jealousy has wrought. Heart failure, which he has contracted through his passion and brooding during the interim, prevents him making great speed, and so he arrives upon the day of the wedding of Mabel to the Doctor. He witnesses the ceremony through the window and attempts to ascend the steps leading to the house, but the shock has aggravated his complaint and he passes away upon the doorstep of the man who has just claimed Mabel for his wife. She, in happy ignorance of the death of the man outside, sees happiness again in store for her.

THE RENEGADE
Nestor Release, April 10th.

Frank, an outlaw, has a sick wife, Mary. Frank threatens to strike his wife because she is not able to work for him. Dr. Gilbert, who pities his patient, tries to reason with her husband when the sheriff enters and arrests Frank. He is taken to prison and later attempts to escape. He is pursued by the guards. They follow him to the river bank where the outlaw, seeing escape in any other way impossible, dives into the water. His pursuers fire at him while he is in the water and as they do not see him reappear, believe they have killed him and notify his wife to that effect. However, he safely reaches the opposite shore and leaves the country.

The doctor has learned to love his unhappy patient and gains her consent to marry her. The happy couple, together with Mary's sister, who has always made her home with her, move to another home.

Frank, having heard of her marriage, comes to demand money of her. Waiting until the doctor has departed, he enters the house and confronts his wife, demanding a wallet of money that she is putting in a drawer. Her sister, in the meantime, slips out unobserved by Frank and goes for help. Just as the



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renegade husband has forcibly taken the money from his wife, the doctor returns for his medicine case, which he had forgotten while bidding adieu to his wife. He is surprised to find his wife's bedroom door locked and to discover the strange hat on the table. He commands his wife to open the door. Frank, in the meantime, covers her with his gun as he starts for the window. The doctor, from the other side of the door, draws his gun and again commands Mary to open the door. By this time Frank has forced Mary to stand between himself and the door. As he jumps out of the window, he fires, barely missing the doctor, who returns the fire. Fortunately, Mary, who has gotten to the door to open it, faints just before the doctor fires. She revives and explains the situation to the doctor, who hastens out to follow Frank. Just then, the sheriff and his men, whom the sister has notified, appear. They begin the pursuit of Frank and after wounding him severely, capture him and return to the doctor's house. Dr. Gilbert, together with Dr. Wilson, extract the bullet which wounded him and all is done for him that medical skill could accomplish. All in vain, however, as he dies and leaves Mary free to once more enter upon a happily married life with the doctor.

Mrs. Brooks, a widow, has spent all her money in sending her son, Paul, to college and keeping up their splendid home in the West. She feels that it is now imperative that either Paul or her daughter, Hazel, marry wealth. She writes her son the following letter:

"Dear Son:—

"Colonel Anderson is visiting in the neighborhood. He has a charming daughter whom I hope some day will be your wife. Spend your vacation at home and bring your chum with you. He will make an excellent 'catch' for your sister.

"Your loving Mother."

Col. Anderson's daughter, Helen, is an heiress. Paul's chum, Van Allen, is also very wealthy. Paul is annoyed at his mother's scheming, but Van Allen is only amused when by accident he sees the letter. He insists upon Paul replying to her letter and saying that they will start West at once. They arrive and are met by Paul's cowboy friends. In the meanwhile, the widow's daughter has flatly refused to marry Van Allen and the Colonel's daughter is just as determined to refuse to marry Paul. The two girls quarrel over the situation and Helen, refusing to ride with the Western girl, goes off driving by herself, only to have the horse run away. Paul, on his way home from the station, sees the runaway and dashes to the rescue and the two young people are not at all displeased with each other until they arrive at the Brooks' home and Helen becomes aware of the identity of her rescuer.

The next day the Colonel and the widow try to effect a reconciliation between the four young people, without avail. However, Van Allen has an idea which, after coaxing, the young people agree to follow. This is to try and marry the Colonel and the widow, which will leave the young people free to do as they wish. The boys tell the Colonel that the widow just adores him, while the girls confide to the widow that the Colonel worships her. The widow is flattered and greatly pleased. The Colonel decides she is the one woman in the world for him. He proposes and is accepted, greatly to the joy of the young people. Later, the Colonel and widow are to be married, but now that no one cares whether they marry or not, the four young people suddenly decide that they were made for each other and the Colonel and the widow are delighted that their match-making has not been in vain and that wedding bells will ring for six instead of for two.

HER LORD AND MASTER (?)
Powers Release, April 16

Jenkins, a benpecked husband, visits a moving picture theatre and in a film witnesses the successful termination of a plan by means of which another henpecked husband reduces his wife to submission. Jenkins goes home and proceeds to put the same plan into operation with his wife, but unfortunately Mrs. Jenkins fails to submit to the treatment like the wife in the picture did, and after a strenuous seance, poor Jenkins finds himself once more reduced to a pulp. On the same reel:

WHAT'S THE USE?

Percy, Harold and Charlie are all desperately in love with pretty Helen and their constant thought and one object in life is to win her

COMING

TWO THOUSAND FEET OF THRILLS

DETECTIVE HARPER

The Sewer

TWO REELS

SPECTACULAR AND MELODRAMATIC

RELEASED APRIL 24th

SENSATIONAL SUBJECT

Order one and three sheets.

RELEASED WEDNESDAY, APRIL 17th.

Saved By a Cat

A powerful detective story dealing with the adventures of a sleuth and his struggle with a desperate gang. They waylay him to a house with automatic doors, where he is overcome with noxious gases, but eventually rescued by an old maid's cat.

RELEASED FRIDAY, APRIL 19th

Billy the Detective

After reading a book "How to Become a Detective," Billy follows a false clue and makes trouble for himself and a peaceful couple who are fond of chicken.

Solax Company

CONGRESS AVENUE FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

Solax

ANOTHER HAND-COLORED GAUMONT MASTERPIECE—$25 EXTRA—928 FEET
THOSE SENSATIONAL GAUMONT LIONS AGAIN!

Heliogabalus, Tyrant of Rome

and BY THE ZUYDER ZEE (hand colored also)
Another Gaumont surprise. A colorful story of Rome at the time that the dissolute and bloodthirsty Heliogabalus was Emperor. See the
Harem Scene — The Effulgent Banquet Scene

THURSDAY, APRIL 18

A BET AND ITS RESULT

A refined comedy that far exceeds the ordinary play of comic variety. Absolutely the cleverest comedy yet.

Scene from A BET AND ITS RESULT

The Motion Picture Distributing and Sales Company
SOLE REPRESENTATIVES

SUNDAY, APRIL 21.

DRIVEN FROM THE RANCH

The most thrilling Westerner that ever drifted through the Sales Co. See the wonderful jump from horseback to speeding train. A furious sensation from first to final inch.

Scene from DRIVEN FROM THE RANCH

THURSDAY, APRIL 25
Jimmie Pulls the Trigger, and Dinant on the Meuse
COMEDIES

SUNDAY, APRIL 28
Heliogabalus, Tyrant of Rome
A HAND-COLORED AWE-INSPIRER
Another Lion Picture

SHOOT YOUR ORDER FOR
THURSDAY, APRIL 11
Jimmie Capitulates, and A Victim of Circumstances
SUNDAY, APRIL 14
THE PRAIRIE ON FIRE!

Gaumont

GAUMONT COMPANY, FLUSHING NEW YORK

TWO REELS

COMING! THURSDAY, MAY 2

COMING!

COMING! THURSDAY, MAY 2

A tender, touching two-reel story radiant with the delicacy of maternity, showing a sympathetic angle of the relation of daughter to mother.

The Fate of Mothers

Joy, love, sympathy, despair, surprise, anguish, terror, passion, jealousy, selfishness and thoughtlessness are most happily combined in this most striking black and white drama ever filmed. 2000 FEET THURSDAY, MAY 2 2000 FEET

fair hand in spite of the efforts of the other two.

Percy seems to be the favorite until Harold's superior attraction places him first in her affections. He is in turn superseded by Charlie, who appears an easy winner, until fate itself plays him a scurvy trick and he, too, "loses out" and joins his fellow rivals in bemoaning their unhappy lot.

ETHEL'S SACRIFICE
Powers Release, April 20

Chester Long and Philip Marsden are close friends in college, until Philip graduates, he being in a higher class. A year later Chester is forced to resign his college career in order to support his widowed mother. He, however, is unable to find employment until he meets Philip, who, knowing his ability in running a car, recommends him for the position of a chauffeur with the family of his fiance, Rose Warren. Now, Rose has a sister Ethel, who admires Chester the moment she sees him and he falls desperately in love with her.

The four young folks naturally see a great deal of each other, with the result that Philip and Rose have a big wedding and on the same night Ethel and Chester elope. Mr. Warren, Ethel's father, disowns her and forbids anyone mentioning her name. The relations between the young couples, however, remain unbroken and if anything trouble binds the sisters closer together.

Two years later both couples have children born to them. Ethel and her baby are well and strong, but Rose's baby dies at birth and Rose herself lies at the point of death, calling for her dead baby. The doctor tells Philip that unless a substitute baby is procured, Rose will die.

Then it is that Ethel, learning of her sister's condition, offers her baby as a substitute. After the child has been taken to Rose, Ethel passes the house daily in order to obtain a view of the little one through the window. One day as she reaches the house, she sees crepe on the door—Rose is dead. The consequent sorrow softens the heart of Ethel's father and when he learns the identity of the baby, whose presence prolonged the life of Rose, he once more takes Ethel to his arms and welcomes her husband to his home.

THE BURGLAR'S REFORMATION
Reliance Release, April 24

Harold Graves is in love with Myrtle Wisner but Myrtle is wrapped up in her slum work and has an idea that Harold is too much of a "son of the idle rich" to please her strict ideas. She writes him a note against her father's wishes informing him that when he can show her that he has helped some one else than himself—been just a little unselfish—she will consider his suit. The night he gets the letter a burglar enters his room and tries to hold him up. Realizing that his chance to do a little good work has arrived, he prevails upon the burglar to give himself over to his way of thinking. He dresses him up as a gentleman and gives him plenty of money. Later he gives him work in his office where he is compelled to handle large sums of money. The burglar at first is obsessed with the temptation to steal the money that is in his hands. He conquers, and the man is pleased. He tempts him at home by leaving a large sum of money in his desk and leaving the burglar at home alone that night. Upon his return

he finds the burglar still there and the money intact although in the meantime the burglar had taken the money out, pocketed it and walked as far as the door. The next day he takes him to see his sweetheart and explained to her and her father all about the burglar's seeming reformation. The father laughs at such a presentment, but the girl believes in its ultimate success. The father and his son quarrel over the question of money before the prospective son-in-law and burglar arrives. The son takes advantage of his father's absence from the room, greeting his daughter's friends, to try and rob his father's safe but is unsuccessful due to the fact that his father and the burglar repair to that particular room for a smoke. Finding no cigars at hand the father steps out to get some and the burglar goes to the window hidden by the curtains, and watches the street without. The son, thinking the coast clear, returns and opens the safe and is about to get away with his father's money when the burglar steps out from behind the curtain and stops him. Hearing the father returning the burglar shoves the boy back of the curtain and tries to put the money back in the safe, but is caught by the father. The father calls his daughter and sweetheart to witness that their experiment of trying to reform a burglar is a failure for he points out to them that he has caught the burglar red handed. He starts telephoning the police when his son steps out from behind the curtain and makes a clean breast of it all. The father sternly disowns his son but the burglar pleads with him to give the boy another chance. He finally agrees and leaves the room with his son. The burglar turns to the other two and seeing his presence is not needed quietly leaves the room, alone. Harold and Myrtle plight their troth.

Scenario by George W. Terwilliger—Produced by James Kirkwood.

Cast: The Burglar, Henry Walthall. The Man, James Cooley. The Sweetheart, Marie Tener. Her father, Charles Herman. The Son, Nolan Gagne.

THE RETURN TO LIFE
Majestic Release, April 14

Henry Boardman has no interest in life except his law business, to which he has devoted himself so tirelessly that he has undermined his health. The realization of this comes when he faints in his office and has to be driven home in an automobile. Staggering toward his door, he draws his handkerchief from his pocket, and presses it against his face, at the same time dropping his pocketbook, which lies unnoticed, either by himself or the chauffeur. The family physician who is hastily summoned by Boardman's butler, tells the lawyer that he has come to the parting of the ways between business and health. That he must change his mode of living or the end will come in a few weeks. That he should live wholesomely and simply like a poor man.

The purse is found by Tessa, a little Italian apple girl, and fearing that she will be accused of theft if it is discovered in her possession, she takes it home, resolves to send it by mail to its rightful owner. This course meets with the approval of her simple-minded parents, but not with that of Pedro, her unscrupulous lover, whom she fears, but dares not reject. Tessa finds money and papers in the pocketbook, and mails these, with a note to Boardman, the purse itself being too bulky for the envelope. Pedro protests in vain against this incomprehensible honesty.

The next morning Boardman receives his money and papers, and resolves to visit their finder. He finds Tessa and her parents in their poor tenement home, and is impressed by the beauty, sincerity and honesty of the girl, and the simple kindliness of her father and mother. He rewards her and goes, and the idea comes to him that here, among these people, he can find the mode of living which his doctor has prescribed.

Boardman returns home, removes his beard, assumes the garb of a working man, and returning to the tenement, rents a room from the girl's parents, they and Tessa not recognizing him. Tessa's beauty and goodness make a deep impression on him. He lends her books, and she proves an eager and intelligent student. All this is viewed with deep disgust and jealousy by Pedro.

Tessa's father is injured and it becomes necessary for some one to undertake the support of the family. Pedro promptly repudiates this task, and Boardman steps into the breach, and goes forth as a laboring man. He is seen at his work, and afterwards at dinner, with the family, eating the plain food with an appetite he had not enjoyed for years. The admiration between himself and Tessa deepens into love and her alert mind expands under his kindly tuition. This is viewed with the deepest resentment by Pedro.

Returning from work, one day, Boardman meets his family physician, who is astounded at the change in him. He leads the doctor to his little tenement room, and tells him of the life he has been leading. The worthy doctor examines Boardman, assures him that the following of his prescription has met with success and that he can now go back to his own world, sound in body and limb.

When Boardman tells Tessa that the time for parting has come, her love for him cannot be concealed. He is overjoyed at this confirmation of his hopes, and the little Italian girl goes with him to his home as his wife to enjoy what will be a new life for her.

NOT ON THE PROGRAM
Majestic Release, April 16

Richard Thornley prefers Stewart Blake as a suitor for his dauhter, Madge, because he is wealthy, and Madge prefers Phillip Allen for the world-old reason that she loves him. When Blake asks Thornley for the girl's hand, he naturally receives a favorable answer, the father not knowing of Phil's attentions to Madge.

Gilbert Thornley, the girl's brother, is attracted by Blake's mode of life, and plays poker with him, and his wealthy friends, the result being heavy losses for the boy. He applies to his father for money, which is reluctantly supplied to him. More losses, and another request meets with an absolute refusal from the old gentleman, and, overcome by temptation, Gilbert takes a considerable sum from his father's cash box.

Phil chooses this inauspicious time to ask Thornley's consent to a marriage with his daughter. He not only is refused, but, being found alone in the library immediately before the theft is discovered, is suspected by the father of having taken the money.

Thornley confides these suspicions to his son and to Blake, the latter at once realizing that Gilbert is the guilty one. But he is pleased to have suspicion fall on his favored rival. The boy, Gilbert, finds himself in a very delicate situation. He naturally is loath to accuse an innocent man, and if the truth about himself is discovered, and straightlaced old father will condemn him and his poker playing friend, Blake. So Thornley, senior, is advised to be sure that Phil is guilty before he accuses him.

At this juncture a remarkable situation lends itself to the clearing up of the mystery. The Thornleys and their friends are indulging in amateur theatricals, and good-natured Phil undertakes to portray a burglar, a part which the other men reject. In this capacity, Phil is to shoot a householder, played by the girl's father. Rehearsals proceed after the usual amateur manner, and the night of the performance finds everyone in nervous readiness.

Roughly-clad, masked and with his dark-lantern, Phil hurries to the stage, leaving his revolver in the dressing-room. The unscrupulous Blake finds the weapon, and a way out of his difficulties suggests itself. He removes the blanks with which the revolver is loaded, substituting ball cartridges, so that a real tragedy may take place.

The stage-manager is giving final instructions to the excited actors, and the curtain is about to rise, and Phil to make his entrance as the burglar, when he discovers that he has forgotten his pistol. The older Thornley agrees to get it, runs to the dressing room, and as he picks up the weapon, discovers that it is loaded to kill. He is about to rush out and denounce Phil, when a better method occurs to him. He takes out the ball cartridges and puts back the blanks, saying to himself that when the shot is fired he will know who planned his murder.

The play proceeds, the time for the shooting comes, and Thornley falls, feigning to be mortally wounded. Blake at onces dashes out on the stage, and accuses Phil of having planned the old gentleman's murder, the other actors gathering about, in wonder and horror. The supposed victim rises, faces Blake, and demands to know how he was aware that the revolver was loaded, drawing the ball cartridges from his pocket, and displaying them to the bewildered man, whose guilt is only too apparent. But he turns to Madge, and tells her that she preferred a thief to him. At this young Gilbert's conscience awakens, and he confesses to his father that he was the guilty one, and is granted forgiveness. Thornley withdraws his objections to the union of Madge and Phil, and the burden of guilt rests, where it belongs, on the shoulders of Blake.

A TANGLED WEB
Rex Release, April 11

Oh, what a tangled web we weave
When first we practice to deceive.

It was only a little flirtation, a little break in the gray monotony of her steady, settled life. She loved her husband, but she was a wee bit tired of the white lilies and the innocent violets, and her woman's heart hungered for the blood-red rose just a little way beyond the narrow path. So she plucked the sweet, tragic blossom, and she gave it her lips, and found it was a weed.

Man is a destructive animal, and he was just a man; so he did not pursue the blossoms torn and crushed and cast by his kind on the highway, but sought the buds just opening into light and life. It was only a little flirtation—you must never forget that. For the smile and the guile of him, she coquetted with disaster; for the lie that lies in a traitor's eyes she bartered a little of her soul. He was suave and she was simple; but it was only a little flirtation—you must remember that.

Women are often innocent in such a guilty way! She wrote him a note: "Meet me on the beach to-night." It was only a little flirtation.

You've heard the old parable, have you, of the spider and the fly, the trusting, confiding little fly and the plotting, pretending, luring, leering old spider? The spider became human in this story, and the fly was with him. . . . The spider began a-weaving his web.

That night the woman sat in her room, and a thought visited her mind, the thought that she had done a wrong. A bright, lone star glimmered in the skies above, gleamed and glittered like the eye of God, seeking her soul and searching its secret. It warmed and warned her—and she was saved.

We have said "he was just a man," but we will amend the statement, because he was not entirely. So he wrote her, telling her that money alone would be the price of his silence, and that unless a certain amount were paid him at once he would disclose the secret.

She loved her husband, you recall; and she wanted her husband's love. So she gave the money. And again the demand was made, and again it was met. And yet again he asked, and she had none to give. So she sent a companion her necklace, asking her to pawn it and give the vulture the proceeds.

Enter Fate. Her husband's fortune was suddenly swept away, and to save himself he asked for her jewels. In self-defense she told him they had been stolen, and the detectives he employed traced them to the other woman. The wife was really a good woman, so to save the friend from paying the penalty for a crime she did not commit, she confessed all.

Cheer up!—the same friend made the husband see that the silly, simple little wife evidenced her real character in telling the ugly truth, when a pretty lie could have saved her.

And the rest of the story was told in their kiss!

THE SEAL OF TIME
Rex Release, April 14

With the frozen desert all about them, under the chill Northern skies, a vast stretch of sombre gray, they plighted their troth. He had left the wilderness of mortar and steel with its lights and sights and tears and sneers to come to this land of night, with its cold and gold, to cut through the white for the yellow beneath.

And the girl, brave in her hope that his hopes would be realized, had come with him. So standing there they looked out into the distance which he was to traverse, and they spoke to the stars and received their message.

His goal was gold; and he took the trail. For days he searched it, and found only despair. Then—he broke his leg.

An old Indian found him, alone and suffering, and took him to his hut. For days he nursed the injured limb, and for weeks, weeks that were eternal, weeks that were making destiny, the wanderer loitered in the camp of the Indian.

Never a word reached the girl, and in her lonely longing she called his name, and only the wind replied. Then she received a letter from man's world, from home, advising her that she had inherited a large fortune, and that she must return at once to complete the legal requirements for acquiring it.

She left; left also a note at the little inn telling her absent lover where and why she had gone. But fate caused the inn-keeper to transfer his property to another; so that when the man returned after the weary months he was told she had left, but had left no

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	28—Tweedledum's Gift	
Mar.	6—The Duchess Lady Companion	
Mar.	13—Thomas Chatterton	
Mar.	20—Convict No. 75 (Dr.)	
Mar.	27—Photographs $5.000 Each (Com.)	
Apr.	3—A Mother's Love (Dr.)	
Apr.	3—A Dancing Fit (Com.)	

AMERICAN

Mar.	7—The Broken Ties (Dr.)	1000
Mar.	11—A Bad Investment (Dr.)	1000
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000
Mar.	21—A Tramp's Gratitude	
Mar.	25—Fidelity	
Mar.	28—Winter Sports—Pastimes	
Apr.	4—The Agitator	
Apr.	8—Checkmate (Dr.)	750
Apr.	8—Ranchman's Marathon (Com.)	250
Apr.	11—The Coward	
Apr.	15—The Distant Relative	

BISON

Feb.	9—A Tenderfoot's Revenge
Feb.	13—Broncho Bill's Love Affair
Feb.	16—The Wild West Circus
Feb.	20—The Deputy's Sweetheart
Feb.	23—War on the Plains
Mar.	1—The Indian Massacre
Mar.	8—The Battle of the Redmen
Mar.	15—The Deserter
Mar.	22—Blazing the Trail
Mar.	29—The Crisis

CHAMPION

Mar.	13—The Editor	
Mar.	18—For Home and Honor	
Mar.	20—Ireland and Israel	950
Mar.	27—Thou Shalt Not (?)	950
Mar.	25—A Night's Adventure	950
Apr.	1—Kid Canfield (Two Parts)	2000
Apr.	3—The Divorce Cure	950
Apr.	8—A Caricature of a Face	
Apr.	8—The Blue Mountain Buffaloes	
Apr.	10—Salvation Sue	950
Apr.	15—Baby's Adventures	950
Apr.	17—A Gay Deceiver	950

COMET

Jan.	8—Mr. Whoops, the Detective (Com.)
Jan.	12—The Widow (Com., Dr.)
Jan.	15—The Braid (Dr.)
Jan.	19—Thirty Days (Com.)

ECLAIR

Mar.	14—Shriners' Parade at Rochester, N. Y.
Mar.	17—The World's Champion (Com.)
Mar.	17—Willie's First Cigar (Com.)
Mar.	21—A Symphony in Black and White
Mar.	24—At the Height of Her Triumph (Dr.)
Mar.	24—Ancient Philae
Mar.	31—On the Eve of Austerlitz
Apr.	7—The Land of Darkness
Apr.	14—A Gypsy's Heart
Mar.	26—A Living Memory (Dr.)
Mar.	28—Brooms and Dustpans (Com.)
Apr.	4—White Aprons (Com.)
Apr.	9—Little Hands (Dr.)
Apr.	11—A Lucky Holdup (Com.)
Apr.	16—A Son's Gratitude

GREAT NORTHERN

		Feet
Mar.	23—A Narrow Escape (Com.)	
Mar.	23—Unlucky Mike (Com.)	
Mar.	30—Young Women's Protective Society	
Apr.	6—During the Carnivals	
Apr.	13—Joke on Henpeck	
Apr.	13—Glimpses of Southern France	
Apr.	20—Those Eyes (Dr.)	

GAUMONT

Mar.	19—Game Sbooting from an Aeroplane	
Mar.	23—An Old Romance	
Mar.	26—Jimmie and His Donkey	
Mar.	30—The Village Idiot's Gratitude	849
Apr.	2—Aunt Aurora	663
Apr.	2—Calino as Mason	995
Apr.	9—A Victim of Circumstances	436
Apr.	9—Jimmie Capitulates	435
Apr.	12—The Prairie on Fire	960
Apr.	16—A Bet and Its Results	886
Apr.	21—Driven from the Ranch	915
April	25—Jimmie Pulls the Trigger	938
Apr.	25—Dinant on the Meuse	
Apr.	28—Heliogabalus, Tyrant of Rome	
May	5—The Drugged Cigarettes	957
May	9—Jimmie, the Bold Buccaneer	1342
May	12—The Lost Ring	916
May	16—Tommy Becomes Toreador	456
May	19—The Sbade of Autumn	928
May	19—Banks of tbe Danube	

IMP

Apr.	6—A Change of Stripes
Apr.	8—The Section Foreman
Apr.	8—Bradhurst Field Club Four Mile Run
Apr.	11—False to Both
Apr.	13—Mr. Smith, Barber
Apr.	13—A Leap for Love
Apr.	15—Rescued by Wireless
Apr.	18—Woman Always Pays
Apr.	20—Lonesome Miss Wiggs
Apr.	20—The Scenic Wonders of Yellowstone Park (Sc.)

ITALA

Feb.	10—Toto, the Door-Keeper
Feb.	10—Hunting Ducks
Feb.	17—The Italian Army in Tripoli
Feb.	17—Making a Cinematograph Scene

LUX
By Prieur.

Mar.	15—Bill Has His Own Back (Com.)	495
Mar.	15—Arabella Joins the S. P. C. A. (Com.)	449
Mar.	22—Arabella Becomes an Heiress (Com.)	708
Mar.	22—In the Bay of Biscay	252
Mar.	29—Oh! Listen to the Band (Com.)	380
Mar.	29—Bill Becomes a Favorite with the Ladies	504
Apr.	5—Bill Becomes Mentally Deranged (Com.)	478
Apr.	5—An Enjoyable Ride (Com.)	426

NESTOR FILM COMPANY

Mar.	30—The Bachelor and the Baby (Com.)
Apr.	1—The Heart of a Tramp (Dr.)
Apr.	3—Two Men and the Law (Dr.)
Apr.	6—The Cub Reporter's Big Scoop (Com.)
Apr.	8—The Torn Letter (Dr.)
Apr.	10—The Renegade (Dr.)
Apr.	20—The Love Trail (Com.)

POWERS' PICTURE PLAYS

		Feet
Apr.	2—The Joy Ride	
Apr.	6—The New Village Doctor	
Apr.	6—Mexican Border Defenders	
Apr.	9—Meeting His Match	
Apr.	13—The Ways of Men	
Apr.	16—Her Lord and Master	
Apr.	16—What's the Use?	
Apr.	20—Ethel's Sacrifice	

RELIANCE

Mar.	27—Tragic Experiment
Mar.	30—Fur Smugglers
Apr.	3—Birtbday Present Natl. History
Apr.	6—Mother
Apr.	10—When the Heart Calls
Apr.	13—An Opportune Burglar
Apr.	17—A Question of Evidence
Apr.	20—Love is Blind

REPUBLIC

Mar.	30—Life or Gold
Apr.	2—Two Women
Apr.	6—A Dual Personality
Apr.	9—Cure for Stage Fever
Apr.	13—A Tragic Moment
Apr.	16—Los Anarquistas
Apr.	20—A Severe Lesson

REX

Mar.	28—Love's Four Stone Walls
Mar.	31—The Light on the Way
Apr.	4—Modern Slaves (Dr.)
Apr.	7—Unending Love (Dr.)
Apr.	11—A Tangled Web
Apr.	14—The Seal of Time

SOLAX COMPANY

Mar.	27—Billy's Shoes
Mar.	29—Handle Witb Care
Apr.	3—The Witcb's Necklace
Apr.	5—Billy's Troublesome Grip
Apr.	10—The Detective's Dog
Apr.	12—Billy's Nurse
Apr.	17—Saved by a Cat
Apr.	19—Billy, the Detective

THANHOUSER COMPANY.

Apr.	2—The Star of the Side Show
Apr.	5—The Girl of the Grove
Apr.	9—A Love of Long Ago
Apr.	12—An Easy Mark
Apr.	16—The Baby Bride
Apr.	19—Into the Desert

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)
Jan.	1The Thunderbolt (Dr.)

GT. NORTHERN SPECIAL FEATURE FILM

Mar.	18—The Call of a Woman	
Apr.	8—Cell Thirteen	2000
Apr.	22—The Dead Man's Child	3000

MAJESTIC

Mar.	24—The Eeternal Masculine (Com.)
Mar.	26—Opportunity (Com.)
Mar.	31—The Lighted Candle
Apr.	2—Keep Quiet
Apr.	9—A Warrior Bold
Apr.	7—A Dangerous Model
Apr.	14—The Return of Life
Apr.	16—Not on the Program

The following films will be released by the Moving Picture Distributing & Sales Co. for the week of April 7, 1912:

Sunday, April 7:
- Eclair—Masher Outwitted.
- Gaumont—Margrave's Daughter.
- Rex—Unending Love.

Monday, April 8:
- American—Checkmates—Marathon.
- Champion—Caricatures of Face—Blue Mountain Buffaloes.
- Imp—Foreman—Bradhurst 4-Mile Run.
- Nestor—Form Letter.

Tuesday, April 9:
- Eclair—Little Hand.
- Powers—Meeting His Match—India.
- Republic—Cure for Stage Fever.
- Thanhouser—Love of Long Ago.

Wednesday, April 10:
- Ambrosio—The Wedding Dress.
- Champion—Salvation Sue.
- Nestor—Renegade.
- Reliance—When the Heart Calls.
- Solax—The Detective's Dog.
- Sales Company—Animated Weekly.

Thursday, April 11:
- American—The Coward.
- Eclair—Lucky Holdup.
- Imp—False to Both.
- Gaumont—Jimmy Capitulates—Victim of Circumstances.
- Rex—Tangled Web.

Friday, April 12:
- Lux—The Miner's Claim.
- Solax—Billy's Nurse.
- Thanhouser—An Easy Mark.

Saturday, April 13:
- Gt. Northern—Joke of Mr. Henpeck—France.
- Imp—Mr. Smith's Barber—Leap for Love.
- Nestor—In Dry Territory.
- Powers—Ways of Men.
- Reliance—An Opportune Burglar.
- Republic—Tragic Moment.

(*Continued from page 43.*)

word, nor message. And despair owned him.

He wooed forgetfulness; he sold his manhood for an hour's truce from the war in his mind; his soul went to sleep and dreamed cruel things; and because a beast cannot reason, he became a beast.

He did the menial labor about the saloon for another drop of the miserable, happy poison, and once, while the proprietor was not looking, he tried to steal a bottle. But he was detected, and in the fury of the other's rage he hurled an old tea-pot at him; the object crashed to the ground, and a slip of paper rolled out, the paper that contained the knowledge and the truth. Once he read it, and his heart beat in victory over the foe in his thougbts.

But sometimes, Mr. Reader, defeat is a greater triumph than victory. He borrowed the money to return to the city. . . . She had sent for him and searched for him, and destiny bad made her think he had forgotten, so she promised another. . . . He came to the house, peeped in through the window, saw her and another and the only third person that never makes three a crowd and he realized, realized that fate had won the race, that he was ten minutes late to his life's happiness, and he knew thenceforth that only his body would live. Slowly he turned, slowly he walked away, to face the morrow's years and tears.

A GAY DECEIVER

Champion Release, April 17

Percival Smith kisses his wife affectionately good-bye and makes his departure. On the outside of his home he flirts with two fair dames and follows in their wake. He catches up with them at the park, and neglecting to proceed to his office he enters a cafe. Here we see the propensities of the gay deceiver for the fair sex. He starts to flirt with a waitress and his newly made lady friends take umbrage and depart in high dudgeon. Unblushing, undeterred, and undisturbed, he continues to pet his fair Priscilla until the manager takes bim bodily and flings him into the street.

He picks himself up, adjusts his anatomy and betakes himself to pastures new. A pretty chorus girl is leaving the stage door of a theatre. The gay deceiver approaches her in a mincing manner. She rebuffs him, he persists, she flaunts away, he follows fast. Around the corner they go and she tells a cop, and into this copper's brawny embrace comes rushing the gay Lothario. But the deceiver sprints away and thus escapes.

Next a janitor of buxom form comes under his observation, but when he assays to touch her, she meets him with a bucket of water. The next day at his office we find him feeding chocolates to his stenographer, whispering to her softly and printing luscious kisses on her lips. Suddenly his faithful spouse appears. In a rage she rushes home and engages her housemaid's services. An hour later, her startled husband learns over the phone that his home has been invaded by one of his own species. He rushes home and discovers a personage seated in his wife's lap. He summons a policeman and then he courageously smashes the high hat from the head of the affinity. The hat flies off and from beneath rolls a mass of hair showing the features of his maid. A feeling of revulsion comes over him and he then swears off. On the same reel:

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A fleeting glimpse of some of its wondrous beauty and rare charm, caught by the camera, that may be justly designated, "most remarkable." Its scenic investiture is of surpassing loveliness and divinely gorgeous in atmosphere. Even the depths of the ocean are made to give up its wonders and we have brought up to our vision the finny hosts of this region in a remarkable exhibition of deep sea photography.

BABY'S ADVENTURES

Champion Release, April 15

Mr. and Mrs. Smith live in Harlem. Their six-months-old baby boy is a joy in tbeir lives. One morning the fond mother, after rocking him to sleep, orders the maid to put him in his crib for his morning nap. The maid hears tbe call of a baker's boy, with whom she is in love. She places the baby in a half filled clothes basket and runs out to meet her sweetheart. A gust of wind from the open window blows the tablecloth over the basket, hiding the sleeping child.

The colored woman who does the washing for them calls in the meantime for the week's wash. Bedelia, the cook, seeing the partially filled basket, places the balance of the clothes on top of the sleeping child. The washerwoman takes the basket and departs. The maid returns, misses the basket and informs the parents, and then begins a chase for the recovery of Baby. The baker's wagon is brought into service. The washerwoman takes a street car. The distracted father and the maid reach the ferry just too late to catch it. The washerwoman lives in Jersey, so the chase continues.

After a series of adventures the father arrives just in time to prevent the washerwoman from dumping the contents of the basket into a huge pot of boiling water. Happy in the possession of his child, the proud father starts back to Harlem and his distracted wife. While plodding wearily back to the street car he meets an acquaintance who offers him the use of his baby's buggy. On their way they pass near tbe Palisades. Curiosity leads them to the edge and while they stand admiring the beautiful sight, a strong wind sets the buggy agoing, and before the party turn around, it is too late. The carriage with the baby has descended a sheer drop of two hundred feet. Again the baby is lucky. A friendly tree breaks tbe fall, leaving the baby uninjured. A long rope is secured. A man volunteers to descend, and he is lowered down over the cliff to the final rescue of this adventurous baby.

HELIOGABALUS, TYRANT OF ROME

Chapter from the History of the Decline and Fall of the Roman Empire
Gaumont Release, April 28

A dissolute and bloodthirsty Emperor is on the throne, and a gorgeous representation of the Roman Court with its sumptuous surroundings and kaleidoscopic colorings is portrayed.

In the year 218 of the Christian era Heliogabalus was proclaimed Emperor by the soldiers, after defeating his rival, Macrinus. His reign of nearly four years was infamous for his gluttony and unparalleled debaucheries. At the age of 14 he was invested with the royal purple, and Rome soon displayed a scene of cruelty and licentiousness, among which the most infamous of the populace became favorites of the youthful Cæsar. This film depicts a few instances of the Tyrant's cruelty and also his well merited and cowardly end.

One day, while attending to the Emperor's toilette, a slave makes a slight mistake, and Heliobahalus, crying out in rage, immediately condemns the poor servant to death. Falling on his knees the unfortunate creature begs in vain for his life, and is dragged away by the soldiers and thrown as food to the lions. Next, a banquet is seen in progress at the Royal Palace; amidst the theatrical pomp and rain of flowers, the revellers are observed in convivial mood. The splendid feast ordered by the Emperor is drawing to a close when frightful roarings are heard, and the doors opening, a troop of lions bound into the hall. A panic takes place, and the stricken guests, fleeing from the threatening danger, rush along the passages, madly endeavoring to find the quickest means of exit.

At length, disgusted by this reign of folly and brutality, the Pretorians (who were instrumental in placing Heliogabalus on the throne) resolve to make an end of the tyrant. Surrounding the palace they inform the monster that he must die. Groveling on his knees, the cowardly Heliogabalus beseeches mercy from those who but a short time before had trembled before him. His end is speedy, for they plunge their spears into the Tyrant's body, and thus ends the life of one whom history has surnamed the "Sardanapalus of Rome."

THE DRUGGED CIGARETTES

Gaumont Release, May 5

Callard, the banker, and his daughter, Clara, together with two clever, fashionable society thieves, of suave and cultured bearing, yet bold robbery-tactics, are putting up at a fashionable summer resort. It is the latter's desire to separate the banker from some of his wealth. To this end, they take a seat near the banker and his daughter, under the same large overspreading maple, and, under the pretence of leaving for an afternoon walk, *the lady* leaves her pocketbook behind on the bench where she had been sitting. The banker, noticing the portemonnaie, leaves his daughter and takes it up to the couple now on their walk. They thank him profusely, and ask him to accompany them on their afternoon launch ride out of seeming gratitude. The unsuspecting banker accepts their hospitality. While out on the water, the lady opens a box of cigarettes and offers them around, carefully seeing that the banker got a certain kind. It was heavily drugged, and soon put Callard soundly to sleep. While in this drugged condition the banker's pockets are relieved of a check amounting to $5,000. The two social highwaymen wake up their victim, who is highly embarrassed at his inexplainable breach of etiquette. After a seemingly very enjoyable afternoon, the three part. On his approach to the hotel piazza, the banker's young daughter runs to him asking him to keep her money for her while she plays at tennis. He then discovers the loss of his check from his coat pocketbook. After running down several clues, he lastly suspects his two hosts of the afternoon. However, he only spreads his suspicions to his daughter, who forthwith commences to run down the culprit. While her father engages the clever hostess of the memorable afternoon in earnest conversation, the daughter steals the cigarette case from her pocketbook. Taking them out, she substitutes others of harmless ingredients and returns the cigarette case to its original place in the hand satchel. She gives one of the doped cigarettes to a servant of the hotel, only to see him fall to sleep at once. She then has her suspicions confirmed, and prevails upon her father to expose the two thieves with their own devices. They choose the veranda at noon time as the place for turning their trick. As arranged the banker and his daugbter take the same table with the clever duo. After the repast, they offer their own cigarettes to the man and woman, who unsuspectingly accept the drugged "smokelets." Of course, they fall to sleep. Callard and daughter call the guests of the hotel, summon the police, and have the social thieves arrested. The clever little detective had foiled them at their own game.

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BIOGRAPH

Feet

Mar. 21—A Voice from the Deep (Com.)....
Mar. 21—Hot Stuff (Com.).....
Mar. 25—The Goddess of Sagebrush Gulch (Dr.) .....
Mar. 28—The Girl and Her Trust (Dr.)....
Apr. 1—Oh, Those Eyes (Com.).....
Apr. 1—Those Hicksville Boys (Com.).....
Apr. 4—The Punishment (Dr.).....
Apr. 8—Fate's Interception (Dr.).....
Apr. 11—Their First Kidnapping Case (Com.)
Apr. 11—Help! Help! (Com.).....

CINES

C. Kleine

Mar. 16—Out of Tune (Com.).....
Mar. 16—Zoological Garden in Rome.....
Mar. 19—Father's Toothache (Com.).....
Mar. 19—The City of Tripoli (Topical).....
Mar. 26—Reunited (Dr.) .....
Mar. 26—Pisa, Italy (Sc.).....
Mar. 23—The Deserter (Dr.).....10[illegible]
Apr. 2—Naming the Baby (Com.).....
Apr. 2—Assisi, Italy .....
Apr. 6—Love and Hypnotism (Dr.).....1000
Apr. 9—The Brigand (Dr.).....1000
Apr. 13—Madame Roland (Hist. Dr.).....

EDISON

Apr. 2—The Mine on the Yukon (Dr.).....1000
Apr. 3—Two Knights in a Barroom (Com.). 990
Apr. 5—Charlie's Reform (Dr.).....1000
Apr. 6—Rowdy and His New Pal (Com. Dr.) 990
Apr. 6—Dr. Brompton-Watts' Age Adjuster (Com.) 600
Apr. 9—The Spanish Cavalier (Dr.)..... 400
Apr. 10—Is He Eligible? (Com.).....1000
Apr. 12—Church and Country (Dr.)..... 990
Apr. 13—Winnie's Dance (Com.).....1000
Apr. 16—The Insurgent Senator (Dr.).....1000
Apr. 17—The Dumb Wooing (Com.).....1000
Apr. 19—The Boss of Lumber Camp No. 4 (Dr.) 985
Apr. 20—Dream Dances 400
Apr. 20—How Patrick's Eyes Were Opened (Com.) 600
Apr. 23—The Little Woolen Shoe (Dr.).... 990
Apr. 24—A Tenacious Solicitor (Com.).....1000
Apr. 26—An Unusual Sacrifice (Dr.).....1000
Apr. 27—A Winter Visit to Central Park, New York City..... 640
Apr. 27—The Butler and the Maid (Com.).. 360
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Apr. 5—Teaching a Liar a Lesson (Com.)...1000
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Apr. 9—Broncho Billy and the Girl (Dr.)..1000

Feet

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Apr. 13—Under Mexican Skies (Dr.).....1000

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Mar. 20—The Defeat of the Brewery Gang (Dr.) 1000
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Mar. 27—Outwitting Father (Com.).....
Mar. 27—The Kidnapped Conductor (Com.).
Mar. 29—The Banker's Daughter (Dr.).....1000
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Apr. 3—The Spanish Revolt of 1836 (Hist. Dr.) 1000
Apr. 5—The Schoolma'am of Stone Gulch (Com.) 1000
Apr. 8—The Tide of Battle (Hist. Dr.)....1000
Apr. 10—A Leap Year Elopement (Com.)....1000
Apr. 12—The Secret of the Miser's Cave (Dr.) 1000

LUBIN

Mar. 25—Hoodooed (Com.) .....
Mar. 25—Her Uncle John (Com. Dr.).....
Mar. 27—Rice and Old Shoes (Dr.).....1000
Mar. 28—Nutty's Game (Com.)..... 400
Mar. 28—Tim and Jim (Com.)..... 600
Mar. 30—The Social Secretary (Dr.).....1000
Apr. 1—Hello, Central! (Dr.).....1000
Apr. 4—Shall Never Hunger (Dr.).....
Apr. 6—Fooling Father (Com.).....
Apr. 8—The Reformation of Kid Hogan (Dr.) 1000
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Apr. 11—That Chicken Dinner (Com.).....
Apr. 11—His Little Sister (Com.).....
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Apr. 13—California Ostrich and Pigeon Farms (Ind.) .....
Apr. 13—The Alligator Farm (Ind.).....
Apr. 13—Becky Gets a Husband (Com.)....

G. MELIES.

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Mar. 25—Pathe's Weekly No. 13.....
Mar. 26—Radgrune (Dr.) .....
Mar. 27—Victim of Fire Water (Dr.).....
Mar. 28—A Mexican Elopement (Com. Dr.).
Mar. 29—That Terrible African Hunter (Com.) .....
Mar. 29—Winter on the Baltic Sea.....
Mar. 30—Jimmy's Misfortune (Com. Dr.)..
Apr. 1—Pathe's Weekly No. 14.....
Apr. 2—The Clemency of Isabeau (Dr.)....
Apr. 3—Tiger's Claws (Dr.).....
Apr. 4—Brave Heart's Hidden Love (Dr.)..
Apr. 5—The Cardinal's Gift (Dr.).....
Apr. 6—The Sins of the Father (Dr.).....
Apr. 8—Pathe's Weekly No. 15.....
Apr, 9—Laughing Gas (Com.).....
Apr. 9—Wrasses, dogfish, sole and gurned (Edu.) .....

Feet

Apr. 10—The Torn Note (Dr.).....
Apr. 11—The Girl Sheriff (Dr.).....
Apr. 12—Abraham's Sacrifice .....
Apr. 12—The Cataracts of Elkfarleo, Sweden
Apr. 13—An Unwelcome Love (Dr.).....
Apr. 15—Pathe's Weekly No. 16.....
Apr. 16—The Anonymous Letter (Dr.).....
Apr. 16—The Albertos.....
Apr. 17—Easy Marks (Com.).....
Apr. 17—Training Fighting Cocks in Cuba...
Apr. 18—The Fishermaid's Love Story (Dr.)
Apr. 19—A Hasty Honeymoon (Com.).....
Apr. 19—An Excursion in New Zealand....
Apr. 20—The Art of Printing (Ind.).....
Apr. 20—Bathing Cavalry Horses (Scenic)..

SELIG

Mar. 22—The Junior Officer (Dr.).....1000
Mar. 25—Sons of the North Woods (Dr.)...1000
Mar. 26—The Hobo (Dr.).....1000
Mar. 28—A Waif of the Sea (Dr.).....1000
Mar. 29—All on Account of Checkers (Com.).1000
Apr. 1—His Chance to Make Good (Dr.)..1000
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Apr. 9—Driftwood (Dr.).....1000
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Apr. 12—The Story of a Cocoanut (Edu.).. 150

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G. Kleine

Mar. 6—The Factory Girl (Dr.).....1010
Mar. 13—The Sentry on Guard.....1015
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Mar. 27—True Love (Dr.).....1000
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Apr. 3—Scenes in Amsterdam (Sc.).....
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Mar. 27—The Governor Who Had a Heart..1000
Mar. 29—The Haunted Rocker..... 500
Mar. 29—The Suit of Armor..... 500
Mar. 30—Nemesis 1000
Apr. 1—The Star Reporter (Dr.)..... 656
Apr. 1—His Mother-in-Law (Com.)..... 346
Apr. 2—She Never Knew (Dr.).....1000
Apr. 3—The Seventh Son (Dr.).....1000
Apr. 5—The Illumination (Biblical).....1000
Apr. 6—The Unknown Violinist (Dr.).....1000
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Apr. 8—Pushmobile Races (Com.)..... 200
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Apr. 10—A Rich Man's Son.....1000
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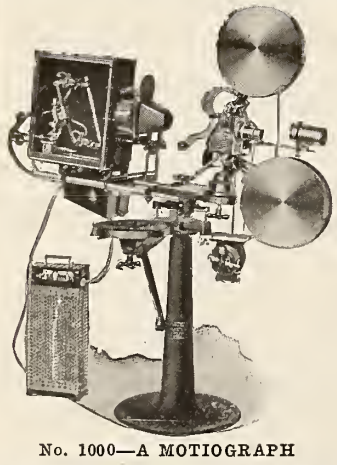

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APRIL 15th—BABY'S ADVENTURES (COMEDY)
APRIL 17th—A GAY DECEIVER AND BERMUDA
APRIL 22d—WINONA (WESTERN)
APRIL 24th—BROTHERS (DRAMA)
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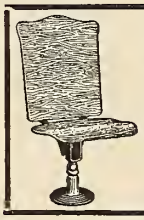

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A Split Reel—Two Comedies on One Reel—

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As to Imitators:

"They copied all they could follow,
But they could not copy our mind,
And we left them sweating and stealing
A year and a half behind."

—RUDYARD KIPLING.

During the year the MOTION PICTURE STORY MAGAZINE has been in existence it has had several **imitators.** Some of these have fallen by the way, in their struggle for existence; others are still struggling on.

One of these, has shown itself an adept at imitating our publication. Their cover, make-up, advertising and general character is a low grade copy of the MOTION PICTURE STORY MAGAZINE. Although such imitation is very flattering to us, it reflects nothing but **dishonor on its perpetrators.**

The MOTION PICTURE STORY MAGAZINE was the first **standard** magazine of its kind ever printed, and it has proved so popular that it now has a large international circulation. It is a great success, **it is here to stay.**

Recently its scope has been broadened to include **Independent Stories.** Its sale at Licensed Theatres will advertise both Independent and Licensed plays, and its sale at Independent Theatres will advertise both Licensed and Independent plays. One will help the other. The MOTION PICTURE STORY MAGAZINE thus stands for the increase of attendance at all theatres, the awakening of an interest of a new class of people in motion pictures, the uplifting of the **whole** motion picture business, and it is accomplishing its object.

If you are going to put anything on sale at your theatre **you want the best,** not a cheap imitation; you want something you **know is here to stay.** The MOTION PICTURE STORY MAGAZINE is high class, **it is here to stay,** it will advertise and help fill any theatre selling it.

You can obtain a supply for **ten cents** per copy, payable in advance, with the privilege of returning unsold copies at the end of each month, and receiving a credit or refund of 10 cents each. This arrangement is a fair one and insures both you and us from loss. The Magazine sells for **15 cents,** your profit **5 cents.** Slides and advertising matter are sent free. Just fill out blank below and mail with remittance.

THE MOTION PICTURE STORY MAGAZINE
26 COURT ST., BROOKLYN, N. Y.

MOTION PICTURE STORY MAGAZINE
26 Court St., Brooklyn, N. Y.

Gentlemen:
Enclosed please find $..... for which send me ..... copies of the Motion Picture Story Magazine for the month of .....

Signed .....

Theatre .....

Address .....

April Showers

of money for the exhibitor are represented in our first two April releases. "Pore" over them, and the crowds will pour into your theatres!

"A TANGLED WEB"

RELEASED THURSDAY, April 11th.

"The Ugly Truth."
Don't "duck" this masterpiece!

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RELEASED SUNDAY, APRIL 14th.

"The Last Parting."
A drama of the Klondike.
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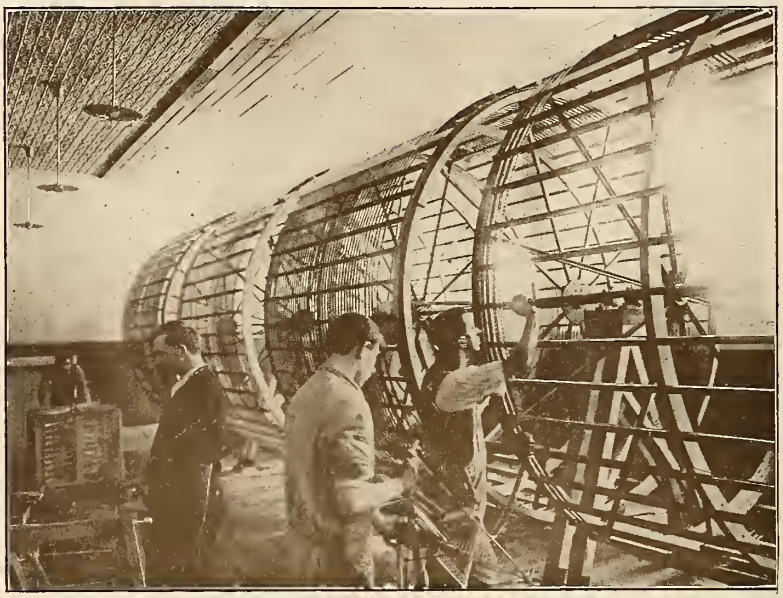

THE FILM DRYING MACHINE

Did you ever notice many manufacturers advertise their methods of making pictures? They don't dare to. Eclair film advertises itself. The plays speak for themselves and the public asks for more. That is because our mechanical methods are so thorough that we do dare bring up the subject. Most films are made in dirty, dusty, cramped quarters and most makers care only for their immediate sales. They consider most buyers and exhibitors, and even most audiences, an aggregation of low-brows!

But the class of people who attend moving picture houses is becoming better every day. They have memories for good pictures and trade-marks. The Eclair trade-mark is recognized as the sign of steady, clear, clean film, and Eclair pictures are made for the coming years. We believe in steady, honest development of our business. The only way to gain that is by perfect machinery, expert operators and making film of the "buy-again" variety!

THESE RELEASES ARE REMARKABLY FINE:

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"A SON'S INGRATITUDE"

A Drama of American Society

THURSDAY, APRIL 18

"OH, YOU RAGTIME"

A melodious, mirth-provoking Masterpiece of Mimicry.

SUNDAY, APRIL 21

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This Paris Eclair Film is a beautiful romantic Out-of-Door Production. On the same reel is

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ECLAIR FILM CO., FORT LEE, N. J.

SALES COMPANY, SOLE AGENT

APR 18 1912

MOVING PICTURE NEWS

Volume V
No. 15

April 13
1912

Scene from

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Rex Release—April 21st

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THE ART OF Scenario Writing

Second Edition By WILLIAM LORD WRIGHT

The MOVING PICTURE NEWS has secured the sole right to republish this standard work on Scenario writing, and offers it as a premium to all new subscribers of $2.00 for one year.

ART OF SCENARIO WRITING, separately, $1.00, post free.

Read what the *Moving Picture World* of February 25th, 1911, says of this excellent aid:—

The Art of Writing Scenarios

By William Lord Wright. Author of "Twixt Loyalty and Love," "Simon Kenton," etc., etc. Published by the Scenario Instruction Publishing Co., Bellefontaine, Ohio. Price $1.00.

In a very interesting series of articles published in our pages last month, Mr. G. R. Craw told the aspiring scenario author how to write scenarios. Those articles have been favorably commented upon as being of great practical value. Now comes Mr. W. Lord Wright with a little book of about 30 pages which still further adds to our knowledge of a subject that has perplexed many would-be moving picture authors, namely: How to set about work; how to acquire its technique; how, in fact, to prepare goods suitable for the market.

Mr. Wright, who is a successful scenario writer, first of all points out what is in demand by moving-picture makers. Then he indicates what is not wanted. After reviewing the function of the scenario editor, he gives some of his own experiences, his failure and his successes. Then we come to some practical advice. He tells the author how to get ideas; where to market the completed scenario; how it should be written and presented, winding up by printing a sample scenario as a guide. Finally, he points out the value of action in this branch of dramatic work, and takes the view that, though unhonored, the moving picture scenario writer may some day come into his own in the way of publicity, fame and fortune. We hope he will, though we think this agreeable state of things a long way off.

Meanwhile we welcome Mr. Wright's little book just as we welcomed Mr. Craw's articles. These things relieve us of some responsibility. We are often asked how a scenario should be written, where it should be marketed, and how much money there is in it? Mr. Wright answers all these questions for us. We invite all our readers who are interested in this department of dramatic work, to get a copy of this book and study the formula that he gives. Of course, it is one thing to give a formula for a moving picture scenario, or plays, or a novel. These things may be delivered to managers technically correct in every detail, and yet lacking the one essential which no book on earth can teach: The selection of a theme which will get over: this is the divine afflatus referred to long ago by the author of the phrase: Poëta nascitur, non fit: The poet is born, not made. So we believe is the scenario writer. Still, for the benefit of those who are not born and who think they can be made, Mr. Wright's book should be of great value. It will sell well on account of that. It may have a negative value, too, in that it may possibly act as a deterrent to many people who think they can write scenarios and cannot realize their unfitness for the work. There are two or three books extant, and they have run through numerous editions, on how to write plays. It is not on record that any playwright who has succeeded during the last quarter of a century traces any of his success to these manuals, which, perhaps, have been instrumental in diminishing the output of unsuitable plays. It is no easy thing to write a good play; it is no easy thing to write a good scenario. So we hope Mr. Wright's book will encourage the aspirant who aspires to some reasonable hope of success, will discourage those who have no fitness for this form of work. There are too many of the latter kind in the moving picture field to-day.

Ask these authorities what they think of the book: GILES R. WARREN, Author, Playwright, Editor, Lubin Mfg. Co.; C. B. HOADLEY, Editor Scenarios, Imp Company; HORACE VINTON, Author, Editor, Shamrock Company. We have endorsements on file from THE ESSANAY FILM COMPANY, THE POWERS COMPANY, CHAMPION COMPANY, THE IMP COMPANY and THE AMERICAN COMPANY. Also dozens of unsolicited testimonials from writers who have been helped by this work.

THE ART OF SCENARIO WRITING contains a sample scenario recommended as the best form, by GILES R. WARREN, who is acknowledged as one of the most successful and original scenario editors of the present day.

"THE WHOLE SECRET IN A NUTSHELL"

SECOND EDITION IS LIMITED! Get it promptly! REMEMBER THIS IS AN ORIGINAL, not one adapted, a copied, or a plagiarized work. FROM JUST ONE PURCHASER. This booklet cost me a Dollar: The investment netted me over $100.00 in marketable manuscripts. (Name furnished on application.)

CINEMATOGRAPH PUBLISHING CO., 30 West 13th St., N. Y.

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EXTRA! THANHOUSER "CHILD LABOR" MASTERPIECE

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume V **April 13, 1912** **Number 15**

THE SHEET METAL BOOTHS

SINCE we published in our issue of March 16 the bill relating to sheet metal booths and our comments thereupon, many exhibitors have called upon us personally, have written us letters, and also 'phoned us asking our standing regarding a false advertisement which is being published in other papers reading as follows (this in italics): "If you do not get an asbestos booth by May 1st you cannot obtain a new license."

This clause is maliciously misleading. It is done for a purpose and is absolutely false, and we caution our readers about being bamboozled by specious reasoning, fully intended to make them spend enormous sums of money needlessly, to enrich a firm or firms who are desirous of putting forward their own products.

The law distinctly states, "A booth must be constructed with fireproof material," and does not state that this material shall not be sheet metal. We therefore desire our readers to carefully look after their own interests, and continue with what they have already got if it has passed the Board of Fire Underwriters. For the benefit of our readers we have legal opinion on this matter, which distinctly states that booths may be made of any approved fireproof material.

In further extenuation of the above, we put ourselves in communication with Mr. Morny, and he kindly furnished us with a copy of the authoritative letter which follows. This should at once allay any fears on the part of our readers whose interests we have always had at heart, and whom we endeavor to protect:

(Copy)

THE NEW YORK BOARD OF FIRE UNDERWRITERS,
BUREAU OF SURVEYS,
123 William St.

F. T. J. Stewart,
Superintendent.
Electrical Department,
J. C. Forsyth,
Chief Inspector.

New York, April 10, 1912.

Mr. L. O. Morny, Vice-President,
Tribune Bldg.,
N. Y. City.

DEAR SIR:—We beg to acknowledge receipt of your favor of the 7th inst., with reference to advertisement appearing in the Moving Picture World regarding construction of booths to enclose moving picture machines.

The New York Board of Fire Underwriters, while approving a booth constructed in proper manner of asbestos board or asbestos building lumber, also approves of a booth constructed of metal when complying with the general requirements.

The National Fire Protection Association at its annual meeting, May, 1911, issued specifications for both metal and asbestos booths, either of which will be satisfactory to us for the class of service referred to. I have no doubt but that if you have not a copy of these specifications you can very readily obtain them in case you may so desire.

Yours very truly,

J. C. FORSYTH,
Chief Inspector.

SOME MORE SUNDAY SHOWS

PROBABLY the most daring and difficult performance in horsemanship is that of endeavoring to ride more than one horse at a time; it is exciting, if not precisely dangerous, to try standing on two rickety stools; there are so many mounts in life which, in the event of precipitation, may land the rider in the sink hole of despond between two eminences upon the pinnacle of either of which he might have gained distinction and praise. The natural deduction from the foregoing would seem to be this, viz.: That straddling, unless in a single saddle, is bad business.

Your inquiry, "This question of Sunday law—we would like to ask our esteemed correspondent where we stand," is right to the point on the main issue; but the conditions should be revesed, for no one should know as well as you where you stand. I know just where I stand on this question, but, really now, where do you stand?

From what you have written and published, any one of several stands may be yours. Let me indicate a few, using deductions naturally following your utterances:

First: By indirection you may stand for advocacy of violation of the Sunday statute law, in opening the show places, upon the theory that, notwithstanding that law, it does not express the will of the people and should therefore be ignored.

Second: By argumentative inversion and declaration

for enforcement, involving an adjustment of seeming fact to show the utter unreasonableness of the statute law, you may stand for incitement to violation of the law.

Third: Or it may be that you do stand indifferently for an enforcement of the law as it now stands.

However, your inquiry is capable of several interpretations. Does it mean that you want to know what the Sunday law is. If so, read what follows:

"*The Sabbath.*—The first day of the week being by general consent set apart for rest and religious uses, the law prohibits the doing on that day of certain acts hereinafter specified, which are serious interruptions of the repose and religious liberty of the community."

"*Sabbath Breaking.*—A violation of the foregoing prohibition is Sabbath breaking."

"*Labor Prohibited on Sunday.*—All labor on Sunday is prohibited, excepting the works of necessity or charity. In works of necessity or charity is included whatever is needful during the day for the good order, health or comfort of the community."

"*Public Sports on Sunday.*—All shooting, hunting, fishing, playing, horse-racing, gaming, or other public sports, exercises or *shows,* upon the first day of the week, and all noise disturbing the peace of the day, are prohibited."

"*Theatrical and Other Performances on Sunday*—The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers on the first day of the week is forbidden; and every person aiding in such exhibition, performance, or exercise, by advertisement, posting, or otherwise, and every owner or lessee of any garden, building, or other room, place or structure, who leases or lets the same for the purpose of any such exhibition, performance or exercise, or who assents to the use of the same for any such purpose, if it be so used, is guilty of a misdemeanor."

From the foregoing you will observe all labor, excepting that of necessity and charity, is prohibited. Now a moving picture show is neither a work of necessity nor charity, and every such exhibition is an express violation of law. And every advocacy of the open show on Sunday is an incitement to a violation of law, and, if not a criminal act in and of itself, certainly the consummation of the act is.

Doubtless your position is brought about by a desire to serve a constituency which has much to gain in entrance fees from the open Sunday show, on the one hand, and on the other a more or less indifferent faith in the idea that the law as it now is should be supported and enforced.

Do not make much of the words, "The enactments of the legislatures are at least *supposed* to express the will of the people." Those enactments are the sovereign law of the land. Law is to be obeyed. Disobedience of it should be fittingly punished. These laws are the expression of the will of a majority of the people registered, for the time being, by the authorized representative of the separate constituencies of the various legislatures, and they (the laws) are entitled to wholesome respect of the people.

If you are advocating the desires of the constituency served by your valued and enterprising publication, regardless of personal considerations and beliefs, then there is a method of espousal of their cause against which no reasonable-minded person can seriously complain.

Solicit and demand the most absolute and rigid administration of the Sunday law as it is. Require the authorities to enforce the law in spirit as well as in letter. Insist with earnest zeal and peremptory demand upon the enforcement of the Sunday laws. Then if these laws are not desired by a large majority of the people, the legislators will be advised of the public demand for a revision or repeal thereof, and the statute law will change, as it frequently has done before, into the more modern will of the people.

In this land of ours the law should be the will of the majority and the earnest effort of all educators and publicists should be to encourage faithful adherence to the law as it is. And if the law seems unsatisfactory, then the sources of authority should be educated into making proper changes.

A NEW CAMERA

The other day we went to the Aviation Film Company to see our friend, Israel Ludlow, who incidentally asked us (after we had talked aviation films) how we would like to see a new camera. We replied, "Immensely," and he brought out of an inner office a camera he has adapted, and which he said fully escapes any patent claims that may be brought against it. It is certainly unique in its working. To describe it in general terms, we noticed it has a positive and exact intermittent movement. The wearing parts were of great strength, insuring stability. It was original and simple in design, working on an entirely different method to what we have hitherto seen. It has a frictional drive which Mr. Ludlow claims does not infringe on any patent extant. It has also a backward and forward movement of the film, suitable for trick purposes, and is very easy of operation. If any of our readers desire further particulars and will write to Mr. Ludlow, 334 Fifth Avenue, New York, he will be pleased to give it to them.

THE ANIMATED WEEKLY

The Animated Weekly is certainly making wonderful headway and has proved so far to be quite a crowd and money getter. We understand they have put on one hundred camera men throughout the world and have room for one hundred more. When any particular event arises, such as the flood in the Mississippi Valley, or a riot with the workmen, or a powder explosion, or any of the one hundred and one accidents that may happen, the camera man of the Animated Weekly is always on the job. For those using the Animated Weekly new publicity stunts of great value are being devised, and we would advise our readers to watch for some startling announcements.

We understand Frank Winch is sending men to Newfoundland to take the Inauguration of the New Government, and that there will be posters in seven colors and gold issued of all these events. For particulars as to camera men and requirements from exhibitors, and to others interested, we would say write at once to Frank Winch, The Animated Weekly Company, 31 East 27th Street, New York.

"BEDELIA AS A MOTHER-IN-LAW"
Reliance Release, April 27th.

BLAZING THE TRAIL

"101" Bison Feature

Faithfully reproducing the onward march of civilization across the Western country, "Blazing the Trail," the big "101" Bison two-reel feature shows the hardships and the perils which the pioneers encountered in opening a trail through the unsettled land.

The Cooper family is shown loading a prairie schooner with household goods and starting on the long journey. After traveling many days an emigrant train is sighted in the distance, and the Coopers join it.

Arriving in the Far West the Coopers decide to locate and part from the main train. Blake, a hardy young emigrant, has become very friendly with Jack Cooper, and has fallen in love with Helen, Jack's sister. He asks the elder Cooper's permission to remain with them, which is granted.

Preparations are made for the night's encampment. Blake takes a big canteen and goes to the far-off spring for water. In his absence a band of Indians approach the wagon. Alert, suspecting the savages, Jack Cooper and his father await them with ready rifles, but the Indians hold up their hands in token of peace. They are fed by the Coopers, and with assumed simplicity win the confidence of the emigrants. One of them asks Jack to see his revolver, and the moment it is in his hand he fires and wounds Jack. At the same instant another Indian strikes Cooper with a tomahawk and he falls lifeless. Mrs. Cooper meets a like fate. Screaming with terror, Helen is caught up by the savages, who steal everything from the wagon and burn the vehicle.

Blake returns and is horror stricken at the sight that meets his gaze. The still forms on the ground and the disappearance of Helen tell the tale. Overwhelmed with grief and rage, Blake swears to avenge the tragedy, and follows the trail of the Indians.

In the Indian camp there is wild rejoicing as the fair captive is brought before the chief. The weeping girl is placed in a tepee and a guard set before it.

Jack Cooper revives. Racked with pain as his senses return to him, he attempts to struggle to his feet. Slowly and laboriously he drags himself to the creek and quenches his fevered thirst. Blindly he gropes along until, exhausted, he falls fainting to the ground.

The emigrant train passing on its way goes by Jack, and he is brought back to consciousness. Burning with anger, the emigrants decide to teach the Indians a lesson, and gallop toward the Indian village.

Blake creeps to the top of a hill overlooking the Indian camp. An Indian sits there serenely unconscious of the white avenger behind him. Blake draws his revolver and takes careful aim. Just as his finger is about to press the trigger he realizes the folly of such an act, and picking up a rock he cautiously and slowly worms his way and brings the missile down on the Indian's head. He falls as if stricken by a lightning bolt, and Jack drags the body out of sight. Removing the Indian's apparel, Jack discards his clothing and dons the savage attire, including the head-dress and blanket, and then boldly walks into the Indian camp, concealing his face with a blanket.

He manages to reach the tepee where Helen is imprisoned, and slitting the back of the tent with his knife he effects an entrance. With a low warning he stills the frightened cry that leaps to Helen's lips, and she falls into his arms. Blake then resolves upon a daring scheme, and wrapping Helen in a blanket he attempts to leave the camp.

The plan fails. He is recognized and seized by a dozen savage hands. Tied to a post, he is turned over to the squaws for torture. Tiring of this sport, the Indians compel him to run the gauntlet. Wounded and exhausted, Blake falls, and as the chief is about to administer the death blow a startling interruption stays his hand.

While the Indians have been engrossed in torturing Blake, the emigrants have massed behind the crest of the hill, and a volley of lead is poured into the ranks of the redskins. Reloading quickly, the emigrants advance and another deadly volley causes the surviving Indians to scamper for safety, hotly pursued by the exultant white men.

Blake and Helen are triumphantly carried back to the emigrant camp. The next day the bodies of the dead are buried, and Jack, Blake and Helen sorrow over the two mounds which mark the last resting place of Mr. and Mrs. Cooper.

BROTHERS

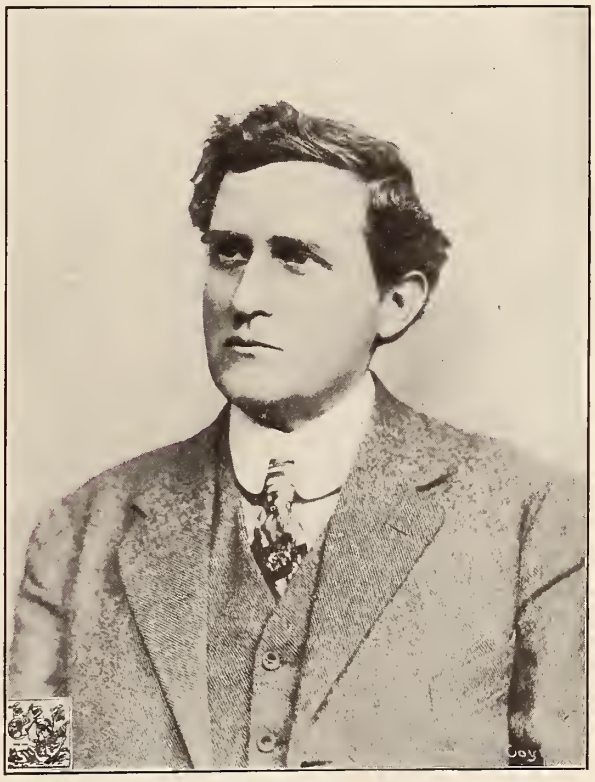
(Champion Release)

The above is a story of great power, the interest centering about two brothers who in the early portion of their career were surrounded by peculiar conditions. After a lapse of thirty years we see them on the film, one as a priest, and the other as a burglar. The story with the two dissimilar characters woven in and out through its fibres is one of great fascination. An unexpected situation occurs when one of the brothers (the burglar) takes refuge in the church and is protected by his priestly brother, though unaware of his identity. Later a mutual recognition comes about through a portrait of their mother. A pathetic though entirely satisfactory ending is the result.

The part of the priest is played by Mr. Frank B. Coyne, who is a native of Georgia, and who was originally intended for the Episcopal ministry. Mr. Webber, who plays the part of an elderly priest, also a Southern man, started his career in preparation for the priesthood. These two men are, therefore, splendidly adapted to the parts assigned them. Mr. Coyne has had a career of more than thirty years on the regular stage and five years in pictures, and has appeared in over four hundred different roles. Mr. Hoskins, who plays the burglar, is noted in the film world for his remarkable versatility as an artist.

Miss Francis and Miss Orlamond, who are also seen in this picture are fine types of womanhood. The former is an indefatigueable worker and a young woman of versatile talents. Miss Orlamond, who plays the mother in "Brothers," has had a wide and varied stage career, and is a young woman of very fine character.

In the photo-play of "Brothers" it may be stated that a more peculiar or more versatile cast has seldom been gotten together. It is unique in many respects and well adapted to the beautiful photo-story here presented under the title of "Brothers."



FRANK B. COYNE

THE MOVING PICTURE MOVEMENT

It would take the cinematograph itself to record the rapid development of this newest of the fine arts. In taking editorial cognizance of its progress every few months we can only call attention to a few of the more striking novelties. Most conspicuous among these is the solving of the problem of color reproduction. We believe it may be fairly called solved, for moving objects are now photographed in their natural colors, although not all of them are correctly represented. To obtain a perfect reproduction of all shades would require an exposure three times as rapid as the ordinary, that is to say, about a fiftieth of a second, and this is practically impossible, since the photographs have to be taken through colored ray filters, which absorb a great deal of light. The three-color process has, therefore, not yet been successfully commercialized, but a very fair substitute is found for it in the two-color process called the "kinemacolor." The two colors selected for this purpose are orange and its complement, which can only be defined as "white minus orange," a bluish green. The photographs are taken on a single roll of film alternately through filters of these tints and afterward projected through screens of the complementary color. These successive views ordinarily fuse together to the eye, although there is somewhat more flickering than in good black and white work. But when an object moves too quickly, the separate colors appear. Sometimes this produces a curious effect, for when a man walks across the foreground one leg is red and the other blue, as though he were a soldier in a motley Franco-American uniform. The kinemacolor comes as near to catching all tints as a two-color printing process, and is of course smoother in detail because it is photographic, not lithographic. In the pageants and reviews connected with the Coronation, where it was first employed, the scarlet coats of the British soldier, the green of the grass, the brown of the ground, and the blue of the waves were admirably rendered, but nobody would have suspected that there was any gold or brass about uniforms and armament, for yellow is left out from the kinemacolor spectrum.

The Italians have taken most enthusiastically to the motion picture. Convenient and attractive little theaters are to be found everywhere in Italy, and regularly attended, for the kinetoscope journal presents the news daily in the form of pictorial scenes, often more interesting and always more accurate than the best reporter could do it through type. The visits of royalty, the marching of troops, the launching of ships, the flights of aeroplanes, the burning of buildings, the racing of horses, the unveiling of monuments, anything of a spectacular nature, which can be reached in time, is promptly produced on the screens everywhere, and often seen to much better advantage than by the most favored spectators. How seriously the Italians take the subject is shown by their efforts to reproduce worthily in it their great national epic, the Divine Comedy. A group of Milan artists are said to have expended a year's time and $100,000 in the preparation of these films. They certainly show the marvelous capabilities of the new art. The grottos of the Bay of Naples and the smoking craters of Vesuvius afford a suitable setting for some of the infernal scenes, and we see Virgil and Dante passing through acres of naked human forms writhing upon the lava beds, or ferried across a lake filled with despairing sinners that cling to the boat with hands and teeth. As in the poem, so in the pictures, Inferno is more easily depicted than Paradise. The kinetoscopist seems competent to make real anything in the lower regions that Dante or Doré could imagine; the demons fight in mid-air, doomed souls see visions of the sins that brought them there, the giant Anteus picks up Virgil and Dante on his palm and lowers them into the ninth circle, the decapitated Bertran de Born carries his grimacing head in his hand like a lantern, and finally at the center of the earth there is Lucifer, eternally Fletcherizing that tough morsel, the head of Judas, whose feet are kicking out between his teeth. Demonology always contains an element of the ludicrous, and the torments invented by medieval theologians fail to frighten us nowadays. Still, the scenes thus vividly presented retain sufficient of the horrible to send women of very sensitive nerves into a faint or out of the theater.

But kinetoscopy is not only a new form of the drama and a new method of journalism, it is a new instrument of science, comparable in importance to the telescope and microscope. For, just as the unaided eye is incapable of seeing things far distant or very minute, so it is also restricted in the scope of its perception of motion. Change is imperceptible to us when it is either too fast or too slow. When man acquired control of special relations by means of lenses enabling him to enlarge or reduce to suit his purpose, the realm of the invisible was opened to his gaze in both directions, toward the stars and toward the atoms. Now he has for the first time brought time under the same control as space, and by means of the magic strip of film he can retard, accelerate or reverse the course of events at will. He has acquired a "time machine" almost equal to that imagined by Wells years ago. The growth of a plant, the progress of a disease, the development of an embryo, the engulfing of a microbe by a phagocyte, the formation of a crystal, the erection of a building, the expansion of a railroad system or of an empire, all such changes, too slow for actual appreciation, can be speeded up and brought within the scope of a few minutes by taking the photographs at sufficiently long intervals and running them off at any rate desired. On the other hand, motion too swift for human eye, the legs of a racehorse, the arm of a baseball pitcher, the passage of a bullet, the breaking of a bubble, the beating of an insect's wing, can be slowed down and studied step by step. It is wrong to regard such an instrument as this as a mere means of entertainment, and it is a great mistake to impose upon it, now in its infancy, such legislative restrictions as would confine it to the theater and practically exclude it from the school, the church and the family circle.

REGINALD W. FRANCIS

As we go to press the sad intelligence has reached us that Mr. Reginald W. Francis, vice-president of the Charles Francis Press, passed away at Liverpool, England, on April 11th. He was the son of Mr. Charles Francis, president of the Charles Francis Press, and we extend our heartfelt sympathies to the family. We have lost a friend.

Cincinnati, Ohio.—The Empire Moving Picture Company, Lima; vaudeville and moving pictures; $12,000; H. B. Hoffman, E. L. Dysinger, J. E. Moran, Emma T. Hoffman and H. O. Bentley.

Rochester, N. Y.—A permit has been granted Mr. Frair for the erection of a moving picture theatre on Webster avenue at a cost of $5,000.

Smith Falls, Ont.—Princess Moving Picture Theatre was badly damaged by fire and water.

Baltimore, Md.—A motion picture and vaudeville theatre will be erected at 617 Duncan place for N. P. Burns.

Be sure to get the Fashion Review
Rex Special, Thursday, April 25th

THE MOTION PICTURE EXHIBITORS' LEAGUE RESOLUTIONS ON THE DEATH OF MR. CHALMERS

Dayton, Ohio, March 28, 1912.

RESOLVED, That we, The Motion Picture Exhibitors' League of America, Ohio State Branch, in convention assembled this 28th day of March, 1912, do hereby extend our sympathy and deep regret to the family and friends of James P. Chalmers, editor of the Moving Picture World, of New York City, who, through an accident, met an untimely death while attending our State convention at the Auditorium of the National Cash Register Company, at Dayton, Ohio, on March 27th, 1912.

RESOLVED FURTHER, That we greatly deplore the fact that this should have occurred as the result of our urgent invitation to Mr. Chalmers to be present at our convention; thereby causing great sorrow to not only his family and friends but to all members of this league as well.

RESOLVED FURTHER, That we recognized in Mr. Chalmers a strong friend and advocate of our cause, one who always gave a listening ear to our pleadings for the betterment of the moving picture industry, and who, through his journal, voiced our sentiments to the people.

RESOLVED FURTHER, That we extend a vote of thanks to the National Cash Register Company, of Dayton, Ohio, for the great care and attention bestowed upon Mr. Chalmers from the time of his accident until his death.

RESOLVED FURTHER, That a copy of this resolution be sent to the family of Mr. Chalmers, to the journal of which he was the able editor, to the trade journals, to the National Cash Register Company, and that a copy be spread upon the minutes of this league.

Respectfully submitted,

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA,
By C. M. CHRISTENSON,
Secretary.

A LETTER FROM THE M. P. E. L. OF PENNSYLVANIA

Pittsburgh, Pa., April 2, 1912.

To the Motion Picture Exhibitors of Pennsylvania.

Gentlemen:

We are sorry to inform you that it is impossible for us to hold our state convention at Harrisburgh, as we can get no one in that city to make the necessary arrangements, to assure the success that such a gathering of business men demands.

And as many of the manufacturing and business enterprises of our city promised to aid us financially and otherwise to entertain the exhibitors and their friends who would attend the convention, we thought it best to call the convention to meet in Pittsburgh, on Monday and Tuesday, June 24 and 25, 1912.

Now we ask the exhibitors of Pennsylvania and other states to join with us in making this convention the grand success it should and will be. It is not necessary that you should be a member of our League to come to the convention, as we would be glad to have you with us, as we know we need you and you need us, so come to Pittsburgh and aid in making the Motion Picture Exhibitors' League the one big organization of motion picture exhibitors.

Make arrangements to come to our city. We guarantee to all who attend a good and lively time, as the boys in the Smoky City are on the job as entertainers and people who do things. We also wish to let you know that Pittsburgh promotes progress, so make up your mind to be with us at our state convention on June 24 and 25, 1912, and let us hear from you.

We remain, yours for organization,

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA,
233 Fifth Ave., Pittsburgh, Pa.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Copyright Question in England

By Leonard Donaldson

The new Copyright Act has received the Royal assent in England, and is to become law on the first of July next. Provision is made in this bill for the effective protection of copyright in moving pictures, which are placed under the category of "dramatic work." This is in cases where "the arrangement of acting, form, or the combination of incidents represented, give the work an original character." It will no longer be possible to infringe an author's rights with impunity by means of either gramophones, speaking pictures or films.

Moving pictures are protected in two ways by this bill. One clause provides a term of fifty years for copyright in photographs from the original negative from which the photograph was directly or indirectly taken; while for the interpretation clause of the bill "dramatic work includes any piece for recitation, choreographic work or entertainment in dumb show; the scenic arrangements or acting form of which is fixed in writing or otherwise, and any cinematograph production where the arrangement or acting form, or the combination of incidents represented give the work of an original character."

By the previous act of 1842, copyright in books, musical and dramatic compositions, was to endure for the natural life of the author, and for seven years subsequent to his decease, or for a term of forty-two years in all from the date of publication, whichever was the larger period. **The News Bill provides for the extension of the period during which copyright shall run to the life of the author, and for a period of fifty years after his death, provided that after the expiration of twenty-five years after an author's decease any person "may at will reproduce his work on payment to the author's legal representatives of a royalty equal to ten per cent of the price at which the works are published."**

The new Act indicates that films come under the heading of "photographic," to which copyright was extended by an Act of Parliament passed in 1862 (about which period I understand the evolution of photography commenced). Under this act, numerous films have been registered at Stationer's Hall (the headquarters of the Copyright Department) by the proprietors of the copyright in them. These numerous "photographs" have been registered as a single "reel" of films on payment of the registration fee of one shilling.

I would further point out that the act of 1862 provides for the **separate registration of each photograph** taken from a different negative, and it is doubtful whether the single registration of one reel film would be held in law to cover the copyright of the many photographs appearing thereon. Under the existing law, therefore, registration of **one** film is quite sufficient to protect the film from piracy! The Act of 1862 refers in all its provisions to a "photograph" or "the negative of a photograph" and not to a "reel." or a number of photographs being the subject of one registration.

The new provision says that copyright shall exist throughout His Majesty's Dominions "in the case of a literary, dramatic or musical work, to make any record, perforated roll, cinematograph film, or other contrivance, by means of which the work may be mechanically performed or delivered."

The new act is without a doubt a long step in advance in the matter of protecting the varied interests of all those connected with the picture-play.

Pekin, Ill.—Dreamland Theatre has been sold to W. A. Clendenin.

Portland, Me.—The Century Film Company have recorded a certificate of organization. Capital stock, $50,000.

Bethlehem, Pa.—A. Tocci & Company will erect an up-to-date airdome on Broad street.

Bridgeport, Conn.—Wm. H. Ryan, of Manchester, has taken the local management of the Park Theatre, succeeding W. H. Ervine.

Brockton, Mass.—The New Orpheum Theatre has been sold to W. H. Foster.

SCENE FROM POWERS PICTURE PLAY, "BANGS' BURGLAR ALARM"
Released April 23rd.

PAUL J. RAINEY JUNGLE PICTURES

Beginning Monday evening, April 15, by arrangement with Charles Frohman, there will be presented at the Lyceum Theatre, the Paul J. Rainey African Jungle Picture Lectures. These pictures illustrate in detail the famous expedition of Paul J. Rainey, the well-known Cleveland millionaire, who, at an expenditure of over $250,000, conducted the greatest hunting party known in the world's history. Mr. Rainey, unlike other hunters who in the past penetrated the most inaccessible portions of Africa in search of big game, employed in his endeavors the aid of 100 American dogs.

These dogs were first trained in hunting big game in the cane brakes of Mississippi and Louisiana. Their wonderful courage so impressed Mr. Rainey that he felt sure that the dog, and not the lion, is the king of beasts. To prove this, he set out from America for Africa, and the story of the achievements of these dogs is told in a series of marvelous motion pictures.

Among the many pictures taken is that of the water hole, which is said by Professor Osborn, president of the American Museum of Natural History and Dean of the Faculty of Pure Science at Columbia, to be the greatest contribution to natural science of the past decade. The pictures of the water hole were taken after a photographer had spent three days in a tree, waiting for the animals to emerge from their jungle homes. Here are shown such animals of the jungle as elephants, rhinoceri, giraffes, deer, zebra, monkeys, etc., who come down to the water hole to lave their thirst and bathe. From the pictures of these animals it would appear that an armistice or truce exists between them, and that the water hole is neutral ground where the animals meet, with an understanding that so long as they are there, they shall respect each other's peace.

Aside from the serious character of the picture, many laughable scenes are shown, showing that the wild animals have a sense of humor. There are also many domestic touches, which are almost human in their character. As the pictures are displayed, a lecturer—a gentleman who accompanied the expedition—will explain in detail their character, and the circumstances of the expedition, from its inception until its termination.

WM. E. SMITH, E.E., OFF FOR HONDURAS

That clever young manipulator of the abstract force electricity, Mr. Wm. E. Smith, E.E., left New York by rail on Monday at 12 o'clock, for New Orleans, from whence he departed by steamship for San Pedro, Honduras.

Mr. Smith will be absent from New York for at least a year, during which time he will be engaged on the installation work of a power house at San Pedro-Sula, which is a suburb of San Pedro. This power house will supply San Pedro with power for electric lighting, etc.

We wish Mr. Smith success and good health, which is the generator of most other good things, while he is absent from among us.

OPERATORS' PAGE

By Esau Shindler

Well boys, I had the pleasure to speak to Edward T. McDermott, President of Boston Local 182, the other day and was glad to hear that our dear Boston local is growing and improving in its work every day. They are doing fine, as every operator in Boston belongs to the Union and every house in Boston employs Union operators. The Local has grown so large that they were forced to move from their offices at No. 782 Washington street to larger quarters. In about a week or so they will occupy the entire third and fourth floors of the building at No. 113 Elliot street. They are also going to have some large improvements in trying to assist their brothers, by having different sections arranged; one, so that a brother can come in when not at work, can sit down and rest himself and meet other fellows there and talk matters over, etc., also many other different sections. They are also going to instal a new board to inspect all applicants wishing to join the Union. There is some class to our Boston Local, isn't there boys? When we have a man like Eddie McDermott, and he is some boy, you can believe me, as I've known him for the last three years as an operator and I surely can say that he is one of the finest men a person can speak to, in short words, he is a perfect gentleman. Ever since he was elected president the Union has been making out good and we Boston fellows all appreciate his kind work. Each Union in every State should have such an executive. Hail to our Boston Local, wishing them more and more success and luck in their existence.

Executive staff of Boston Local 182, I. A. T. S. E.: Edward T. McDermott, president; William C. Frank, vice-president; Harry Danto, financial secretary; John Mandeville, recording secretary; Thad. C. Barrows, treasurer; David F. Cowan, press representative.

* * * *

Salem, Mass., April 9, 1912.

Dear Friend: I have been a reader of the "News" for quite a while and I don't think that I could get along without it. Every time I get it I have to walk a mile to the nearest store or paper stand, but I agree to say that I would even be satisfied to walk three miles for it, because it is worth while. I have read your helps to brother operators and I have also tried the spotlight, which one of our brothers sent in some time ago, and I am glad to say that it works fine. I have been an operator for not a very long while and have been getting along O. K. and never had any troubles with machines, etc. But a few months ago we installed a new Powers' No. 6 in our theatre and the workings are O. K., except a few things and those are, when I run a reel off the letters and titles of the picture appear kind of streaky on the screen, and also one corner of my picture is not visible. I looked all around the machine and I could not find any faults, nor could I locate the cause of this. If you could give me some of your kind advice relating to this, I would thank you very much, as it would be a great favor to me. I also have another bit of trouble once in a while with the film. Our house runs first-run goods and some times the film makes a noise like cracking and the picture starts to shake. I also would like to know if you could help me in remedying this case.

Trusting to hear from you soon and thanking you very much, I remain,

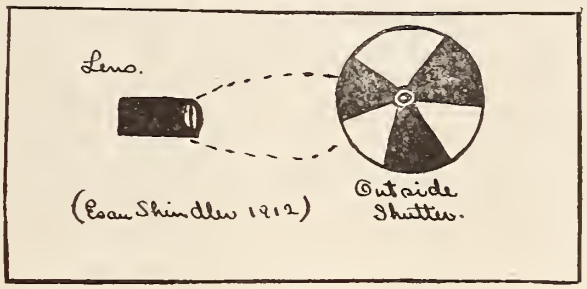
Yours very respectfully,

N. D. M.

To N. D. M.,

Dear Sir: I have received your kind letter and I can say that I am always ready and glad to give my fellow brothers assistance all I can possibly do. I am very sorry to hear that you have a little trouble with your machine and I will try my best to remedy it for you. The way you say that your picture appears, kind of streaky and one corner of it cannot be seen, then it may be the cause of that the outside shutter being out of adjustment, and I guess if you follow my directions you will get it to work all right. The best way to do is, turn your balance wheel toward the front till the intermittent sprocket just begins to move, then loosen the fan on the shaft and turn it so that the big blade, the one with the trade-mark stamp on it, is half way across the front of the lens. Then tighten your screws and I think that this will remedy the difficulty, if not, you can push the fan a little up or down till the streaks are removed. Now, we shall come to trouble No. 2. As you claim that the film runs kind of noisy and the picture jumps some times. Well, my dear boy, if I am not mistaken, this cause is, as you say, that you also run first-run reels, first-run reels are the reels with a lot of emulsion on it, and while the film passes the rollers it goes down to the tension springs, and while this emulsion softens a little while going through the machine, part of it rests and sticks onto the tension springs and hardens up. Care should be taken to scrape this emulsion off at once, if not, it might do damage to the film, such as scratching it. The shaking of the picture may also be due to this cause, or that you have not got a loop large enough for your bottom or top sprockets, or it might be the tension springs are not tight enough. Hoping that this will remedy your case, and many thanks for your letter. Let us hear from you often; don't be bashful.

SETTING FAN IN ADJUSTMENT.



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Pawtucket, R. I., April 5, 1912.

Dear Sir: I am having a bet with another fellow and I would like to have you judge it. A claims that when the coils of a rheostat become red hot there is more resistance introduced in the circuit; B says the opposite. Will you please let us know which one of us is right?

Yours very truly,

C. H. D.

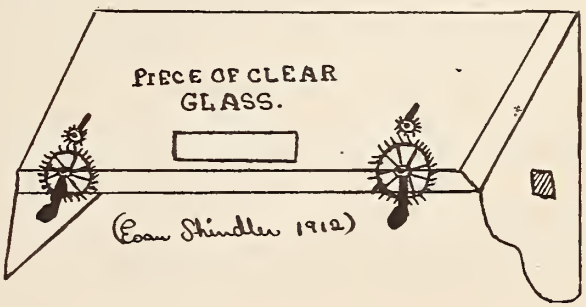
To C. H. D.,

Dear Friend: In regard to your bet I can say that B is right. When the coils of a rheostat become red hot there is less resistance introduced in the circuit.

* * * *

Here is a nice little sketch of a table for rewinding and mending film for the operating room. This is a very helpful thing to many operators and I am now using the same myself. It comes in very handy in making good, clear patches for film. Directions: Carve a little square in the table or bench and insert a piece of plain glass large enough to fill the hole and be sure that it is held tight. This proves a great help. Try it fellows and see. What is the matter, boys, that I do not hear from many of you? I want you all to wake up and let us know that you are still alive and not dead. We are able to give you all the space you wish and I want to hear from everyone of you, if you want to make this page a success.

Now you fellows know better than to be so slow, therefore, be sure to drop me a line after you are through reading our page. Hoping that this will wake you up and make you keep your eyes on the screen of the Operators' Page.



KINEMACOLOR PAGE

KINEMACOLOR HAS COME TO STAY

American Company Controlling This Only Known Process of Natural-Color Motion Photography Soon to be Installed in Handsome Permanent Quarters, Most Modern and Unique Models of Their Kind

Score one more for the advance of Kinemacolor.

Another present evidence of the progress of the only known process of natural-color motion photography and the business growth of the organization which controls these fabulously valuable patents in this country, comes with the announcement made by Mr. Henry J. Brock, President of the Kinemacolor Company of America, that a lease has just been negotiated for the entire sixth floor of the Mecca (formerly Studebaker) Building, at Broadway and Forty-eighth street, for a term of years at a large annual rental and where will be installed, by the first week in May, the executive offices of the parent company which operates the Urban patents on this side of the Atlantic.

The floor area of the new quarters of the Kinemacolor Company, which front on three thoroughfares, approximates 12,000 feet, which will be divided into most elaborate and complete suites of offices de luxe, in the Greater City.

Perhaps the most novel feature of these plans which have been drawn by Architect Henry Herts, who has designed many of New York's most beautiful and prominent play-houses, is a handsome salon sixty feet in length which will be illuminated when necessary by a series of indirect, invisible lights, and at other times will be absolutely light-proof. This salon which will be used as a model Kinemacolor demonstration room, will be decorated in general tones of royal purple, the walls being hung with heavy damask curtains. The ceiling, will be treated in dull gold. At one end of the room, veiled from view by draperies, when not in use, will be a massive gold and purple frame, against a wall of silver that forms an ideal background upon which to project the marvelous color reproductions, "Pictures painted by Nature's own hand," of the Kinemacolor process. This room will be built (as will everything in these new quarters) in the most thorough and approved fireproof construction, employing every known modern preventive, and here, too, will be on exhibition and for demonstration, all the latest safety devices and accepted appliances in use in motion picture photography as developed by the large staff of experts employed by the Kinemacolor Company, both here and abroad, and which have been accepted as standards of excellence.

There will also be a large fireproof and burglar-proof steel and cement vault, a museum for the examination and storage of rare and valuable original negative films, photographed in various parts of the world, which will here be tested and edited before being reproduced in reels of positives to be distributed throughout the United States and Canada for public exhibition purposes.

Practically no wood will be used in the treatment of the offices which will occupy the Broadway, Forty-eighth street and the Seventh avenue sides of the building, as the partitions will be fireproof terracotta clocks with metal trimming, copper and steel predominating. The executive suite, which has a sunny southern exposure, includes a handsomely furnished board room for the use of the directors, private offices for the president and his assistant, and the publicity and educational departments. There will also be a general reception room, supply room, bookkeeping department, a stenographers' room, private local and distance telephone booths and every other convenience for comfort and efficiency known to the modern business man.

Kinemacolor Company of America has recently added to its varied activities an educational department, which has for its sole object the taking and producing of color photographs of topics of distinct educational value. The department has been in smooth running water for the past few weeks under the direction of Mr. A. Bert Samuels, whose activities in the educational world in the past few years has rendered him peculiarly adapted to this work. Mr. Samuels is an A.B., M.A., of Columbia University and LL.B. of New York Law School and has until his connection with the Kinemacolor Company been instructor at the Stuyvesant High School. The work of the company has been recognized as of distinct educational and scientific value, and up to the time of going to press the company has by special request given demonstrations of its color photographs at the Stuyvesant and Wadleigh High Schools of New York—two of the largest schools of their kind in the country. The department of light of the Engineering Society recently discussed as a general topic of the evening at one of their meetings, Kinemacolor, and the faculty of the department of Physics of Columbia University, which holds special weekly meetings on Thursday afternoon, for the purpose of discussing scientific subjects, has requested the Kinemacolor Company to give a scientific demonstration of their films and machines—the demonstration to take the place of the customary scientific weekly discussion. Prof. Hallock, Chairman of the Physics Department of Columbia University, will open the meeting on April 18th with an address on Kinemacolor.

The success which the educational department has met in its infancy is strikingly encouraging. Letters from all parts of the country keep constantly pouring in and all speak only in superlatives of the value of Kinemacolor as an educational force.

* * * *

KINEMACOLOR
Is the Marvel of the Century
Nature's Own Deft Handiwork
Everything new Under the Sun
Motion pictures in Natural Colors
A Revelation in Animated Photography
Captures the Rainbow's Rays
Other Methods Mere Shadows
Last Word in World's Wonders
Outglories the Arabian Nights
Rarest of All Discoveries.

* * * *

On and after Monday, April 1st, Mr. Charles Urban will contrive to find space somewhere in the present copious Kinemacolor Durbar program at the Scala Theatre to present a complete life-motion record in natural tints of the University Boat Race, 1912—scenes which will be the more closely followed by reason of the adverse conditions of rain and flood which have debarred many persons from witnessing the practice of the respective crews. Ten or twelve days later will come from the Riviera the films illustrating the impressive public ceremony attending the unveiling at Nice, in the presence of a large gathering of French and British troops, of the memorial to Queen Victoria; also a series reproducing the Nice Carnival.

Everywhere, both at home and abroad, Kinemacolor advances irresistibly, the latest important theatre to fall into line being the Grand Opera House, Belfast, which reopened on Monday last, March 25th, with a Kinemacolor program.

* * * *

Kinemacolor is now in the tenth successive month of triumph in New York City.

Seven "companies," comprising a manager, advance manager, operator and musical director and apparatus, are now en tour in as many sections of the country with great success.

Two hundred and forty-two thousand New Yorkers witnessed "The Coronation" alone and more than that number have viewed "The Durbar" and paid Broadway prices for the privilege.

Jacksonville, Fla.—A moving picture theatre will be built by the United Amusement Company, of Cincinnati, Ohio, on Main and Forsyth streets.

THE ANIMATED WEEKLY CATCHES NEW YORK MAYOR LEAVING CITY HALL BOWING TO CITIZENS

"The moving picture man will get yo' if yo' don't watch out." He got Mayor Gaynor and a crowd that had gathered in the plaza in front of the City Hall when they saw the machine being put up. Soon scenes of the Mayor descending the steps at the hall and bowing to citizens will be shown in theatres all over the country. Two other moving picture concerns have arranged to take similar scenes.

The man yesterday had planned to have his machine ready to get the Mayor as he walked over the Brooklyn Bridge at 10 o'clock in the morning, but he had a breakdown somewhere along the line and did not arrive until just before the Mayor was going out at noon. Expecting that the Mayor would go to the Hardware Club for luncheon the man fixed his machine so as to get him walking toward Broadway. He received a tip just before the Mayor came out, however, that he was going to Brooklyn, and had just time to change his machine before the Mayor came slowly out.

The Mayor paused a minute on the stairs, tipped his hat and then stopped to greet a friend as he reached the plaza. All of which was caught by the machine, which was still going around as the Mayor was lost in the traffic of Park Row.

THE INSTALLMENT PLAN
(Majestic Release, April 23d)

A French count and installment plan furniture form an unusual combination in this novel farce.

An ambitious but poor father of a pretty daughter, furnishes his drawing room on the installment plan, to impress a wealthy foreigner, who comes with a letter of introduction. An ingenious American lover succeeds in getting the furniture removed twice. On the last occasion it is literally jerked from under the astonished count.

The father devises makeshift furniture from barrels and boxes, covering it with draperies. The lover forthwith saws these nearly in two, and when the count again presents himself, one piece of furniture after another crashes to the floor with him.

He tells the family, in French that anyone might understand, what he thinks of them, and departs, excitably and finally. The lover suggests that American husbands are perhaps better, and the father agreeing, the furniture is restored once more.

Northfield, Vt.—E. A. Doyle, of Franklin Falls, N. H., has purchased a moving picture theatre here.

DOWN AND OUT
Majestic Release, April 21

An old tragedian and a young comedian, friends and room-mates, are in desperate straits and are dispossessed from their boarding house. They go to an attic room, and from there the younger man goes forth and secures a position as a valet. His first act in this capacity is to take out a suit of his employer's clothes to be pressed. His second is to run and tell his friend of his position.

The tragedian has just been summoned to a manager's

office to secure an engagement, but he must go "dressed to suit the part." The comedian gets his employer's suit and lends it to his friend. Fashionably arrayed, the tragedian presents himself before the manager, who proves to be no other than the owner of the clothes.

Embarrassment follows, the valet is summoned, and the situation is explained. The manager's sense of humor and good-heartedness prompt him to give an engagement to the tragedian, and the young comedian as well, and they depart in triumph with their contracts.

Houston, Texas.—Two new airdomes are in course of construction.

Dayton, Ohio.—Mr. Montgomery, of Atlanta, Ga., has opened the Dayton Theatre.

Trenton, N. J.—Harry & Haveson and Michael Gilinsky leased the Broad Street Theatre to John C. Currie.

As the operators say, "YEARS AHEAD OF ANY OTHER MACHINE ON THE MARKET"

Easiest to Handle, Thread and Operate, and Absolutely Fireproof

No More Trouble with the

CITY OFFICIAL INSPECTORS if you use the

Simplex — THE PEER OF ALL MOVING PICTURE MACHINES — Simplex

Simplex Sales Agency,
New York City.

Huntingburg, Ind., March 29, 1912.

I have just bought one of your machines from Mr. Drollinger, of Evansville, Ind., and I write to state it is a PERFECT PICTURE MACHINE. It has revolutionized the picture business of this city. It has brought the people out to see the fine pictures it projects.

Yours truly. F. W. BEHRENS.

PRECISION MACHINE COMPANY, 317 East 34th Street, N. Y.

WILLIAM LORD WRIGHT'S PAGE

THOMAS BULFINCH says that if no other knowledge deserves to be called useful but that which helps to enlarge our possessions or to raise our station in society, then Mythology has no claim to the appellation. But if that which tends to make us happier and better can be called useful, then we claim that epithet for our subject. For Mythology is the handmaid of literature; and literature is one of the best allies of virtue and promoters of happiness.

We believe that an epoch has been reached in educational and literary excellence of cinematography in the filming in three reels of Homer's Odyssey by the Milano Films Company. In fact, the release of this great subject is deemed of such importance to the educational advancement of the moving picture that we devote considerable space to the masterpiece this week.

* * * *

Without a knowledge of Mythology much of the elegant literature of our own language cannot be understood or appreciated. When Byron calls Rome "the Niobe of nations," or says of Venice, "she looks a Sea-Cybele fresh from ocean," he calls to the mind of one familiar with Mythology illustrations more vivid than the pencil can furnish. But how is Mythology to be taught to one who does not learn it through the ancient languages? To devote study to a species of learning which relates wholly to false marvels and obsolete faiths, is not to be expected of the general reader in such a practical age. But may not the subjects be acquired by viewing the fancies of the ancient poets in moving pictures? We think so. Consequently we reiterate that the Milano production is a distinct advance along educational lines.

* * * *

Homer, from whose poem of the Odyssey Milano has made its films, is almost as mythical a personage as the Hero Ulysses he celebrates. Bullfinch believes he was a wandering minstrel, blind and old, who traveled from place to place singing his lays to the music of his harp, in the courts of princes or the cottages of peasants, and dependent upon the voluntary offerings of his hearers for support. Byron calls him "the blind old man of Scio's rocky isle," and a well known epigram alluding to the uncertainty of his birthplace says:

"Seven wealthy towns contend for Homer dead,
Through which the living Homer begged his bread."

These seven cities were Smyrna, Scio, Rhodes, Colophon, Salamis, Argos and Athens.

Some modern students have doubted whether the Homeric poems are the work of any single mind. The date assigned to Homer, on the authority of Herodotus, is 850 B. C.

* * * *

The romantic poem of the Odyssey—"Wanderings of Ulysses," narrates his adventures in his return from Troy to his own kingdom, Ithaca. Arriving at the country of the lotus-eaters, three of Ulysses' men are given of the lotus plant to eat and they lose all thoughts of home. They must be dragged away by main force. Then the country of the Cyclopes. The Cyclopes were gigantic inhabitants of an island. Cyclopes means "one eye." Polyphemus, a giant dashes out the brains of several of the Greeks and devours them. Finally Ulysses plunges the end of a sharpened stick into the one eye of the giant and blinds him. The Greeks escape from the cave. The Greeks also escape in their vessels and the howling monster hurls a mass of rock after them which barely misses several of their ships.

Another adventure of the many is their experiences on the Aeaean Isle where dwelt Circe, daughter of the sun. Circe's enchantments change men into the forms of beasts. She changes Ulysses' companions into swine but they are rescued by the hero. Circe instructed Ulysses how to pass the coast of the Sirens, sea nymphs, with such power to charm by their songs that the unhappy mariners who heard the music were compelled to cast themselves into the sea. Ulysses placed wax in the ears of his companions and they sailed safely by.

Circe also warned Ulysses of the two monster Scylla and Charybdis. Scylla was a snaky monster, the other terror, Charybdis, was a sucking whirlpool. Scylla and Charybdis have become proverbial to denote opposite dangers that beset one's course.

* * * *

Many and varied adventures had the brave Ulysses before reaching Ithaca. More than a hundred nobles had been for years suing for the hand of Penelope, his wife, imagining him dead and lording it over Ulysses' palace. Minerva changed Ulysses into an unsightly beggar. Only Telemachus, his son, recognized him.

"Then threw Telemachus
His arms about his father's neck and wept.
Desire intense of lamentation seized
On both; soft murmurs uttering, each indulged
His grief."

At the place the usual scene of riotous feasting was progressing. The old beggar was permitted to enter. An old dog lay in the gateway almost dead with age. He saw the stranger enter and raised his head, with ears erect. It was Argus, Ulysses' own dog.

"Then his destiny released
Old Argus soon as he had lived to see
Ulysses in the twentieth year restored."

* * * *

The suitors were insolent to the supposed beggar. Supposing her husband long since dead, Penelope consented to submit the question of her choice of a new husband to a trial of skill among the suitors. The test selected was shooting with the bow. Ulysses' bow was brought forth and it was necessary to bend the bow in order to attach the string. No person in the hall was able to bend the bow. Then spoke Ulysses humbly suggesting that he be permitted to try. Hoots of derision greeted the request. But Telemachus spoke for him and bade him try. Ulysses took the bow and with ease he adjusted the cord. Ulysses proving his identity was left master of his palace and possessor of his kingdom and his wife.

And thus ends the "Wanderings of Ulysses," so faithfully and magnificently pictured by the Milano Films Company. Too much in compliment cannot be said of the production and it is hoped that every person loving an elevating and at the same time entertaining production will witness the unwinding of the Milano films. It will give close familiarity with the classic and polite literature and will renew the popularity of mythology.

Tennyson's poem of Ulysses represents the old hero after his dangers past, and nothing left but to stay at home and be happy, growing tired of inaction and resolving to go forth again in quest of new adventures.

"Come my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the Western Worlds until I die."

Those film manufacturers who believe that the exhibitor is not keen to notice little touches that add to the beauty of a picture would have been agreeably surprised at the quantity of mail received by the American Film Mfg. Company since the release of its picture, "From the Four Hundred to the Herd," March 4. Many of these scenes were staged in and around the grounds and gardens of the famous million-dollar hostelry, The Hotel Del Coronado, at San Diego, Cal. No manufacturer could have produced such striking settings in a studio. For those who fancied the big range with its moving cattle, the picture swung to the ranch of the historian Bancroft, whose Western range is considered one of the finest of the country. "The Maid and the Man." releases April 1, contains interiors of the same hotel.

ADVERTISING MATTER FOR "THE SEWER"

Solax Release of April 24, and the Reason for the Name

Recently a batch of advertising matter for "The Sewer," the two-reel feature Solax production, was sent to an exhibitor. The parcel was weighed on a post-office scale, three pounds and two and a half ounces. The parcel contained copies of the three last issues of the Magnet, a cut, several still pictures, the issue of the Moving Picture News of March 30 with a write-up of the production, an

advance copy of the Motion Picture Story Magazine for May, which was the story of the picture in excellent shape, and a number of excerpts from the Moving Picture World. All of this material, in addition to the one and three-sheets with which the exchanges will supply the exhibitors, will not only make an excellent feature display for this sensational subject, but will give the enterprising exhibitor sufficient ammunition with which to bombard the people of his neighborhood.

"The Sewer" is spectacular and sensational. The story deals with the criminal activities of an organized coterie of crooks who prey upon society. The gang meets its Waterloo after an attempt on the millions of a philanthropist. A boy, one of the gang's unwilling pupils, causes its round-up and its arrest.

The Solax Company has been asked, since its announcement of the name of this feature, why the company calls it "The Sewer." "What shall be the name of a picture?" is always a very difficult question to decide. Manufacturers change the names of their productions several times before the picture is released. A number of names suggested themselves before "The Sewer" was finally decided upon. Some of the names considered were "A Useful Present," the original title, "The Conspiracy," "The Underworld," "The Child's Rebellion," and numerous others descriptive of different phases, situations and ethical conclusions which the story of the picture suggests. None of these appealed to Madame Blache as much as the title finally chosen. "The Sewer" is not only suggestive of the underworld but it is descriptive of the type of humanity around which the story is woven. The name also describes one of the most spectacular, realistic and sensational scenes shown in pictures in many months.

THE FILM SITUATION

By Margaret I. MacDonald

During a review of that very excellent Solax release, "The Sewer," the remarkable qualities of this particular film caused me to reflect on the situation of the film industry, past and present.

As time passes and competition in the market waxes keener it becomes more and more evident that the trend of the trade is toward improvement in quality and subject; and each new effort suggests more and more the necessity of the moral and educational element in the picture.

"The Sewer," senational enough to satisfy the most sensation loving temperament, is at the same time so commendable in the matter of detail, atmosphere, action and morality, as to provoke only praise from the most fastidious philanthropist.

Although as much cannot be said of all the product of the present day film manufactory, still, such is absolutely true of the majority of filmed subjects as they are turned out to-day.

Yesterday?—it was not, so. Attention to detail has been sadly lacking in productions of the past, some of which we would rather forget than remember. But to-day as we see reel after reel of film developing varied and commendable subjects, when there flashes upon the screen the results of the most careful and studied production—evidences of united and concentrated effort in preparation—we are glad and proud, those of us who are connected with the industry, to be priviliged to take our places in the interminable line of film people who are gradually weaving themselves into the necessities of everyday life.

The film situation to-day is such that its services are in demand everywhere. Education, science, philanthropy, commerce, all stretch forth their hands in a clamorous appeal to the moving picture. As an advertiser, soon it will be second to none; and the usefulness of the newspaper even now pales at mention of the name of motion picture film.

Be sure to get the Fashion Review Rex Special, Thursday, April 25th

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., April 10.—Well, the greatest season is at an end. By the time this is converted into cold type the finale will have been written, and the local moving picture managers are beginning to look forward to those advertising stunts to draw the spring and fast-approaching summer patronage, for it won't be long before the heated season will take the place of the cool breezes of the past winter.

The past few months have constituted one of the most profitable seasons that the local moving picture houses have experienced. The reason for this is plain. There have been more people here this season than ever before and, naturally, they want amusement. They found it in the theatres and the clubhouses. The "lid" has been carefully removed and relegated to a place no one knows or cares about, and the result is that every one had a good time.

There has been little out of the ordinary transpire the past week. The respective houses have maintained the "peaceful tenor of their way" and given the patrons the best program they could get from their exchange, and there has been no material decrease in the business.

The Photo Play came forward the past week with the great two-reel feature, "The Deserter," with the "101 Ranch" people in the same and did a good business. It was no wonder that the patronage was excellent, for they billed the reel like a house a-fire, with three sheets and special lithos, and they caught the eye and then the dimes. This feature was only here for one day and many regretted that it didn't stay longer. It was one of the most worthy specials that we have seen in these parts for a long time.

Another picture that attracted a great deal of attention was the Vitagraph's half reel concerning President Taft, his Cabinet and the United States Senate. Taft is popular in moving pictures, judging by the interest manifested whenever there is a picture of him announced, and the one last week was no exception.

If Wild West took up some of the time, we still had a patriotic feature in the last rites of the battleship Maine, which is booked for the New Central Theatre, and while we have not as yet actually beheld this reel, we feel sure, judging from what the others on this subject have been, that this one will not prove a failure.

In my last week's letter I believe I called attention to the desire of local interests to get one of the moving picture companies to come to Hot Springs. Well, I am pleased to state in this one that the idea has taken root and is being watched with great care. The local press has taken the matter up and have commented on it editorially. The people here feel, to be brief, that their happiness would be complete if there was a company from one of the studios in or about the city.

The high water and floods in and about the Missippippi valley have delayed more than one vaudeville act, and films being shipped from St. Louis have been late. The situation is even worse out of Memphis, where the danger is even greater.

If some of the moving picture cameras were on the job, here would be a chance for some great material, and it goes without saying that the films would draw great all through the Mississippi valley. I expect, before very long, to see the advertisements of the great flood pictures the same as those that were heralded when Paris was under water. Reports that reach Hot Springs are very discouraging. The patrons who are here and who live in the vicinity of the flooded district, which includes at this writing a large area of the South, cannot go home, and those who are there, in case they desired to do so, cannot come here. It will hurt the summer business of this resort, but moving picture managers and other business interests should be thankful that it didn't come at the height of the winter season, for that would have seriously affected prosperity.

Did you ever sit down to write a letter when every bone in your body ached and the galloping pains of "grippe" galloped and did a "Salome glide" through your system? Well, Mr. Editor and readers of this column, that is the condition of your humble servant as he pounds his typewriter this evening. For the past three days I have been keeping on my feet and at my work simply through will power, but I am inclined to-night to crack will on the noodle and take a two days' rest in the alfalfa. Yours merrily caught a severe cold a few days ago, and this is the result. I really think that it is up to me to emulate the signature of these letters and be in reality "The Man in the Baths" and get some of this boiled out of my system, for at present writing I am about as agreeable as a small-pox patient.

Saw the Biograph reel, "A Siren of Impulse," and enjoyed it greatly. Very clever little leading lady in that reel. I always like the Biograph character types. They are faithful and every detail seems looked after. Of course, once in a great while they slip up on something—but who doesn't? The Selig reel, "The Ones Who Suffer," was a decided treat and I noted that many women did not hesitate to bring out their handkerchiefs when this was on at the New Central.

Tuesday, provided I am feeling any better than I do now, I intend to go to Little Rock, the capital of the glorious commonwealth of Arkansas, and shall look about for some "dope" there. The Little Rock Lodge of Moose sent me an invitation to make an address and I accepted. I have several friends in the moving picture industry in Little Rock and shall make it my business to call on them, and next week hope to let the readers of the Moving Picture News know just what Little Rock has in this respect. Until then, au revoir.

THE MAN IN THE BATHS.

IMP RELEASES

The up-to-date Imp release of April 22d, "A Millionaire for a Day," is permeated with the New York atmosphere. Fred Dudley, legacy in hand, dashes up to New York in a "special," and proceeds to paper Broadway with the long green. Dear heart! how he throws it away; ten spots galore to a bootblack; lunch at the Astor; a special performance at a theatre; a touch of gambling; a little dance; a row with a magistrate, and so home to Wilkes-Barre, absolutely broke and repentant. Glad after his experiences of a day as a millionaire to get down to his labor again.

"The Loan Shark," Imp release for April 25th, is the story of a "loan shark's" tyranny and its subsequent result—the forcing, under harassing circumstances, of a poor old man to steal in order to pay a debt, and later on, to contemplate self destruction, and also the murder of his daughter. The salvation is effected by the daughter's sweetheart. Very interesting in outline and plot.

"A Piece of Ambergris," is a comedy whose atmosphere is redolent of the sea—sea-going men and their environment. The play is full of rich humor. J. R. Cumpson makes something of a departure in the character of the captain, harrassed by debt and oppressed by an unattractive widow whom he marries. Rolinda Bainbridge is exceedingly droll in the part of the scheming widow.

NESTOR RELEASES

One of the finest Nestor releases which has appeared for some time is that one entitled, "Her Indian Hero." The Indian characters though they are taken by white people are remarkably well played, especially the part of the young Indian hero. The story is a love tale of rather an extraordinary type, wherein is shown a white girl falling in love with a young Indian who has been sent to college and educated. All other men appear such pigmies to her by the side of the noble "red-blood," until in a dream he comes to her arrayed in his primitive Indian part, combating with and mortally wounding her fiancee. She awakens with a start to find that her scream of alarm have brought to her side not only her sweetheart but the young Indian in dress suit, silk hat, etc., who has been invited to the house by her father. She falls in her lover's embrace, and with the realization that the young girl is not to be his dawning on him the red man is last seen descending the steps of her home, tearing in pieces the card which she has previously given him, containing her name and address.

The story is good and most commendable in the conception of the Indian nature, displayed by the actors taking Indian parts.

Other fine Nestors for release in the near future are, "A Pair of Baby Shoes" and "The Lone Trail," both of excellent calibre.

OPERATORS' CHAT

By Tom Costello and James Girvan

AUX. LOCAL 35, I. A. T. S. E.

OFFICERS

John F. Stephens.....President
Sam Kaplan .....Vice-President
Gus Durkin .....Secretary
Joseph Basson .....Recording Secretary
Chas. Marrato .....Sergeant-at-Arms
Henry Weinberger.....Business Agent

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 10 a.m. Dues can be paid to Brother Weinberger at the Union offices, 133 Third avenue, or to Gus Durkin, care Berkley Theatre, 19 West Forty-fourth street.

* * * *

On Sunday afternoon, April 7, I attended the meeting of Local 35, I. A. T. S. E., and was cordially received. As it was the first meeting I attended at their new rooms in the Weeona Club, No. 409 West Forty-seventh street, I was agreeably surprised to see them entrenched in such snug quarters. The rooms are fitted up more like a throne room in a castle than a meeting room of a labor union. The walls are tastefully done in red and gold with heavy carpeted floors and every modern convenience, while the rostrum is on an elevated platform with two heavy brass standing lamps on either side of the chairman. The desks of the secretary, treasurer and recording secretary are of massive mahogany, with an adjustable brass electrical fixture affording plenty of light for their clerical duties.

The arrangement committee's report on the ball was read, and it proved to be a grand success, both from a social and financial standpoint.

They were discharged with a vote of thanks and a rousing cheer by the entire body. Frank McGee and John Carey were obligated by Chairman Stephens and elected members of the Local. Following is a list of officers:

John Stephens.....President
George A. Dove.....Vice-President
John S. Clarke.....Recording Secretary
Gus Durkin.....Secretary and Treasurer
Harry Koenig.....Sergeant-at-Arms
Harold Williams.....Business Agent

The above Union meets at the Weeona clubrooms, 409 West Forty-seventh street, the first and third Sunday of every month at 2:30. The meeting was well attended and as the business agent's report was very gratifying, the members were in the best of humor. Meeting was adjourned by Brother Stephens at 5:30 p.m.

* * * *

Mr. Jack Cohen,
Operator Broad Street Theatre,
Trenton, N. J.

Dear Sir and Brother:

Your most welcome letter received and contents noted. Brother Girvan and myself thank you for the interest you take in the Moving Picture News and the Operators' Chat. We will assure you, Brother Cohen, that Mr. Saunders has the man behind the gun at heart, and anything the Moving Picture News can do to better conditions will always find a loyal friend and staunch supporter in its editor, James and I will always be glad to hear from you, Brother Cohen, and any news of Trenton that you send will be cheerfully published by the Moving Picture News.

And now, wishing you the best of luck, prosperity and health, with regards from the boys of the Auxiliary, we beg to remain,

Fraternally yours,
EDITOR OPERATORS' CHAT.

* * * *

Arthur Brady, the hustling proprietor of the Brady Sign and Poster Company, reports business very good. It is easy to verify his statement as he can be found in his shop at the Manhattan Slide Company until 10:30 any night. Mr. White, who owns and conducts the supply department of the Manhattan Slide Company, is also doing a land office business in the crush. Saturday one of his large show cases containing parts for machines, etc., was broken, but trifles like that don't bother my congenial friend White.

Brother Herman Kelpan is certainly kept busy these days at the Precision Machine Company, the manufacturers of the Simplex machine. He has to inspect each machine before it leaves the factory, and quoting his own words: "On the level, Tom, if they shoot the orders at me any faster I won't need any more Turkish baths," but Brother Harry Mockler, the salesman for the firm, only smiles and looks at his growing bank account and his big diamond ring and soothes Brother Kelpan's feelings with an invitation to Bristol's for supper.

* * * *

Brother Sidney Buehr and Sam Kaplan have joined the forces of the Stage Hand Publishing Company as co-editors of the Moving Picture Page. Best wishes for your success in the field of journalism is extended by James and I, and we will expect big things from your pen in the near future.

* * * *

In my rambles about town I stopped in a house in 125th street. They were running frst-run pictures and nothing can be said about the projection as the operator kept his picture sharp with a clean aperture plate and ran the picture with life-like motion, and would increase and diminish his speed as called for. The picture, a Pathé weekly for a finishing subject, had a big fire scene, but the drummer and piano player played the same monotonous waltz that they started the picture with. The picture fell flat and did not get a hand, and as it was projected faultlessly, it was a shame more attention was not paid by the drummer to working his effects instead of watching those who came and went through the door in the rear of the house.

Walking into Ganes' Manhattan Theatre, I saw the same picture, and when it came to that fire scene it sounded as if the whole New York Fire Department was on the job. The pumping of the engines, the falling of the walls, and the swish of the water as it hit the hot sides of the building, was faithfully portrayed. The uneasy stamp of the horses, the clanging of bells, and the blowing of whistles had the audience on the edge, as the 250 odd feet was projected, and at the finish the audience responded with a hand that would make a Broadway star envious.

I sought an introduction to the drummer and found his name was Arthur Fasig. I complimented him on his good work, and during our conversation he told me he only worked up the pictures that he really thought needed effects. He said a little well done is better than a lot of noise, and I certainly agree with him.

Some effect men that I have worked with would invariably catch a fall after the actor had fallen down and was about to arise, and would run an auto or train effect after the train or auto had stopped.

There is nothing better than well run effects to make a picture interesting, coupled with good projection, but I would suggest if you have a four-reel show, work the effects in one reel and do it right. So take a tip, Harlem. You are a good man with traps, but in the future don't try to work every picture, but put ginger in the one you do work up.

* * * *

I had the extreme pleasure of being introduced to Mr. N. H. Spitzer the congenial representative of the American Theatre Curtain & Supply Company, of St. Louis, manufacturers of the Radium Gold Fibre screen. A screen that has many advantages over any screen on the market at the present time. I am afraid to undertake to describe the screen, afraid that I cannot do it justice, but a personal visit to Mr. Spitzer, who has all the characteristics of the West, a breezy and interesting talker, a man that has devoted the best years of his life to theatrical enterprises. Mr. Spitzer was formerly manager of the Imp Theatre, Seattle, Wash., and until recently states selling agent for Pendleton Round Up pictures, and being a man of keen observation, he saw the great possibilities of the Radium Gold Fibre screen, having been a pioneer in the picture field, he had used most every screen on the market, but when he saw a demonstration of the Radium Gold Fibre screen, and as

it was still unknown in the growing field of picturedom, he made arrangements to drop everything and make the Radium Gold Fibre screen a by-word among patrons, exhibitors and operators throughout the country. His confidence was not misplaced as the R. G. F. screen jumped into public favor by leaps and bounds; he has only been in New York for one week and has sold a screen to the Orpheum Theatre, Second avenue and Eighth street, and to Mr. Levy, who owns and operates a circuit of houses in New York and Atlantic City. Mr. Levy is an old-timer at the moving picture game, and as he knows the projection game from A to Z, he told Mr. Spitzer, "You came from Missouri but the New York exhibitor has to be shown." Well, to make a long story short, when he saw a picture projected 100 feet with the consumption of 15 amperes he was pleasantly surprised, and when he observed the picture with the doors wide open the astonishment was written all over his countenance. He ordered a screen at once for his Atlantic City airdrome. Sun, water exposure or nothing, in fact, has any effect on the Radium Gold Fibre screen, so it can be used in the airdrome as easily as in an enclosed theatre. This is only one of the many points of advantage offered by the American Theatre Curtain Co., and as they have a five-story building, situated at Main and Chestnut streets, St. Louis, Mo., devoted to the exclusive manufacture of the Radium Gold Fibre screen, it is ample proof that they can meet and convince the most skeptical, but seeing is believing in this age of competition, and as I cannot do justice to the manufacturer or to Mr. Spitzer or give the exhibitor or operator all the advantages of the Radium Gold Fibre screen. But let Mr. Spitzer or one of his able assistants explain and demonstrate it at his New York office, 105 East Fourteenth street. He has several salesmen well known to the New York trade associated with him.

* * * *

Brothers Klapholz, Maltz and Levitch have proved conclusively that operating is not such a bad game, as they have invested in motorcycles and can be seen breaking the speed laws every day in the vicinity of Fourteenth street. Brother Teddy Greenberg had a joy ride with Brother Abe Levitch Tuesday, and if the Department of Water, Gas and Electricity had the regulating of the speed laws both brothers would have lost their cards.

* * * *

Brother Howard Stow, of Cleveland Lodge No. 9, T. M. A., M. P. Operator, died March 26th at St. Luke's Hospital. The funeral services were conducted from the Wade Memorial Chapel, Lakeview Cemetery, two days later.

* * * *

Met Brother George P. Goodfellow Tuesday evening in Hoboken and had a nice long chat with him about his Local (Auxiliary Branch No. 4, Buffalo) and he told me that business is very good in Buffalo at present, and also says that the Union is very strong. He says that at their meeting and clubrooms, 271 Washington street, they have a gymnasium, a buffet, and plenty of other amusements for the members to enjoy themselves in their spare time. Brother Goodfellow is out for all the repair work he can get in New Jersey and will sell supplies to the needy. He has a patent on a new device which he says will soon be on the market. It is an adjustable spot and flood apparatus that can be attached to any machine.

* * * *

Officers of Auxiliary Branch No. 4, Buffalo, N. Y., I. A. T. S. E.: Fred T. Taylor, president; Ed. Van Schreiber, vice-president; Oliver Heustage, financial secretary; Victor Winiger, corresponding secretary; James Buck, sergeant-at-arms; Dick Martin, business representative. Meetings first and third Mondays at their own club rooms at 271 Washington street, Buffalo, N. Y.

* * * *

Brother William E. Smith has gone to the Bahamas on business and expects to be gone quite some time. Good luck and best wishes go with you, brother; don't forget to write us early and often.

* * * *

Our old friend "Sheppy" is still in business at 28 Union Square, with a big stock of the latest and best up-to-date illustrated songs.

SCENE FROM "HER INDIAN HERO"
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AN ASSISTED ELOPEMENT

By Virginia West

(Adapted from American Release)

ONE thing parents never seem to learn is that opposition is the greatest developer of love. They see it in other people's children, but when it comes to their own they are as blind as the proverbial bat.

The opportunity had come to Mrs. Smith to prove herself an exception to the rule, but this opportunity, like many another, went unembraced.

Jack Collins was a fine young fellow, but he was "only a mechanic," and therefore, in Mrs. Smith's eyes, not good enough for her daughter Bessie. She must have a professional man.

So when Bert Bruce, a well-to-do young lawyer, began calling on Bessie Mrs. Smith was greatly pleased.

However, Bessie's opinion and her mother's did not coincide. So it was the same old story—the more the mother urged the one man, the more stronger grew the girl's love for the other.

As the spring grew into summer Bessie and Jack began to meet secretly. Many times she returned from a stroll along shaded paths with Jack to find Bert Bruce being most graciously entertained by her mother.

Frequently she had to go for a spin with the young lawyer, but she always insisted upon her mother accompanying them. Consequently Bruce had very little opportunity of speaking his heart to the girl.

Even though Jack Collins knew that Bessie loved him and cared not a whit for other men, after the way of lovers he didn't like her giving any time to another—especially his rival—and was impatient for the day when he could claim her for his own before all the world.

One evening, when they were walking in a little wood at twilight, Jack said: "Bessie, I know that your mother will never give her consent to our marriage. She treats me more coldly each time she sees me."

"Oh, Jack, it's a shame! I don't see why mother acts so. She might know it won't do any good."

Quickly Jack put his arms around her and drew her close. "You do really love me, then?" he asked.

"You know it."

For a moment the young man paused. Then he spoke very softly:

"Don't let us wait any longer, dear. We love each other and your mother will never consent."

"You mean——"

The girl stopped and looked at Jack with wide-questioning eyes. Her hands pressed his a little closer.

"Yes," he said almost pleadingly. "Yes, I mean that I want you to promise me to-morrow. Won't you, Bessie, sweetheart? There is no reason why we should not. We are both old enough; they can't stop us."

So eagerly had the young lover pleaded that no sooner had he finished than Bessie's arms were about his neck.

"I'm terribly timid about eloping, Jack, but I'll do it for your sake. I can't give you up and I won't—not for mother nor anybody else."

So, holding each other by the hands, they strolled among the trees and planned their future.

The next afternoon Jack, with his heart beating rapidly beneath the precious document that was to make Bessie his wife, entered his shop with so smiling a countenance that the foreman called out: "Look at the Candy Kid with the Quaker-Oats smile!" Then he added: "Say, Collins, jump on your wheel and run over to La Mesa, will you? There's a 'phone call from there that a touring car has turned turtle on the outskirts of the town."

In the twinkling of an eye Jack had his tools and was peddling away.

"Say, if you turn that smile on the machine you won't need any tools," the foreman called after him.

Jack continued to smile from time to time, patting his coat pocket lovingly as he did so.

It was necessary for Jack to pass through the town in order to reach the disabled machine, which lay on the other side of it. Just as he was going through a short stretch of road he was greatly surprised to be suddenly stopped by a policeman.

"Now, me boy, what is it you've got in your bag?" he asked.

"I don't see that you have any call to stop me on the road and ask me such a question," said Jack half angrily. "And, besides, I should think you'd know what was in it if you had any eyes."

"Sure, I think it's tools," said the officer in a tone of great significance.

"Right you are. Now you might guess what kind they are and I'll go on." Jack was getting impatient.

"Not so fast, not so fast. You think you can fool me, but I've caught too many of your kind. Hand over that bag." The tone this time had the ring of authority.

Jack smiled a little sarcastically and handed over the bag.

After a hasty survey of the contents of the bag the policeman exclaimed in a tone not unmixed with pride: "You're arrested! I'm glad I've got you at last. We'll put you now where you'll not break into any more houses."

Jack stared in mutual astonishment.

"But, say," continued the officer, "I do admire your nerve, ridin' through the country in broad daylight—and your tools with you, too."

"For heaven's sake, what's the matter with you?" exclaimed Jack. "Can't you see those are not burglar's tools? I'm going to fix a machine on the other side of the town."

The Irishman shook his head. "Well, you can explain all that very nicely to his honor. I'll give you a chance in a very short time—in a *very* short time."

"But——" began Jack in dismay.

"There is no buts."

The policeman mounted his own wheel and rode along at Jack's side, with his hand on his prisoner's arm.

"Well, what is it—what's the trouble?" asked the judge, looking searchingly over his glasses at Jack.

"Why, your Honor——"

"Wait a minute, young man. Your turn will come."

"But I thought you meant me."

"Never mind what you thought!" This time the tone was severe. "Officer, what is this man charged with?"

"I arrested him as a suspicious character, your Honor."

"Of what do you suspect him?"

"Burglaries, your Honor." He rolled the word around in his mouth as a delicious morsel.

"I tell you it's ridic——" broke in Jack, but was quickly silenced by a look from the judge.

"What makes you suspect this man, officer?"

"Well, your Honor, I caught 'im in a secluded spot outside the town and he had his tools with 'im. And there's been a mighty lot o' burglaries goin' on around this town lately."

The judge turned to the prisoner.

"Can you prove your innocence?"

The question was asked so suddenly that Jack felt almost guilty.

"I—why—the tools are mechanic's tools. I was going to fix an automobile. I—I'm perfectly respectable, your Honor."

"Better lock him up, Officer. I have some important cases now. I'll hear him later."

More important cases! Could there be a more important case, when he had a marriage license in his pocket and Bessie was waiting for him to elope with her tonight? Jack thought certainly not.

His heart sank steadily towards his boots. Then suddenly it gave a bound. He'd send the officer over to Bert Bruce. Surely Bruce would be willing to identify him even though they were rivals. And Bruce was prominent.

Jack felt in his trousers pocket. There was one lonesome bill. He was afraid to draw it out for fear it would not be large enough for a temptation.

When the door of the cell was thrown open Jack gained courage enough—or became desperate enough to draw forth the bill. He almost gave a cry of joy. It was five dollars.

"Do you think that would make it worth your while to pedal over and ask Attorney Bertram Bruce to identify me?" asked Jack with a great attempt at carelessness.

The policeman laid his hand over the bill. "Where does he live?" he asked.

When Bruce was discovered he was just entering his automobile, which stood in front of his office. He turned as he heard his name.

"We got a man who calls himself Jack Collins over here at the La Mesa station house. He wants you to come over and identify him," explained the officer.

"What's he there for?" Bruce spoke quickly and almost with hope. Could he prove that Jack was unfit for Bessie?

"I 'lowed he was a burglar, but he insists he ain't."

Bruce's mind worked very quickly and the temptation that came to him was too strong. Leaning toward the policeman he said in a confidential tone: "I don't know anybody by that name. Take my advice and keep him where you've got him. He's probably a desperate character."

The officer's face beamed. "That's just what I told the judge, sir. I guess I know a burglar when I see 'im. 'Specially when he's got his traps with 'em."

"Well, I'm glad you made no mistake, officer," said Bruce as he started his machine in the direction of Bessie's home.

Mrs. Smith would be more than delighted to go for a spin. But Bessie felt differently. With many delightful flutterings of the heart she was secretly packing a bag.

The girl made all manner of excuses: it was too hot; she had work to do; she had a headache.

"The breeze will be cool and will do your head good," insisted her mother.

Urged until she was afraid to refuse any longer for fear of arousing suspicion, Bessie finally consented to go.

Bruce purposely took the road to La Mesa. If it were only possible to see Jack Collins looking through bars! So excited was he that the absurdity of the thought never struck him.

So anxious was he to reach the town that he forgot to slacken his speed.

Suddenly a sharp command was given by a mounted policeman. Bruce paid no attention. Not until a shot was fired into the air did he realize that he was an idiot not to stop.

"You're arrested," he heard spoken from behind him, and he knew resistance was of no use.

When Bruce and Bessie entered the courtroom they stopped short. Then Bruce took a step backward and Bessie took a step forward.

"Jack," cried the girl, regardless of the place and the people, "what are you doing here?" She had gone straight up to the rail.

The judge's eye, looking over his glasses, fell upon her and she became confused.

"Young lady, do you know this man?" were the words that fell upon her just-then very pink ears.

"Oh, yes, sir," she exclaimed vehemently, looking up at the judge with wide, wondering eyes.

"Is he—has he——" It was the judge's turn to become confused under the straightforward gaze of the girl.

"What are those tools he carries?" he finally asked.

"Oh, those are the tools and things he uses to fix automobiles and things with."

"You will swear to that and that he is an honest young man?"

"Indeed, yes! That's why I like him." The girl stopped again.

In the meanwhile Bruce had caught sight of the officer to whom he had denied knowing Jack Collins. A hurriedly whispered conversation and the slipping of a bill from one hand to another made Bruce feel safe. There was but one thing to do now, he thought, so he did it.

Stepping up beside Bessie, he said: "What the young lady said is true, your Honor. You know me, I think."

"Why, yes. You're Mr. Bruce, aren't you?"

"Yes, your Honor."

"And you know this young man?"

"Yes, your Honor. There has been a mistake. He is a mechanic and perfectly honest."

The judge thanked him and turned to Jack.

"I regret this very much, sir; very much indeed. I hope you'll be able to overlook it.

"It's all right, your Honor, but there is one little favor I should like to ask of you," Jack answered.

"Certainly, certainly, sir."

Jack laid before the justice his marriage license.

"You mean—this is——" He looked toward Bessie.

"Yes, I was going to use it a little later, but this is better. Is it all right, Bessie?"

She nodded and put her hand in his.

A twinkle came into Jack's eyes. He looked at Bruce and said, "This young man will gladly be a witness."

Bruce looked as if he could eat everybody in the courtroom, but he said nothing.

The form was quickly gone through and Jack and Bessie were soon man and wife.

"Now," said Jack, turning to Bruce, "if you'll be kind enough to lend me a little money, please. I haven't a cent in my pocket."

Bruce silently handed him ten dollars. Then while Jack and Bessie whispered in a corner he paid his own fine.

"We had better go to mamma now," suggested Bessie sweetly. "She might be getting anxious and wondering what's become of us."

"Yes, she might," growled Bruce.

"This is my husband, mamma," said Bessie when they had reached the automobile.

"Your——"

Mrs. Smith gasped.

"What are you saying?"

"Jack and I were just married. That's what took us so long. Mr. Bruce was a witness, so he can tell you all about it.

"Child, have you lost your mind? Mr. Bruce, is she telling the truth?" A look at Bruce's face did not reassure her.

"There, you get in front with Mr. Bruce and he'll tell you about it," said Bessie in the same sweet voice. "Come, Jack, we'll get in the back seat and take our honeymoon trip."

Jack caught the girl's mood. He grinned and climbed into the car beside her.

"Tell me the whole thing, for heaven's sake, Mr. Bruce!" pleaded poor Mrs. Smith.

Chug, chug, chug, chug!

"I can't now, madame; the car makes too much noise," he replied.

EDUCATIONAL FILMS

Written for the Moving Picture News by Louise Chadwick, Author of America's Story for America's Children, etc.

In the early stage of the moving picture the general public looked upon a moving picture show as common and probably immoral. This stage, the moving picture has lived through and has come up out of. At worst, the moving picture film of to-day is un-moral and the question arises: How soon will public opinion develop further, and the moving picture take the place that awaits it among the most valuable and uplifting entertainments of the century?

Being only recently interested in the moving picture world that has unfolded before the eyes of us, the busy people of the school room, we shall hardly assume to answer this question; but being asked by the editor of the "News" to express our ideas of moving pictures from the standpoint of the teacher, we are glad to tell what we know and to submit whatever ideas we have to the moving picture world.

What, from the standpoint of a teacher, is an educational film; what do teachers wish to see upon the screen; what would they consider worth while and why?—these are the questions that we are asked to consider.

First, let us investigate the needs of the primary children. These children enjoy and need "funny" pictures, to be sure; and no sane educator would debar them, for children have a very keen though crude notion of "fun" and the grotesque; therefore, let the clean, funny picture remain.

On the other hand, these young children need animal stories that shall point strong moral lessons; animal stories that shall teach that animals have thoughts and feelings; stories that shall arouse pity and sympathy for dumb creatures. Again, these children, impressionable as they are at the primary age, need stories of simple heroism, biographical stories of strong men and women; fairy tales, legends and folk lore. And this recalls to our mind a fairy tale that we recently saw thrown upon the screen. It was the story of "Jack and the Bean Stalk"—a fairy tale dear to the heart of every child. The story opened prettily with the mother finding that her cupboard was bare and appealing to Jack for help and comfort. The setting was beautiful, making one think somewhat of Peter Pan. Jack climbing the vine was most artistic; and the fairy that welcomed Jack into cloudland was a perfect creation. When, however, the giant was thrown upon the screen, one shuddered. We have little sympathy for a certain group of educators who, in their desire to spare the child, would emasculate every story; take out its vigor and modify its every feature of force and strength; but the giant in this moving picture was repugnant, indelicate, repulsive. Had he been monstrous and terrible it would have been right and fitting; but this giant was repulsive. The nose was horribly formed, making one think of those "cauliflower noses" that one reads of in medical books and which now and then one meets on the street. It was loathsome. And then, when the giant fell from the vine, he fell in such a way as to lie across two-thirds of the foreground of the picture and the repulsive face with its cauliflower nose lay turned toward the audience.

Now this photo-play was not immoral; it inculcated no criminal lesson; it suggested evil in no form whatever; and yet it defied every law of child study and pedagogy that the school world knows. The picture was indelicate; it was coarse and this need not have been had it, in its film making stage, been censored by some one conversant with child study theories and with the accepted standards for children's pictures. The giant had a right to be monstrous and even terrible; but he need not have been loathsome.

We notice that the film makers call always, if we may judge from what the moving picture magazines and the schools that teach scenario writing say, for original themes. This is well; but for subject matter for juvenile films, there is a wealth of legends and folk lore, charmingly constructed tales, and with which the children of this country are almost wholly unfamiliar. This wealth of material may well be utilized in film making for children. Indeed, the juvenile film maker has an inexhaustible well from which to draw. Such a film maker would require no original scenario writers, but an editor conversant with this wealth of child lore and capable of arranging and editing the material as it now exists, often only in mere record form.

* * * *

Let us now consider the needs of the grammar school child. He studies history, geography, he reads the lives of great men and women; his general knowledge is far broader than any one not conversant with the public school of to-day and not in immediate touch with children realizes. Therefore, here is again a great fund of incident and anecdote from which to draw in making films for the children of these grades. Here again, the need for original plots is nil, for here again we have an inexhaustible fund from which to draw. There are hundreds of anecdotes hidden away in history—anecdotes that awaken and thrill and awe the child; so many, in fact, that wonder is why there need be any call for original themes in planning scenarios for children.

* * * *

We come now to a consideration of the pupil of High School grade. Here again is a field almost untouched as yet. World history comes now into play, and again an inexhaustible supply of anecdote and incident reveals itself to the scenario student who begins to investigate his opportunities.

The moving picture show might be particularly useful to the High School pupil if applied to the High School course of study. For example, some months ago the "Tale of Two Cities" was advertised by a showman of a certain town. Now the "Tale of Two Cities" is a book that many universities require to have been read by candidates for admission to entrance examinations; and any university would accept it as an equivalent. Accordingly, the literature teachers of the school called the attention of the pupils to this advertised photo-play and advised them one and all to attend the exhibition. As a result, the school engaged the hall for a certain session and attended the show in a body. So we see that the appearance of a valuable photo-play is not only tolerated by the teachers' world, but is welcomed. Might it not, then, pay a moving picture showman to present more often pictures of this grade of value.

Nor would the so-called lower classes be defrauded of pleasure if plays of this grade predominated. It is a mistake to think that an ignorant person hasn't in him instinctively some appreciation of the good. That even the "slum people" have appreciation in no small degree has been too amply proved by social workers to need defense at our hands. They may not get out of the "Tale of Two Cities" what the trained High School pupil or the literary professor gets; but human nature is at its foundations the same, and to scenes which portray the human heart are interpreted pretty nearly the same by all classes of people.

* * * *

We have been interested lately in examining a certain lecture which is largely advertised, purporting to explain a certain film and which is recommended to photo-play lecturers as an interpretation of the great poem which it accompanies. In reading this printed lecture, however, one could but be struck with the paucity of intelligence shown in its preparation; there could have been no real knowledge on the part of the compiler of the real significance of the poem. The compiler had evidently tried to bring the poem to the people and to popularize it; but in doing so he had done what many a novitiate in the writing of children's stories does—he had stripped the story of all that is best in it, under the delusion that writing for immature minds means writing condescendingly and weakly and ignoring the real spirit of the story under consideration. The writer of this lecture had evidently made the same mistake; he had written with the supposition that his audience would not understand and would be contented with a merely superficial interpretation, demanding nothing of the thing that had originally made the poem a classic.

Now judging from years of experience as a writer for children, we should say that this compiler had reasoned most erroneously. The great poem from which the lecture was deduced is one that abounds in symbolism and

in references hidden to great characters in history, to myths and to folk tale personages. Many, many myths and legends are hidden in the lines and references to statesmen and literary men dead and gone long before. None of these, however, does the printed lecture bring out; nor does it suggest even that such significance lies hidden behind the words of the poem. This was, we think, a grave error; for every one, young and old, educated and uneducated, loves an anecdote and a story within a story. This, one may notice at an Elmendorf lecture. However beautiful Mr. Elmendorf's pictures, the audience is never so wrapt, the hall never so silent as when he diverges a little and stops to tell a legend or a personal anecdote.

Now it chanced that this photo-play was given in a certain town and was advertised by the showman as a strong educational photo-play. Accordingly, on the opening afternoon, a group of intelligent club women engaged a section of the theatre, thinking to gain a reasonable knowledge of this great work which educated people are supposed to be familiar with.

One member of the group had taken a course in the sapalysis of this poem while at college, and so was alive to every good and bad point in the presentation. When the play was over and the women were conferring upon the merits of the exhibition, the college woman expressed her disappointment. "I realize," said she, "that time is limited for the presentation of so great a photo-play, but the compiler of the lecture, to my mind, imparted no impulse to the audience; he touched on no vital point; he gave no hint of the hidden meaning or symbolism. There was positively, after all, nothing educative in the play, for the pictures without explanation of their symbolism were nothing but pictures—exaggerated and unreal."

The other women asked for an explanation of just what she meant, and the point that we would make, is this, that the woman in less time than the lecturer had consumed, knowing so well the deeper significance of the poem, gave an outline so clear, so stimulating, so illuminating, that it gave an impetus, as one might say, that brought about the formation of a class which lasted througout the winter.

Now we give this incident as an illustration of what might be done educationally if the larger opportunities for using classic, historic, geographical and literary material were seized upon by the film makers and intelligently elaborated by the showmen and lecturers.

The showmen will perhaps say, "We are in this thing for money, and there are more people who like indifferent film subjects than who like classics; therefore, we cater to the greater demand." That is good "business," we admit; still, is it not possible that the showman reckons without real knowledge of human nature when he assumes that the mass of people would care nothing for the stimulation that comes from seeing a good thing; and is it not possible, too, that if the showman's collection were of higher grade a higher grade of people would throng his hall. Certainly the showman that produced the "Tale of Two Cities" and secured the attendance of some seven or eight hundred High School pupils must have done a good stroke of business on the day that the High School pupils came in a body. If there were more exhibitions of good and valuable subjects, more and more people of a higher grade would attend. Perhaps in the end the showman would be as successful as if he held to commonplace film stories only.

One can express the sentiments of "us teachers" no more forcibly than by quoting a certain Grammar School principal when he said recently, "If I had money, I would install a moving picture show of my own; I would engage a hall, make my own films and advertise that every picture presented should be of educational specific value."

But to secure films of specific educational value from the standpoint of the teachers, the film maker would need to confer with some practical teacher who would be in close touch with the concrete needs of the schoolroom, some one who has an inborn sympathy with the child and who understands the underlying principles of all story writing for children, namely, that the action that must stamp a scenario, must also stamp the successful story for children. It is the final test of the value of the story. To write a child's story or to write a juvenile scenario may not require deep and scholarly research, but it is by no means an easy thing to do unless one has the divine gift for the work. There must be a born sympathy with the child's viewpoint—a sympathy that cannot be defined and which cannot, perhaps, be cultivated. Moreover, only one who has the inborn sympathy for the child, is fitted to cull and select material for juvenile scenarios. Not always the most salient points in a story appeal to a child, but rather those embodying the greatest activity. Action is the keynote to successful composition for youth, be it in the form of printed story or picture-play.

We once submitted a history story to four hundred children, asking them to make drawings of those parts of the story which they would like to see illustrated when the story should appear in print. Now it was the story of Balboa—his escape from his enemies in a barrel, his long and terrible explorations and his final discovery of the Pacific. Knowing how children love the ludicrous and especially situations where somebody "fools" somebody, we thought the children would choose the barrel scene. To our amazement, not one child chose it. All chose points in which action predominated, the favorite illustration being that of Balboa signalling his men to come up

the mountain and look upon the ocean that he had discovered. We submit here one of these drawings—crude, to be sure, but expressive and certainly indicative of the child's love for action, action, action.

This is an honest expression of the "best part of the story," given as the child's own testimony.

* * * *

To summarize, then, we teachers would like films that bear upon the schoolroom work—geography, history, biography and science. We would welcome scholarly, though brief expositions of classics of all kinds. We would like the films to be planned, and censored, perchance by some one who knows the schoolroom intimately and who knows more intimately still the heart of the child; who would quickly detect the false note, and who would sense the difference between action and rough house, between fun and vulgarity, between the truly grotesque and the repulsive.

To an exhibition, Mr. Showman, giving us films that bear upon our schoolroom world of work, films that are in sympathy with the demands of the child mind, we teachers would come gladly, bringing with us our entire flocks, only too glad to seize upon an opportunity to educate the children through their eyes, which, after all, is the only true way to educate any child, or any immature mind, be it young or old in year's calendar.

The following item in connection with children and the moving picture theater question is interesting:

Says Mrs. Harry C. Arthur, organizer of the Practical Mothers' Association of Greater New York, and who is the mother of ten children:

"If a New York mother with a big family of children doesn't know a lot about reforming things, who does?"

The Practical Mothers are preparing a bill for the Legislature, amending the law as to moving picture shows. One of the features of the measure is a provision requiring that a special period—2.30 to 7.30 p.m.—be set apart for the attendance of children, and that they be seated in a certain part of the house, with incline-plane exits in place of steps.

"If I had my way," said Mrs. Arthur, "I would not permit any child to attend a moving picture show at night. Our Legislative bill will compel the show managers to put on educational pictures for the children. Something will have to be done in the way of amending the laws re-

lating to these places. The present law against the admission of unattended children cannot be enforced."

The Chicago Federation of Labor has also given voice to an opinion that bears repeating:

"It is better for such neglected children to attend the nickel shows, which are so carefully censored by the city authorities, than to congregate at street corners or find their way into saloons or cheap dance halls. There also is the added danger that the children restricted from attending theatres without their parents may be emboldened to ask strangers to escort them there."

BEDELIA AS A MOTHER-IN-LAW

CAST

Bedelia .....Tony O'Sullivan
Bedelia's daughter .....Jane Fearnley
The daughter's husband.....James Cooley

Bedelia writes a letter to her daughter to tell her that she is coming on a visit and to look for her within the next few days; upon her arrival she is greeted profusely by her daughter, but gets a very sad welcome from her

son-in-law. She proceeds to make life unbearable for him and he in turn takes it out on his wife. It finally gets to a point where the worm turns. He schemes to send mother back home by paying all his attention to her and entirely overlooking his wife. He showers her with flowers, candy and new hats, something he had not done for his wife in ages. Naturally his wife resents it. The culmination of the whole affair comes after Bedelia and her son-in-law have spent the evening at a fashionable restaurant. Bedelia comes home much the worse for wear. The next morning the angry wife brings her Mother Bedelia her hat, coat and baggage and sends her on her way—home.

On the same reel will be found a natural history subject entitled "The Pigmy Circus." This is an exceptionally interesting and novel series of untrained little animals in their natural antics.

Reliance release, April 27th, 1912.

DRAMA AND FASHION IN FILM

Combining a dramatic story and the 1912 spring and summer fashions in a film, is the latest Thanhouser achievement. An idea of the story end may be found in the title, "The Saleslady," and of the fashion part in that announcement that real models "show" with real Worth, Paquin, Louise and Redfern creations. There are all the tailored morning costumes, afternoon gowns, reception frocks, dinner gowns and opera wraps that have been accepted by society for wear this spring and summer. The women should go into spasms over this novel film.

ADVANCE DEMAND FOR "CRY OF CHILDREN"

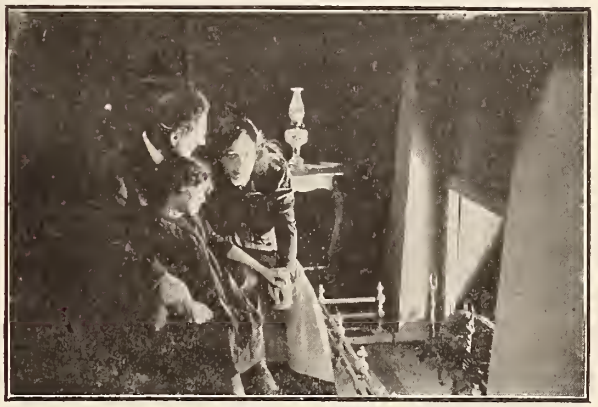
Independent booking exchanges report an unusual advance demand for "The Cry of the Children," the Thanhouser child-labor feature, especially in sections where there are factories. The subject is said to deal as boldly with the child-labor problem as the original poem by Elizabeth Barrett Browning. Thanhouser announces that a real factory was converted into a film studio to give the film accurate "local color." The production is in two reels; Tuesday April 30th.

NEW ROCHELLE "SPREADS" ITSELF

The big film factory at New Rochelle is turning out fine work these days. The releases for Tuesday, April 23, and Friday, April 26, are especially noteworthy. The first of these, "Rejuvenation," was produced by the Florida

SCENE FROM "REJUVENATION"

Thanhouser stock, the other, "When Mandy Came to Town," by the home one. Both are of a dramatic order. "Rejuvenation" is what its title indicates, the story of a man's effort to redeem himself. Mandy's father in "When Mandy Came to Town," owned the village opry house and booked in a burlesque troupe, the star of which dazzled him. He even left his wife and little Mandy to be with the troupe, but then Mandy came to town and the mere sight of her brought him back to his home.



SCENE FROM "WHEN MANDY COMES TO TOWN"

London, March 22, 1912.

Dear Sir:

I would be obliged if you would give me the addresses of the following film manufacturers through your department as above:

St. Louis Motion Picture Co., 25th and Montgomery, St. Louis, Mo.
Belmar Motion Picture Co., South Beach, N. Y.
Wrytograph Film Co., New Brighton, Staten Island, N. Y.
Carey Motion Picture Co., City Island, N. Y.
Washington, Nepara Park, N. Y.
Plantation, City Island, N. Y.
Federal, non-existent.
California, non-existent.
Rose, non-existent.
Oklahoma, non-existent.
Mohawk, Brooklyn, N. Y.

Yours truly,

"FLICKER."

(We have sought the above addresses and the answers are as given.—Ed., M. P. N.)

For Those Who Worry O'er Plots and Plays

RELY ON RELIANCE

George W. Terwilliger, Scenario Editor of the Reliance Company, comes to bat with a proposition which should be appreciated by every script writer. Mr. Terwilliger's statement has been used in part in the Moving Picture News, but we deem it of such importance that a more extended mention is made. In a recent letter to the editor of the department, Mr. Terwilliger writes:

"I have enjoyed your scenario page for so long that I cannot resist the temptation to let you know there is a little progress being manifested among scenario editors as well as the rest of the moving picture business. The new form letter which other concerns are taking so much credit for, we have had in operation for many months past, together with suggestions to scenario writers as per enclosure. You mention $35 as the top-notch price for scenarios, but we make the statement that we are paying from $25 to $75 for superior dramatic material. I think we are the first company to consistently encourage the scenario writer, for not only have we been giving him reasons for rejection, but paying the best prices. Now we are going to give him credit. Our pictures now being produced will carry the name of the scenario author along with the main title. Whether he is well known, or an amateur, he will get credit."

Writers will appreciate Mr. Terwilliger's system, both the financial and crediting details. He is a man of his word, and Reliance will certainly profit by getting a large share of the first readings.

Every rejection slip now being used by Reliance has the reason for the script's rejection checked thereon. Suggestions for writers are also furnished gratis and the novice can save good money by reading them carefully, instead of paying tuition to so-called "schools" and "associations." Here they are:

We cannot use scenarios of Western, Indian or foreign character except where the locale can be changed to Eastern without injuring the strength of the situations and plot.

We cannot use comedy, "costume" or trick pictures.

The impossible and improbable as well as adaptations from copyrighted stories, books or plays should not be submitted.

What we desire most are intense emotional stories of American life replete with strong, vital, dramatic situations. Novelty and originality in both theme and situation are requisite factors to be considered.

Have the characters and the unfolding of the plot logical and consistent. The plot should not be so involved as to need numerous sub-titles. Simple stories are always best.

Bear in mind that no dialogue can be employed in the interpretation of the story. Action alone must carry it. Have your manuscripts typewritten if possible, and head your detailed scenes with the synopsis of the story.

Stamps must be enclosed and addresses written plainly to insure prompt and safe return.

Immediate consideration given all manuscripts. Do not let the return of one or many manuscripts deter you from sending us others. They are simply not suited to our purposes and their return does not qualify them as being absolutely valueless.

A CHEAP EDUCATION

If J. C. Young, of Saginaw, Mich., will enclose a stamped self-addressed envelope to Lubin, Reliance, Eclair and Essanay scenario departments, he will receive form sheets and suggestion blanks which, if carefully studied, will furnish him about as much information anent scenario writing as any "correspondence school" can furnish him. This answer will also apply to several other queries on the same subject.

READ THE EDITORIAL

A significant editorial was published on the copyright question in the Saturday Evening Post of Thursday, March 21. The Post objects indirectly to the move of certain moving picture manufacturers in having the copyright law changed in their behalf. Reading between the lines, one can gather the fact that the Saturday Evening Post does not propose to have its back files culled by ambitious authors for plots. We advise all script writers to read the editorial for its attitude and advise a very small minority of writers to read it in order to save themselves future trouble.

WATCH MISS VAN BUSKIRK

Keep your eye on Miss Van Buskirk, ye script writers who submit work to the Powers Motion Picture Company. Miss Van Buskirk has been engaged by Editor Giles R. Warren as his assistant, and her bright eyes will in all probability scan your stories before they are passed on to Mr. Warren for final consideration. The fact that

MISS VAN BUSKIRK, ASSISTANT TO EDITOR WARREN OF POWERS CO.

Editor Warren has secured the services of Miss Van Buskirk signifies in itself that she is some "sharp" at detecting the merits and demerits of scripts.

This lady rendered Mr. Warren valuable assistance at his home office while he was editor for the Imp, and when his services were demanded by Mr. Powers, Mr. Warren was fortunate in again securing her able co-operation.

Miss Van Buskirk is one of those versatile young ladies who can take a great deal of the routine work from the hands of the hard-worked editor and can detect a plot "swiped" from the popular magazine even before the envelope is fairly opened. More power to Miss Van Buskirk. She does not pose as a "Lady Scenario Editor" but she is qualified, just the same.

A WORD FROM MR. MERENESS

It is with pleasure that we use the following letter from Mr. Matt Mereness, of Schoharie, N. Y. His letter shows the true spirit; there isn't a word in it about "plotstealing," "organizing for mutual benefit" and such rot. It is published for the benefit of other writers and proves what hard work and optimism will do. Come again, Mr. Mereness, and bring some of your friends. The letter:

"As to my personal experience at scenario writing, after being in the business a little over a year, I've had some, and then some.

"In January, 1911, I saw an ad of Vitagraph in the Saturday Evening Post, over a year old, for moving picture plays. Answering, I received an information paper and sample scenario. These are the only points I ever had. Writing a Western drama, I submitted it to Vitagraph. It was gone three days before it came back. But a nice personal letter accompanied it, and I will say here that Vitagraph has always treated me fine and I have some very nice letters from them.

"My first scenario was accepted by the Champion Com-

pany and was entitled: 'As Things Used to Be.' The acceptance shows that I had talent and encouraged me a good deal. I wrote another and sent it also to Champion. It was entitled: 'A Daughter of Dixie,' a military drama. This also was accepted. So the first two scenarios I ever wrote were accepted. This was in April and May, 1911.

"In May I got a position to operate a moving picture machine, which I did, thinking I could make more money, study the pictures, and get next to the business. I worked

MR. MATT MERENESS

until October, when I again went to writing. Since October 24, Kalem, alone, has taken five scripts. I always try to submit my work to companies which give me a pointer as to the reason why it is returned. Kalem was always good about this, also Vitagraph, Essanay and Lubin. When a story comes back with 'Too Unpleasant,' 'Old Idea,' 'Idea Used Before,' it helps you to avoid the same mistake the second time. Rex also has a nice way of rejecting a scenario, not using a printed form but typing a personal letter.

"I have tried all kinds of stories. Knowing the demand for comedy, I wrote several and found that something new is caught up quickly. I have had good luck with military drama, getting in several with one company just when they desired military stuff. Drama you can send to almost any company, also comedy.

"I have been discouraged many times; getting as many as three stories back in a day is pretty discouraging for a beginner. Then I would write another, and so I have kept on until I have learned a great deal.

"I do not think much of writer's schools. I have found out from experience. If you have the brains to think out your plot, write it down in scenario form, send it to some concern, and if you show any talent, they know it and you will know it. Keep up in the picture game and read the scenario page in the Moving Picture News. It has helped me and will help anyone who is in the scenario world. Later I will try and tell some more of my experiences," concluded Mr. Mereness.

WILLIAM LORD WRIGHT.

FUNNY THINGS THAT HAPPEN IN THE STUDIO

A rather funny incident happened in the Lubin studio a few days ago. To understand the joke it must be stated that the structure, with the exception of one brick wall is made entirely of glass and steel. It is upwards of 100 feet high and as big as a first-class theatre. There are many swinging windows which are often open and scores of sparrows fly in and gossip on the rods that support the building; sparrows are noted for being fresh and absolutely indifferent to people. A photo-play called "Rice and Old Shoes," was being staged for the camera. Jack Halliday and May Buckley were playing the leading roles, which described an excellent couple, through misunderstanding, just on the verge of being divorced; the couple had promised to attend a wedding of the wife's sister and for appearance sake attended. As the wedding guests were leaving the house a little girl in a spirit of mischief poured a handful of rice on the soon to be divorced wife's hat. It travelled home and when the lady removed her hat the rice trickled down on the carpet. Being left alone the husband looked at the rice and it reminded him of a wedding five years ago. He buried his face in his hands and threw every gesture of sorrow and regret into his acting. Removing the hands from his face he saw three or four sparrows on the carpet pecking at the grains of rice. The camera was working and Halliday tried hard to continue the scene, but in a few seconds exploded as a score of lookers on burst out laughing. It it not recorded what Halliday said, however, of course, the picture was spoiled and had to be taken over again.

AMERICAN TO RELEASE REMARKABLE SUBJECT

"Her Mountain Home" is the title of a very able piece of work that will be released by the American Film Mfg. Company on Thursday, April 25. It is a distinctly odd subject. The opening pictures show a wide and cheerless expanse of dry, barren alkali desert. Immediately in the foreground, with face painfully lined and every evidence of intense suffering, lying flat on the ground, we see a man in the throes of death by thirst. Suddenly his nervously working hand closes on a pebble, when lo! the magic thought "Gold!" changes the dying man's expression and lights it with a ghastly ray of hope. Such is the power of gold.

He is rescued and later we see him and a chum join in the rush for the new gold field. In that motley crowd we see the roung adventurers of the West, coarse women, mingling into the homogenous types of humanity, that follow in the wake of gold. The hurried packing, restive horses attached to prairie schooners, the populace hurrying hither and thither with newly obtained claim deeds, all serve to make a striking portrayal of that most interesting of Western events—the rush of gold!

Philadelphia, Pa.—J. Johnke and Thomas J. Mooney are having plans prepared for a moving picture theatre at Germantown and Hunting Park avenues.

Los Angeles, Cal.—John Wagner is building a moving picture theatre on Central avenue near Jefferson.

Be sure to get the Fashion Review
Rex Special, Thursday, April 25th

NOTES OF THE WEEK

NOTES OF THE WEEK

NO truer axiom was ever spoken than that one so well known to all of us, immortalized in the text-books of school days, "Where there's a will there's a way."

Let them rebel who may at Sunday motion picture shows, there is bound to be devised by the ingenious mind some plan to overcome all obstacles placed in the way of the exhibitor by the "goodie goodies." Already the Western brain has commenced work on the problem, and as a result the moving picture shows of Colfax, Wash., will open Sunday nights with prayer and sacred songs, after which the regular moving picture show will be continued. This is done in order to evade the closing ordinance.

* * * *

What charity gains by the opening of cinematograph shows on Sundays has now been ascertained by a statement issued by the London County Council. The scheme by which such places may be opened on condition that the profits are devoted to charity has been in operation for six months, during which period the sum of $31,960 has been handed over in the way of profit to charities. There are 198 picture palaces open under this arrangement. The gross receipts were $278,010, which indicates that the people spend about $10,000 every Sunday in this form of amusement. The total expenditure was $246,045, of which $60,395 went in wages.

* * * *

During a recruiting campaign held by the officers and men of the 74th Infantry, at Buffalo, N. Y., moving pictures of army life in all parts of the world were flashed upon the screen and the many prospective recruits were able to gain from the scenes depicted a good idea of just what they would be called upon to do when called into service.

* * * *

Old ships that have gone down to the sea on their last voyage need not rest in the "boneyard" longer. They can be money-makers without the necessity of seeking a charter or the trouble of hunting a crew out of a dozen sailors' boarding-houses; and they need not put to sea at all, or, if they do, only for a day's voyage on the Pacific main in the company of a tug.

The ancient bark Alden Besse has saved herself from the fate of being converted into a coal hulk or condemned to disuse forever. To-day she is the most sought after ship in Southern waters. The motion picture concerns all want her.

Already the still stately old windjammer has borne the brunt of half a dozen "piratical" attacks by "sea rovers" of the most savage mien. Her decks have been the scene of sanguinary battles for lovely women and a half dozen "commanders" have bravely walked the plank and been quickly rescued by San Pedro boatmen with an eye to business.

* * * *

There is a rumor on foot to the effect E. M. Sothern and Julia Marlowe are considering a proposition to furnish a film of a condensed version of "The Taming of the Shrew."

Girls employed by the Magnetic Poster Company and the General Film Company, located on the second floor of the building at the southeast corner of Seventh avenue and Walnut street, Cincinnati, Ohio, refused to become panic-stricken a few days ago, when a cry of fire was raised. Instead, they formed a bucket brigade and, without the leadership of any man, extinguished a blaze which had broken out in the office of the Magnetic Company before fireman reached the scene.

* * * *

Another incident of finding trace of a long lost relative in a moving picture occurred not long ago in San Diego, when Robert Fielding, supposed to have been buried beneath a landslide in Southern Sinoala some fifteen years ago, recognized his brother, Romaine Fielding, one of the Lubin stars, in a film of Lubin manufacture.

There was a letter addressed in care of the Lubin Company and a speedy reply in telegram form, then later a renewal of former brotherly relations. Still there was a note of sadness in the meeting, for mother and father had passed away in the interval and there were but two orphans left to rejoice.

* * * *

Among the films shown at the children's matinee at the Oakland Theatre, Oakland, Cal., was one entitled "The Electric Spark," illustrating some experiments made with this wonderful mysterious force. This picture was explained by Ellery Stone, a young amateur wireless operator. The children were delighted with the entertainment, and we have no doubt that the efforts on behalf of these Oakland little ones will leave its impress in an improved adult life in the future.

* * * *

Says Chas. Frohman: "Moving pictures are not to be decried any more than yellow journalism. Each is a force for progress in its own way. People who never came to the theatre at all because they had no sense for drama or comedy, now have a little from watching moving pictures. People who never thought at all are now induced to think a little by the aid of yellow journalism. And just as the small boy gradually graduates from the dime novel to the novel that is literature, so, too, patrons of moving pictures and readers of yellow journals cannot help finding such food insufficient for long, and, with that discovery, demanding better things."

* * * *

The Vatican officials recently refused an offer of 2,000,000 lira (approximately $400,000) by moving picture men for the privilege of taking "movies" of the Pope receiving Easter pilgrims.

* * * *

The recent amendment of the Townsend Copyright bill provides that where there is innocent infringement of undramatized or non-dramatic works by motion picture makers the damages shall not exceed $100, and in case of innocent infringement of copyrighted dramatic or dramatic-musical works by makers of motion pictures the damages shall not exceed $5,000.

But innocence must be proven to the satisfaction of the court in such cases. These exceptions are not to deprive the copyright proprietor of any other remedy given him

under the copyright law nor shall the limitation as to the amount of recovery for innocent infringement apply to infringements which may occur after notice has been served that an action is to be started for the recovery of the stated damages. If the infringement continues after this notice has been served the penalty will be $100 for the first exhibition and $50 for each subsequent one.

* * * *

An American motion picture concern has sent a company of 15 performers to Ensenada, where plays depicting Western and Mexican life are being given and picture films taken. These films, after development and censorship, will be exhibited in the United States.

* * * *

In order that foreign nations may form some adequate idea of what a large plant the Bethlehem Steel Company is, Charles M. Schwab has hit upon a plan practically to bring the enormous plant to the very doors of those countries. In the past few days he has had moving picture men at work taking pictures of every department, every building and the thousands of men as they leave the works.

* * * *

Representative Thayer, in discussing the bill before the House Judiciary Committee, used the motion picture business as an illustration of how the patent monopoly operates. He said the companies controlling the cameras licensed certain manufacturers to sell films to certain theatres that had taken out licenses granted by the owners of the patents. Although the films were not patented the cameras used in taking the films were patented and by this means the theatres were restricted from using any other films.

After the Motion Picture Patents Company was organized in February, 1909, and took over practically all of the competing manufacturers, reels of motion pictures were leased for periods of only seven weeks for a price greater than that for which they were formerly sold. The revenue of the Patents Company was said to exceed $1,000,000 a year.

* * * *

Says the Boston, Mass., Morning Globe, and wisely, regarding the filming of scenes illustrative of the Hillsville, Va., assassination:

If a rigid censorship of moving picture films is ever desirable or necessary, it would seem to be imperative in the case of the films made to show how the frightful tragedy occurred in the courthouse at Hillsville, Va., last week. An enterprising moving picture firm—whether in or out of the Trust does not matter—sent men and machines to the place the other day and re-enacted in bloodless manner the scenes of the crime for the sake of exhibition.

Those films cannot possibly serve any useful purpose. They will be neither instructive nor enlightening. They cannot fail to shock the sense of every civilized man and woman. Their only influence will be demoralizing, and probably even dangerous for susceptible minds.

* * * *

Many people are puzzled by the endless variety of illusions to be seen at a moving picture hall. Quite a common picture is the airship rising rapidly in the clouds; but few know how this effect is procured.

The airship is really a tiny model suspended on a thread in front of a canvas painted to represent clouds. This sheet is attached to two rollers, one of which has a handle. When the handle is turned to the left or right the sheet moves up or down. The cinematograph camera is placed in position and started; at the same time the sheet is wound downward, the airship remaining stationary on its thread.

The picture thus obtained when produced gives a realistic representation of a monster airship rising rapidly in the clouds. If a picture is required of an airship falling to earth the roller is reversed to wind the sheet upward.

* * * *

Improvements amounting to about $3,000 are now in course of construction at the Alhambra Moving Picture Theatre, Fifth avenue, north. This is one of the largest moving picture shows in the South and is owned by the Crescent Amusement Company, of Nashville, which owns fourteen other show places in the large cities of the South.

The entire building is now being gone over by a large force of painters and decorators in charge of C. Howell, of Nashville, an expert theatre decorator. The color scheme will be white, gold and grey, with gold leaf decorations. A new indirect lighting system is also being installed and the screen for the pictures will be of a light golden effect that will not flicker or hurt the eyes.

This theater will be what is known as a daylight moving picture theatre.

* * * *

In the Kaw Valley Socialist Club's hall in the Gumbel building, the Kansas City Moving Picture Operators' Union gave its second annual banquet that began at 12 o'clock Wednesday, March 27. M. Kelley, president of the organization, presided and Marty E. Williams served as toastmaster. Addresses were made by Charles A. Sumner, John T. Smith, of the Industrial Council, and J. W. White. More than a hundred picture machine operators attended.

* * * *

A determined effort is to be made by business men of Falls street, Niagara Falls, to resist the Sunday closing of the theatres and moving picture houses. They take their stand on the assumption that if the Sunday theatre is eliminated all other business enterprises that do a Sunday business will be interfered with. To formulate a plan of action a meeting of the business men of the street was held at the Imperial Hotel, Friday, March 29, and resolutions were adopted vigorously protesting against the action of the clergy and agreeing to engage the services of two attorneys to apper before the Common Council at its next meeting and oppose the adoption of such an ordinance as is desired by the clergy.

It is understood that the Board of Police Commissioners stand ready to close up everything if the ordinance in regard to the Sunday theatre is placed on the statute books. They will close the bazars, the cigar stores, etc., and also stop all Sunday ball playing.

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Says the Atlantic City, N. J., Press:

Governor Wilson has signed the Richards' bill which gives Council in this city the authority to regulate moving picture theatres and license the operators. The bill is an enabling measure of the right sort and marks a big step in the direction of safeguarding human life. Its only weak point is the fact that the age limit of operators is fixed at 18 years. It seems to us that a man not old enough to handle a ballot is not old enough to handle dangerous films where human lives are at stak .

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The Herald Square Theatre, New York City, opened with moving pictures last week. The next to follow is Weber's, scheduled to commence last Monday.

* * * *

A good one put over by the New York Globe:

A moving picture camera man was detected taking a "film" of the chorus and show girls in "Over the River" as they came out of the stage door of the Globe Theatre after the Wednesday matinee.

"What for?" demanded Manager Burbage fiercely; "some of those nickel shacks down the avenue?"

"Naw," confidentially explained the camera man, "this fillum is for a big excursion agency out West; additional inducement to Rube farmers and merchants to come to New York to buy goods and see the sights at the same time. Now will you be good?"

* * * *

In spite of the ferment in the dramatic and theatrical world of Germany regarding the rapid inroads being made by moving picture theatres or "Kintopps," as they are called there, Edward F. Kinsella, of New York, has gone to Berlin to arrange for the erection of a chain of new "Kintopps" on the American plan.

* * * *

A tour of the world by moving pictures to begin with the Santa Monica road race and other beach and Southern California scenes, is the plan of the Globe Moving Picture

and Advertising Company, organized at Santa Monica by William H. Lynch, E. R. John and W. H. Jenkins. The Santa Monica Bay Chamber of Commerce has given the company its endorsement.

John, who was formerly an employee of the British Government in China and India, and speaks seven languages, will direct operations in foreign countries. He will be accompanied by Lynch, who is an expert photographer. They will be absent on their trip for more than a year.

* * * *

Professor William R. Brooks, of Geneva, in the illustration of a lecture on "The Wonders of the Heavens; or Other Worlds Than Ours," at the Mechanics Institute, Rochester, N. Y., exhibited a remarkable moving picture which showed all the planets in revolution around the sun.

* * * *

"Certain educational forms came in for sharp criticism from one of the speakers at a meeting of the Michigan Academy of Sciences," says the Toledo Blade.

"The study of the classics in our schools and colleges," he said, "has, through 'dry-as-dust,' antiquated and impracticable methods of instruction, become, at the present time, an almost inappreciable element in our system of education. It would be a sad day if, in the not distant future, our methods of scientific instruction should likewise be weighed in the balance and found wanting."

Enters now Prof. Thomas A. Edison. The schoolroom is darkened. Moving pictures are thrown upon the screen. Here we have the full chronicle of the siege of Troy—a beautiful, exciting picture story, vivid and beyond forgetting; Homer is no longer "dry as dust." No wet towels necessary now to keep the Iliad from anæstheticizing the student. The picture changes. It is an Amazonian forest. Strange birds fly among plants of incredible variety. Insects crawl and leap. Perhaps a large animal, driven by beaters, comes leaping into the screen, pauses a second and is gone. Natural history is a different thing now from the droning recitation upon flower fertilization and the anatomy of the crawfish. So the pictures move—showing a ballroom at Versailles, with figures of Louis XIV. and his courtiers, showing the discharge of a cargo from the Indies in the Albert Docks of London, showing the processes in a steel mill, showing the life history of a butterfly from the egg to imago.

If education is weighed in the balance and found wanting after Prof. Edison's promised revolution, it will be because boys and girls are become suddenly a race of muddleheads.

* * * *

The following is interesting, from a biographical sketch of Dr. Coleman Sellers, pioneer of motion photography, by the late Dr. Henry Morton, President of Stevens Institute of Technology:

"In 1861 Doctor Sellers made and patented a device which he called the kinematoscope for the exhibition of stereoscopic pictures of objects in motion, which, in point of fact, was the crude prototype of the modern machines for displaying moving objects, such as the biographs, kinetoscope and others. The machine accomplished the object intended in a practical manner, but required for its full development instantaneous photography, which had not at that time been invented. . . . The operation to be reproduced was divided into a suitable number of parts, the subject being posed for each part of the movement. As many seconds were required for each pose with the slow plates then used, great care was necessary on the part of the operator and model to get perfect registration of the successive views. The result, however, was quite successful in portraying such simple repeated movements as a boy driving a nail or a lady sewing."

* * * *

One of the things which marks a new attitude toward amusements, is the fact that the Russell Sage Foundation has gone into the moving picture business. It has entered the field in this sense: It has produced a set of films which are designed to show the good which is accomplished by social centers. This particular set of films show the fall and the redemption of one Charlie Brown, who goes from good to worse and then comes back to the good, all through the various influences which are brought to bear on him.

There was a time, when amusements were considered bad, by those who felt responsibility for public morals. Later, there came the movement to cut out of these public pleasures anything which could be shown to be positively harmful to the persons attending it. Now, has come a movement which strives to make amusements positive forces instead of negative ones. There can be no doubt that most of the picture shows are fairly clean pleasures, but they might be made forces for betterment. This attempt, on the part of the Sage Foundation, deserves commendation. The life of the rising generation is far more influenced by what they see on the films than most people realize. It is a field for conquest.

* * * *

The perfection of the moving picture machine, like that of practically every other kind of complicated device, was arrived at through many stages of invention. Leonardo da Vinci, in the fifteenth century, called attention to the theory of duration of visible impressions, upon which is based all of the various inventions for representing moving objects. An instrument called the phenakistoscope was invented by Dr. Roget and improved by Plateau in 1829, which consisted of a circular disc, bearing a circular series of objects, mounted on a handle to revolve. The figures following each other showed consecutively a gradual progression or change in position. Similar old-fashioned toys, which came on the market from time to time, such as the thaumotrope, invented by Sir John Hershel; zoetrope, stroboscope and others, all illustrate the same principle, and were the logical forerunners of the now popular moving picture machines. Edison's kinetoscope, patented 1893, was the first successful attempt to elaborate the idea. In the projecting of pictures on a screen it was found difficult to devise a means to keep the ribbon with its views with a figure a sufficient length of time between the lights and the lens, and to cause an instantaneous shift to the next view. C. F. Jenkins, in 1894, devised a means for accomplishing this, his apparatus being among the first, if not the first. Motion pictures were shown in foreign countries in 1895 and were first exhibited publicly in Philadelphia, Pa., in the summer of 1896 at Keith's Bijou Theatre, on Eighth street, above Race.

* * * *

On the average of about 150,000 feet of film are placed on the British market every week, and this quantity is steadily increasing. It is computed that there are some 50,000 picture theatres scattered throughout the world, and as the number thereof is increasing daily, the supply of films has by no means yet reached the limits of the demand.

* * * *

At the Casino's short-story contest, in Brooklyn, which takes place every Thursday evening in connection with the amateur performance, the following story was recently the winner of a $5 prize:

"I'm a girl, I admit; in the orchestra I sit.
But give me the gallery with all its noise—
I certainly love those gallery boys."

Philadelphia, Pa.—Edwin E. Hollenback has a contract from Stuckert & Sloan for remodeling the moving picture hall, 5206-08 Market street.

Bridgeport, Conn.—Plans are being drawn for a moving picture theatre at the corner of Wood avenue and Olive street for J. L. Donovan.

Philadelphia, Pa.—J. Janke and T. J. Mooney are having plans prepared for a moving picture and vaudeville theatre to be erected at Hunting Park and Germantown avenues.

Want to secure privilege in Motion Picture Theaters, also in open air places, New York and Brooklyn, to sell candy and other refreshments. Address PRIVILEGE, care MOVING PICTURE NEWS, 13 West 13th Street, New York City.

A PAIR OF BABY SHOES

"A Pair of Baby Shoes" is a touching little drama of modern life. Just another case of the pleasure-loving husband forgetting his duty to his wife and child and only realizing, after many months of anguish for his wife, how thoughtless and selfish he had been. One beautiful scene in this picture shows the exterior of their beautiful home, long after midnight. An automobile looms into view, and we see the young husband alighting unsteadily from the car, bidding the remaining occupants adieu, and entering his home where his neglected wife sits, heart-broken over the loss of her baby, which has been her one consolation, and now Death had snatched that from her.

The chain of circumstances which lead to the return of the little shoes to the parents of the baby is very interesting. Some of the finest acting is done by Mr. Russell Bassett, who portrays the character of the faithful butler who, so anxious to effect a reconsiliation between the young couple, at last sees a chance to do so. The husband and wife have mutually agreed to hereafter live their lives apart and to go their own ways but when, on the morning of their parting, each discovers a tiny shoe in their respective bags, both feel that bond of union so strongly that they decide that a pair of baby shoes was a silent reminder of the "tie that binds."

This remarkable dramatic gem will be released by the Nestor Film Company, Monday, April 15.

GEORGE KLEINE HAS GOOD RELEASES

George Kleine, importer of Cines and Urban-Eclipse films, has for release on April 16, 17 and 20 the following releases which bear relation to these dates i nthe order in which they come:

"How They Lost Out," a mighty amusing Cines comedy reel of about 1,000 feet. The fun centers around three sisters who quarrel with their sweethearts and in consequence send them notes announcing the breaking of their engagements. Meantime a cousin of the girls, a young lady who has had financial reverses, is obliged to accept the position of maid at their home, shortly after which George Pickard, a desirable and wealthy young man, arrives for a visit. The girls elated, make elaborate preparations. The young man wishing to ascertain the sincerity of the sisters tells them that he has lost his fortune, upon which the girls no longer interested, ask him to take his meals in the kitchen for the remainder of his visit. Pickard is agreeable and soon finds himself tete-a-tete with the charming cousin. The climax of the story comes when after leaving the home of the sisters he writes them to say that he is still in possession of his wealth which he will 'ere long share with his bride-to-be, who, it turns out is the cousin whom they employed as maid. The chagrin of the sisters can easily be imagined, and will be much enjoyed by the audience.

"The Unknown Traveler," is a highly interesting and intensely dramatic Eclipse drama, also about 1,000 feet in length. The costuming and natural scenery utilized in the setting of this photo-play make it worthy of comment apart from any other attribute. The locale of the story which is laid among the humble fisher-folk, is the picturesque coast of France.

Louis, a brave sailor lad, about to leave on a long voyage to the Newfoundland fishing banks, is presented with a scapular by his sweetheart Jean, who is the inn-keeper's daughter. As the months go by nothing is heard from Louis save a report that his boat and crew were lost. Several years later an unknown traveler comes to the inn for lodging. On retiring for the night he gives his belt, which is filled with gold, to the old man. The inn-keeper is enamoured by so much money, and is only prevented from stealing it by the intervention of his daughter. When the stranger appears next morning Jean returns him the money and on doing so catches sight of the scapular about his neck. Studying him more closely she at last recognizes him in spite of his disguise.

The story works out well, has splendid situations and is most beautifully staged.

"Queen Elizabeth's Ring," is a fine historical photoplay, enacted by the Cines Company. The story is based almost entirely on genuine historical data, and the costuming and scenic investiture of the period has been correctly carried out. According to the film story Queen Elizabeth presents her favorite, Lord Leigh, with a ring, stating that if ever he should turn against her or conspire with her enemies, or should be at any time in trouble, he should send the ring back to her, and she would aid him. The Countess of Southerville, a lady-in-waiting to the Queen, conceives a strong liking for Lord Leigh, but he repulses her advances and amuses himself with Bessy, a poor lady's maid of the court. The Countess, in pique, determines to seek revenge, and learning of the secret love affair of Lord Leigh, sends word to him that she intends informing the Queen. Fearing Her Majesty's displeasure, he impetuously joins in a conspiracy against her life, but is discovered, arrested and thrown into prison. There he recalls the Queen's promise and sends a courtier to deliver the ring to the Queen, but unfortunately it falls into the hands of the jealous Countess who revengefully conceals it. Soon afterwards, the Countess repenting of her action places the ring where the Queen discovers it, but it is now too late, Lord Leigh has paid for his treason with his head.

SCENES FROM GAUMONT'S TWO-REEL SUBJECT, "THE FATE OF MOTHERS," TO BE RELEASED MAY 2d.

GUESS!

"BEAUTY AND THE BEAST"

RELEASED THURSDAY, APRIL 18th

"Beauty, Apollo and the Beast."
It's a Beauty!

"WHILE WEDDING BELLS RING OUT"

RELEASED SUNDAY, APRIL 21st

"Her Miserable Happiness."
It Rings True!

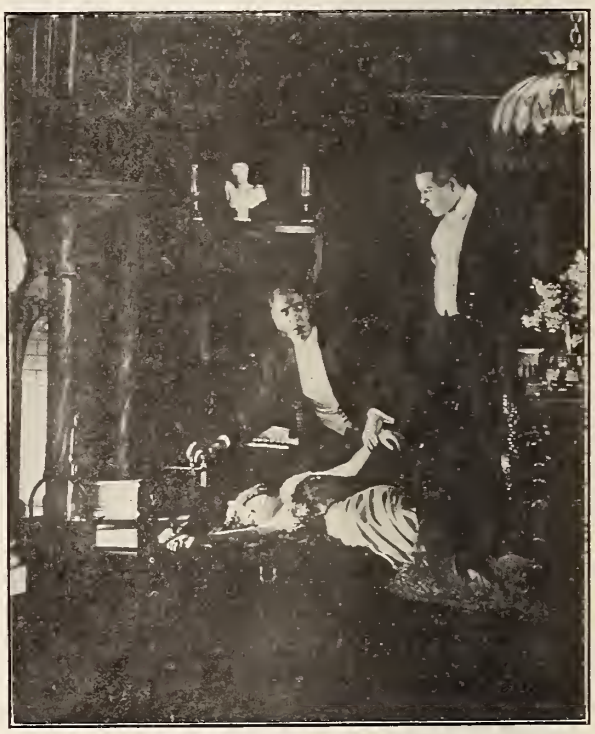
GUESS!

BEAUTY, APOLLO AND THE BEAST

Whether love is blind or cross-eyed or near-sighted is a question that will last longer than any language in which it can be asked. Generally the answer is a vague gathering of vocabulary that sounds like an omelette and means nothing. The only apparent answer is the question in our hearts, and when you answer a question with a question it is a self-evident truth that you know twice as little as you did before.

Which brings us to the conclusion that love is more or less, mostly more, of a puzzle. "Love is like a red, red rose that blooms and blows in June," one of the song hits of a recent musical comedy has it; "love is like a brook that flows, and each heart knows the tune." Very sweetly and poetically related, and the simile a very cute one, but just to illustrate how many things and how few things love is like, we would like to ask the writer of the lyric in question whether love is like a red, red rose any more than it is like a red, red nose. No, love is a puzzle the answer to which has not been suggested by all the thousands of years.

An unusual story of unusual love is told in "Beauty and the Beast," the Rex release for Thursday, April 18th. She was the beauty of the season, he was a beast for looks, and obeying the law of contrast, she married him. He had a friend, a handsome chap, and Beauty met him. The rest of the story is the crash of love's doom and the clash of souls. After the long, black, hopeless night the dawn breaks—and with it, Apollo's heart. Throughout the story the men are never anything but men, and



the woman only a woman. There is no attempt to paint them in false colors, or lie about the truth. The story is life, the scenes the world, and the moral our souls.

"Beauty and the Beast" is a drama worthy the stagecraft, skill, human understanding, and throughout all, the genial genius of a Belasco. It is another and a distinct Rex triumph.

Indianapolis, Ind.—Central States Rights Company, $10,000; to deal in moving picture films and supplies; Max Flaskamp, A. T. Porter, E. A. Cooper.

Rochester, N. Y.—The Grand Theatre at 8-10 Plymouth avenue, north, will open shortly.

New York City, N. Y.—Joseph J. B. LaMarsh, of Brooklyn, is a director of the United States Motion Picture Company.

THE PENSIONERS

(Released by American Film Mfg. Co., Monday, April 29—Western Drama)

Charles Bramwell, aged sixty-five, was a retired army officer bearing the rank of captain. Now in his old age

he had nothing on which to live save his quarterly pension—and living was high in California.

But the captain had two sons—Dick, quick, clear-thinking, a popular young fellow with both men and women; and Will, slower witted, careless, lazy and indifferent.

One day a message came while the captain sat under the trees in his yard and playfully fondled his sword, reminiscent of by-gone days. The message was short and addressed from a legal firm in the East. It read: "As per the last will and testament of your late friend, Col. W. A. Reiggs, we are sending to your care his two daughters in accordance with your understanding."

The daughters arrived. Clarice proved haughty, indifferent to others and quarrelsome. Madge, on the contrary, soon showed herself a kind and thoughtful girl and in many ways the direct antithesis of her sister. Curiously enough, Dick found himself drawn strongly toward Clarice. They spooned together beneath the fine old trees, went on long jaunts, and generally became so immersed with themselves that they entirely forgot the other members of the family.

But a change was coming over Will. He no longer neglected to carry water, bring the firewood, and do the chores about the house. There grew up a comradeship between him and Madge, brought about, no doubt, through the fact that all the household work was thrown upon their shoulders.

Then a day came when neither Clarice nor Dick could be found. Finally, the aged mother discovered a note which explained the mad infatuation and brought the sorrowful news that the family could expect nothing more from Dick or Clarice. But Will, with one arm about his mother's shoulder and the other caressingly thrown around Madge, assured her that the black sheep had turned white and that thenceforth he would assume his brother's place.

UNIQUE ORDER IN HISTORY OF MOTION PICTURE SUPPLY BUSINESS

Mr. J. H. Hallberg, "The Economizer Man," reports that he has received this week from a customer in the Republic of Panama, an order for the complete equipment of a 600-seat motion picture theatre. This order includes the architectural, engineering, ventilating and illuminating plans, the theatre front, seats, fans, operating booth, two motion picture machines with double dissolver, two Hallberg A. C. economizers curtain, electric self-playing piano, special built switchboard, and all the accessory supplies. Mr. Hallberg states that he has been given carte blanch to use his best efforts to build a high-class theatre for this party, and this order is a gratifying result of the extensive advertising carried by Mr. Hallberg, as well as the confidence inspired by his complete motion picture catalog.

Three Coming Imp Releases

"A PIECE OF AMBERGRIS"
Released April 27th.

"THE LOAN SHARK"
Released April 25th.

"A MILLIONAIRE FOR A DAY"
Released April 22d.

Amityville, N. Y.—Eccleston & Brewster have sold the Lyceum to Rudolph Rinas.

Connellsville, Pa.—Earl T. and Roy O. Clabaugh have purchased the Globe Theatre from H. A. and W. W. Glotfelty.

OUR LONDON LETTER

London, March 25th.—We eagerly await the return of Mr. Chas. Urban in this country and his own confirmation of the rumors which have gained currency here anent a new "Kinemacolor" theatre for our city. You, Cousin America, will 'ere now have shared our own delights in witnessing the historic pictures of our King's visit to India, which indeed, are destined to still further exalt the name of "Kinemacolor" in the film world, and also that of its indefatigable inventor. The exhibition of these records on two continents within so short a time, indeed marks a progressive step in the science of cinematography.

The present year has been a notable one for the British producer. It certainly looks, at the moment, that exhibitors are speedily to come into their own. The quality of the subjects show a decided improvement and the output is daily increasing. The houses of Cricks & Martin, British & Colonial, Hipworth & Clarendon are responsible for this satisfactory condition of affairs.

The number of theatres in the metropolis is ever on the increase and I am glad to say the general appearance and management of the newer halls show an improvement. The era of the "converted shop" is past. I hear that at King's Cross, Pykes Circuit are prospecting for yet another house in this neighborhood. This company's watchword is obviously "Progress!" The advance in the matter of educational cinematography is indeed slow. The authorities appear to require a deal of convincing in this connection. I have endeavored to drive this matter home in a little work Messrs. Ganes, Ltd., the proprietors of The Bioscope, are shortly publishing for me, entitled, "The Cinematograph and Natural Science." I notice the motion picture is to supplement the geography lessons in the Columbus schools, Kansas. The English Board of Education has been considering the advisability of taking similar steps, but as yet nothing has matured, but all those who have the more serious phases of cinematography at heart eagerly await the time when we may once again follow your lead. There appears to be a deplorable lack of initiative on this side in such matters as these! Far more attention is being devoted to the question of film censorship in this country at the moment. You see we are dealing with these momentous matters slowly; and it is to be hoped surely.

It is refreshing to find that the theatrical profession have some nice things to say in favor of the picture theatre. As will be gathered from my article under the head of "Side Lights on the Cinematograph," the community as a whole is proving itself to be particularly "broad-minded" in this matter. I hope the feeling on your side is equally satisfactory.

LEONARD DONALDSON.

IF YOU HAVEN'T GOT A

Power's Cameragraph No. 6

YOU HAVEN'T GOT

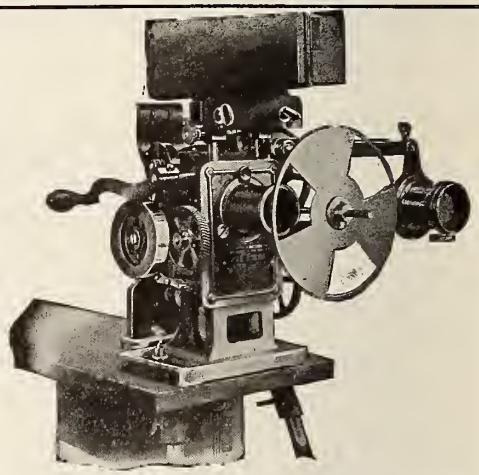
The Best Moving Picture Machine

The best is none too good for you Mr. Exhibitor and when it doesn't cost any more than other machines, why not avail yourself of its benefits?

Read what The Leader, one of the principal photo-play houses in Washington, D. C., thinks of it:

"We have two of your No. 6 machines at present and we will soon need two more. We find after a thorough test that your machines are the best in the world."

We make it easy for reliable and established exhibitors to buy Power's No. 6.



WRITE TO-DAY FOR CATALOGUE D

Nicholas Power Company, 90 Gold St., New York

For fourteen years the leading makers of motion picture machines.

Great Northern

THE "KING PIN" of QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, APRIL 13th

JOKE ON HENPECK

This picture recounts the adventures of two hard-up individuals who, being denied credit by an innkeeper, resort to a novel method of raising "the price." On the same reel:

GLIMPSES OF SOUTHERN FRANCE

A beautiful scenic subject.

RELEASE FOR SATURDAY, APRIL 20th

REVENGE IS BLIND

A splendid dramatic production. On the same reel:

CLEVER BOYS

An interesting subject which emphasizes the capabilities of Swedish drill in regard to muscular development.

RELEASE FOR APRIL 27th: "THE DREAM OF DEATH"
RELEASE FOR MAY 4th: "THOSE EYES"

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

MANUFACTURERS' NOTES

The Films Leasing and Sales Company, of New York City, which has been organized to deal generally in moving picture films and machines, has for its directors Jules E. Brulatour, 31 East Twenty-seventh street; Patrick A. Powers, 511 West Forty-second street, and Adam Kessell, Jr., 145 West Forty-fifth street, New York City.

* * * *

S. S. Hutchinson, President of the American Film Mfg. Company, Chicago, spent last week in New York. He reports the demand for Western subjects heavy. Manufacturers on both sides have been producing but few essentially Western subjects of late. On the Independent side the American Film Mfg. Company has consistently adhered to its policy of making distinctly Western pictures and are, therefore, coming in for considerable praise from exhibitors who have lost money through the sudden discontinuance of Western subjects.

* * * *

Washington authorities report that during the fiscal year which ends ninety days from the date of report (April 7), 75,000,000 feet of film has figured in the foreign trade of the United States, or sufficient to reach more than half way around the world. This includes imports as well as exports. The motion picture film imports in the eight months ending in February are valued at $516,407, while the exports show a total of $3,927,097. The growth of exports of motion picture films has been especially rapid, although no record of same has been kept until the present fiscal year, thereby making comparison by years impossible.

* * * *

The following may be interesting to manufacturers:

The Kinoplastikon Company, Manhattan.—Manufacture motion pictures, apparatus, etc., capital $100,000. Incorporators: H. Harris, R. A. Kohn, E. K. Harris, New York City.

* * * *

Independent manufacturers will be interested to know that the Photo-house de Luxe, at Eighty-fourth street and Broadway, of which Mr. Gaillor is manager, has turned over to their side of the house.

A few evenings ago the Bison masterpiece, "War on the Plains," was presented along with a number of other excellent Independent pictures. 'Tis said the theatre rang with applause of a delighted audience as the different excellent productions were flashed before them on the screen.

This was the first hand clapping, by the way, that this theatre had known since its opening in January.

EXHIBITORS' NOTES

The Niagara Slide Company, Lockport, N. Y., are giving excellent satisfaction in the matter of slides, and a fine increase in their business is reported.

* * * *

Mr. Hirschais, of Anaconda, Mont., who has been on the Coast all last fall and winter devoting his time to the theatrical business, has returned to take over the Alcazar and the new theatre to be known as the Grand, in Anaconda.

* * * *

The Charles F. Jones store in West Broadway, Fulton, N. Y., is to be converted into an up-to-date picture show house. Raised seats are to be installed and two first-class machines will be used to throw the pictures on the screen. A rear exit will be provided on the west side.

Mr. Cleveland Denesha will have charge of the show house.

* * * *

Fort Wayne's new roof garden, to be located on top of the Bank block, will be opened May 1. The garden will consist of a dance floor, refreshment rooms and picture show.

* * * *

A new motion picture theatre is to be established on the northeast corner of Eight avenue and Depot street, at the foot of Prince Hill, Cincinnati, O. A deal was closed yesterday by the Waldorf Amusement Company for a lease of this property, which has a frontage of 40 feet on Eighth avenue and a depth of 100 feet, for ten years, with the privilege of renewal for a similar term. The rental under the lease is to be $100 a month for the first five years, and $125 a month for the remaining five years, which figure is to continue under the renewal. The present improvement is two-and-a-half story brick building, which has been used for a carriage factory. This will be remodeled. The Waldorf Amusement Company was chartered last week with a capital of $20,000, and H. Otto Luedeking is the president, Edward Knauft, vice-president, and Phil Bock, secretary. The new plant will be ready in about two months.

The statement has also been made that William E. Brown, now with the Nordland house in North Cincinnati, will be general manager of this new amusement place.

* * * *

Hart Brothers have erected an attractive building on the south side of Clay avenue, near Russell street, Detroit, Mich., at a cost of about $55,000. A portion of the structure is occupied by the Clay Avenue Theatre, leased by Charles Dobson. In addition to the theatre, there are two large stores, a billiard and pool room and bowling alleys.

* * * *

J. H. McChesney, of Marshall, Mo., has purchased a new moving picture machine and fixtures and will re-open his theatre at the county seat. The Lyric, which he owned, was destroyed by fire several weeks ago.

* * * *

Under the auspices of the Baptist Ladies' Aid Society, a moving picture show has been installed at the Lowndes Rifles armory at Montgomery, Ala.

* * * *

Peter Peterson, well known as a commission merchant in the fruit business in Omaha and Council Bluffs, Ia., has leased the Dohany Theatre in the latter city for the summer and has started a first-class motion picture show in it. The theatre opened under the new management on April 1.

* * * *

E. V. Warren has completed plans of a one-story brick moving picture theatre, 300 seats, entrance finished in marble and ornamental plaster, tile floor, metal ceiling, fireproof room, which is to be erected at 625 Orange street, Newark, N. J., by Antonio De Vito, at an estimated cost of $4,500.

* * * *

I. C. Richardson, one of Littleton, New Hampshire's, best known business men, is planning to convert the eastern part of the Northern Hotel building, owned by him, formerly occupied by the Theatorium moving picture show, into a fine moving picture theatre, using the Theatorium room and the space now used by Edward Chandler for a restaurant. The Theatorium was removed a year ago to the Salomon Block and is now known as the Star Theatre, Mrs. B. F. Farrington acting as manager for Mr. Salamon and the establishment being very successfully run under her direction.

* * * *

James Jordan, who ran a variety store in Manilla, Ia., for the past several years, has purchased the W. C. Hayward wonderland moving picture theatre and will move it into the building which he is now occupying, and will also run a confectionery and soda fountain in the front part.

* * * *

The new East End picture house upon which Contractor Cal. Harris, of New Boston, is at work on East Eleventh street, between Clary and Lawson streets, Portsmouth, Ohio, is almost ready for occupancy. Smittle & Wolfe, who have been running the old stand on Robinson avenue, will discontinue it as soon as the new building is ready.

* * * *

A permit has been granted to Nicholas Ertel to erect a moving picture parlor at 617 and 619 Duncan place. According to plans prepared by Architect John Freund, Jr., it will measure 28 by 125 feet and cost $5,000. It will be of brick and stone, with cement flooring. The front will be of ornamental design, with vari-colored electric lights.

* * * *

Guyser Buckley, of Glens Falls, N. Y., on April 1 began his duties as manager of the World in Motion theatre, Fort Edward. Mr. Buckley will conduct the picture house in the most up-to-date manner, and none but the best of

reels will be shown there. Guyser's many friends wish him the best of success in his new position.

* * * *

The new Fairyland picture theatre at White Castle, La., has a seating capacity of 600, including the balcony. Paul Blanchard is proprietor.

* * * *

Dr. J. B. Coblentz, of Washington, D. C., son of Mrs. Lewis P. Coblentz, Middletown, is building a $50,000 motion picture theatre to seat 600 people. Dr. Coblentz owns several other moving picture theatres in Washington.

* * * *

Sacramento, Cal., will probably have a new vaudeville theatre. Negotiations are now being made for a location somewhere in the central part of town, and, according to rumors in theatrical circles, the deal will be closed in a few days, and work commenced on remodeling or constructing a new theatre.

The theatre will be rated as a second or third-class house, and will be a link in a chain of houses owned by Charles Davies, a prominent theatrical man of Reno.

* * * *

J. D. King, of Muscatine, succeeded George T. Hill as manager of the Auditorium, the local theatre of Mount Pleasant, Ia., on April 1. With the change in management, a change in ownership was announced, Dennis Morony, a local real estate man, trading to the group of business men who owned it, a 120 acre farm near Salem. The brick building will be redecorated on the outside.

Mr. King will run the house as a moving picture and vaudeville house the nights road shows are not playing.

* * * *

Dr. H. Q. Alexander has purchased the picture show at the corner of Germantown and Williams streets, Dayton, Ohio, and will conduct the entertainments there along the same line as they have been conducted in the past under the management and ownership of James Kennedy and Edward Stilwell.

* * * *

Thomas W. Lamb, architect, has filed plans for the construction of a four-story theatre for vaudeville and moving pictures on the southwest corner of Avenue B and Fifth street, New York City. It will have a frontage of 143.10 on the avenue by 84.2 feet on the street. The facade will be of brick and terra cotta. It will be a fireproof structure. In the basement will be located a Turkish bath. It will be equipped with a stage 48 feet wide, and will have a seating capacity of 1,700. The Matoma Amusement Company, of which Marcus Loew is president, is the owner. The theatre will be known as the Avenue B Theatre. The cost has been estimated at $100,000.

* * * *

A new vaudeville and moving picture theatre is planned for the Brownsville section of Brooklyn, N. Y. This theatre will be located on the east side of Hopkinson avenue, 90 feet south of Pitkin avenue, covering a depth of 100 feet, with a 55-foot frontage on Hopkinson avenue.

According to report, it is to cost about $50,000, and it will be erected by the Samuel Howe Amusement Company of Manhattan. The building will be of brick and limestone and be fireproof throughout. The stage will be 26 feet wide and 55 feet deep. It will have a seating capacity of 1,000, and the stage will be equipped for vaudeville acts appearing in the larger combination houses.

* * * *

The Jumbo Auditorium, a big moving picture and vaudeville house at the northeast corner of Front street and Girard avenue, Philadelphia, controlled by Fred G. Nixon-Nirdlinger and Thomas M. Dougherty, is to be reconstructed during the coming summer. The John D. Allen Company is preparing the plans, which will provide for a gallery with a seating capacity of 1,200, the erection of eight boxes and the enlarging of the stage. When completed the house will have a seating capacity of 3,000.

* * * *

George & Borst have plans for a building for the United Gas Improvement Company, of Philadelphia, at 2209-11 North Front street. The same builders also have plans for a moving picture theatre to be built at Germantown avenue and Durham street. Watson & Huckel are the architects.

Tony Sudekum, the moving picture man of Nashville, has leased the Grand Opera house of Columbia for a term of two years. One of the largest and best moving picture shows ever known here will be installed.

* * * *

J. B. Milton is erecting a two-story brick and frame building at 1036 West Colfax street, Denver, Col., which will be used as a rooming house and picture show. The building will be 40 x 150 and will cost about $10,000.

* * * *

New Castle, Del., is to have a new picture theatre. John Tobin has rented the James E. Biggs lot, between Fourth and Fifth streets. The ground has been already broken and the work will be in charge of William Watson. There will be one and a half stories to this theatre, with front and side exits and a five-foot alley on each side of the building.

* * * *

The New Majestic Theatre, at Palestine, Texas, has been leased from P. S. Colley, owner, by Abe and Ralph Hart, who will operate it as a moving picture theatre, cutting out the vaudeville. Mr. Colley will go into the show business on a larger scale, possibly locating in Waco.

* * * *

It is reported in real estate circles that negotiations are about to be closed for the erection of a large theatre at Sixth and Ludlow streets, Philadelphia, which, it is said, will be one of the largest theatres built in that city in recent years. The exact location of the theatre is withheld, but it is reported that it will occupy one of the corners of Ludlow street. The promoters intend to present in the theatre not only high-class vaudeville and moving pictures, but regular dramatic performances. An announcement of the purchase of the site is expected shortly. The theatre, when completed, will represent, it is said, an investment of $250,000.

* * * *

The State Labor Bureau has notified all the picture show proprietors that the eight hour law for women will be enforced and many of the houses are being watched. It is alleged by the authorities that many of the moving picture shows are working their cashiers from ten to twelve hours a day, and it has been stated that convictions will be obtained against the offending parties.

* * * *

E. E. Oliver, of the Oliver Moving Picture Supply Company, Republic building, has invented an attachment that practically does away with all flicker in the projection of the pictures. It may be attached to any machine and without lessening the illumination makes a steady picture on the screen. He has applied the shutter-in-front idea now being used on the latest models of machines so that it may easily be attached to the old projecting machines.

* * * *

Because of trouble encountered in their daily service, the various moving picture exhibitors in Philadelphia are forming a corporation for the conduct of a general film and supplies exchange. The exhibitors complain of the manner in which they have been treated by the so-called "Film Trust." They say that they have been compelled to accept the films given to them by the exchanges controlled by the Trust without being allowed to select subjects which they consider their patrons desire. As the result the exhibitors are now compelled to obtain supplies from Independent manufacturers.

The new corporation being formed by the exhibitors will have a capital of $50,000 paid in, and its purpose will be the conduct of a general film and supplies exchange. The films are to be obtained from the National Film Sales Company as well as in the open market in this country and Europe.

* * * *

The first all-day and all-night theatre in the world is the distinction which has recently been given the Lyric Theatre, a moving picture house on State street, Chicago.

To operate the theatre, which combines vaudeville with motion pictures, three shifts of employes will be required, while 96,000 feet of film will be operated during each 24 hours. From midnight until 6 a. m. nothing but pictures will be shown.

MANUFACTURERS' SYNOPSES of FILMS

BEAUTY AND THE BEAST
Rex Release, April 18

Romance and love—mystery is their name. Dawn and a red rose, twilight and violets; a whisper of night and a taste of the noon; the lilt of a song and a mocking echo; a moan and groan, and the shout of victory and despair; virile life and the weak moment before death—these are romance. We say so, and we ask "What is it?" For a question is the answer. It's poetry—that's it; but there's more rhyme to it than reason.

She was beautiful—*beautiful* in italics. Her eyes were the koh-i-noor, her hair a wealth of golden colors, a mass of soft, strong fetters that bound the hearts of men and made their minds dream and hunger and hope and despair. Her face was fate for men, her soul their destiny. Pardon our being so mushy, but—God, she was beautiful!

He was homely, so homely; homelier than the word betrays. Hopelessly homely, so homely that he was ludicrous. He had a man's heart and hands and hopes, but—gee, he was homely!

They met, as tides meet in the sea and paths on earth and ways in life. She may have been amused or amazed, surprised or startled, or merely curious in a woman's way; she may have been attracted through the mystic law of contrast, or something else that we can only describe by "something else"—but she was drawn to him. Don't ask us why—ask life, and life can't be interviewed.

She was beautiful, as beautiful as a fresh, fragrant flower singing in spring's wilderness. And her eyes sang a siren song to the homely man.

Yes, we are rather convinced it was the law of contrast. It may have been just a little of life—we often think life is a contradiction. Rex philosophy! But listen, they married. The newspapers called them "Beauty and the Beast." Perhaps it hurt his masculinity a little; we are certain it pleased her.

Then things changed a little bit. She was a woman, a young woman, a beautiful young woman, who know it; and he had a handsome friend. He noticed that she was tired, and he left her free. His friend was handsome, a god of a man. And we humans are mighty weak.

He ran for office, lived in the fight to forget, but the scandal cost him the election. So he forgot God.

A long, long time afterwards, as time is measured by suffering, he received a note from his friend asking for forgiveness. Those who cannot forget forgive, so he joined his friend and together they found riches, but missed happiness.

He read a personal in a newspaper one day, and this was the message: "Will beast forgive beauty, and come back to her and the baby?"

Did he go back? Well—love's a mighty funny proposition!

WHILE WEDDING BELLS RING OUT
Rex Release, April 21

The language of love is a complex jargon. No one understands exactly what it says, but every one thinks he has the true interpretation. We fulfill its commands and demands without knowing what they are. Prate about subconscious personality, chatter about the secret ego and other such like matters; Cupid stands back in the wings and giggles at the passing play on life's stage. We could go on until the very last line of this little synopsis talking about love—and say nothing. But we don't intend to do so. We merely intend to tell a story, a story of love, two women's love—one for a man, and one for the other woman. There are two men in the story, too, now that we think of it; but the women's love is the more important factor in the tale.

She was just a little stenographer, and the son of her employer took a liking to her. It was an adventure to call on a poor girl, and he loved adventure. At her home he met her sister—she was the other woman.

Let's call them Marion and Ethel, just to distinguish them. Not to get personal, Marion was a better prize than the other, but the wealthy boy was a kid, and his life and the life about him had been so superficial and artificial that he saw only what lay on the surface, and on the surface the other was more desirable. Both women loved him, you know, and one was due to make the sacrifice. That one—you've guessed it—was Marion.

Take a minute off, and try to imagine the cost to a woman who loves. Pessimistic about humanity, are you? Rather cynical as to whether there is any good in the world? ather doubtful of the existence of angels just because there are so many little devils all about us? Well, unless your opinion is a prejudice, the following will change it.

Remember our telling you they were poor girls? Well, Marion wanted her sister to dress as became the sweetheart of a wealthy man. There is no doubt in our minds that she would have chosen an honest way of obtaining the money if it was presented to her, but it wasn't, so the devil won. She took the money from the safe.

The girl looked beautiful in the fine clothes, and in the other's joy Marion forgot how they were obtained. But she was reminded. Meantime, the marriage date was set.

Bad things sometimes happen the very worst time. The theft was disclosed on the very day of the wedding. She pleaded with the detective not to tell the sordid truth until after the ceremony. And for some strange reason (very strange for a detective) he promised. Might have been her eyes, glistening with the wee drop of a tear.

There's an end to everything, including the story and this synopsis—a happy end. What do you think, it was found that the boy's father, her employer, was in love with her.

Pep, we agree with you—God made a funny world!

JIMMIE, THE BOLD BUCCANEER
Gaumont Release, May 9

Little Jimmie's parents are leaving for Morocco with an expedition party intent on surveying the proposed railway connecting Fez to Tangiers, but the little youngster is left at home. The departure of his folks for the African shore is deeply taken to heart by him, so that he does nothing but think, talk, read and study Morocco. In fact, he can't sleep on account of thinking so much of Morocco, and finally decamps one silent moonlit night in a tiny launch to cross the vast Mediterranean to the African continent. After much water suffering, the bold juvenile buccaneer sights African soil. After landing he surveys toward the interior with his telescope and descries a dusky, dark, Ethiopian camp of native Moroccans. Watching his opportunity, he holds up a young native just his size and confiscates his garments. To make his disguise still more perfect Jimmie is forced to blacken his face with a pigment he had thoughtfully brought from the European side. Of course, he's bright enough to present himself as a dumb negro and further ingratiates himself to the tribe by getting them drunk. At this point his telescope reveals a caravan in peril of a marauding attack; he leaps to the field of action with a lone cannon, turns himself artillery man and routs the enemy. Of course, the travellers thank the little hero, and much to their mutual surprise Jimmie recognizes his mother and father in the party he rescued. You bet they are proud of their baby boy, and shower a rain of kisses on him, even though the dusky makeup soils their own faces.

THE LOST RING
Gaumont Release, May 12

A delicately sweet hand-colored subject depicting a pretty little story of love, doubt and forgiveness.

Two young lovers are married and entertain their friends at the wedding reception, where one of the young ladies loses a ring. The young bride loses her garter just at this time, and picking it from the floor runs out of the room to adjust it. Her husband alone sees her, and suspects that she has stolen the ring.

That night after the guests have departed he accuses her and leaves the house in rage. Returning next morning, he finds his young wife gone to her old home, and that one of the servants has found the ring in a corner. He is overcome at realizing the cruelty of his mistake, and hunts his dainty young wife up at the home of her mother. At first she refuses to extend him forgiveness, but later gives in and brings happiness to both hearts.

A MILLIONAIRE FOR A DAY
Imp Release, April 22

Fred Dudley, who is a mechanic, suddenly becomes heir to a fortune. He gives up his job and goes to the bank and demands all the money, in cash. From there he visits a clothing store, where he invests in an entire new outfit.

On the way he decides he needs a shine, and after getting same, engages the bootblack, "Sneeze," to act as his valet. He rigs him out, and charters a special train on the Lehigh Valley Railroad, from Wilkesbarre to New York. The entire crew are handed money lavishly.

On his arrival in New York, he is met by two men, who claim previous acquaintance. They start him right by taking him to the Hotel Astor. From there he starts out to see the town; doing the theatres; the Bowery; the Tenderloin, where a Turkey Trot Dance is in progress. He ends the day of amusement by playing faro and loses every cent of his money. Being unable to pay his taxi cab bill he is arrested, and arraigned in the night court, where he tells his story to the judge, who dis-

charges him with a reprimand on condition that he leaves town at once.

We next see Fred in the freight yards looking for a car that will bring him to Wilkesharre. After two days on the road, he arrives home, a sadder and a wiser man. The foundry looks good to him, and he goes back to the foreman asking for his old joh again.

U. S. ARTILLERY MANOEUVRES

Imp Release, April 27

It is not commonly known that the United States possesses a National Guard of a quarter of a million men, always maintained in a high state of efficiency. It is very much the fashion, especially in Europe, to taunt Uncle Sam with having no fighting material in comparison with European standards. Still European critics will he interested to learn that this country, if unlike France, Germany, Russia and Austria, has not a vast military camp, yet has a good force of fighting material available should occasion ever arise.

In this picture there are shown the skilful manœuvres of the U. S. A. Artillery, always a popular theme with moving picture audiences. The machine-like precision of the drill and movements have been perfectly caught by the lens of the camera, and the result is a series of striking tableaux of military interest.

A picture such as this should do much toward encouraging a patriotic feeling in the minds of the hundreds of thousands who see it. The photography is excellent.

On the same reel:

A PIECE OF AMBERGRIS

A common trait of the uncultivated mind is the mistaking of hase metals for gold. In other words, in assuming that an article, having an attractive appearance, is valuahle, when in reality it is not. A connoissuer, that is, the man who knows, is rarer in a community than is usually supposed. Not everybody can detect a genuine old master from a spurious one, and the homes of the poor are full of fake objects of virtu and other things that are not so good as they seem.

So that Captain Binks, when he read in the newspapers that a chunk ot amhergris had been accidentally found by a workman, could be excused for losing his head when, in the course of his love-making with a laundry woman, he fell into the mistake of supposing that a strange mass of manufactured soap, which he by chance discovered on the lady's premises, must be amhergris. Ambergris was in the air; it was discoverable, and to he discovered, and Captain Binks fell for his temptation.

So, as his ship was under mortgage and he had not the money to ward off the disaster, he married the widow, who was delighted to become the wife of a sea captain.

Of course, the amhergris is stolen; it is recovered hy Binks, after a series of amusing adventures on land and sea, hut lo! and hehold, when he attempts to realize upon the precious substance an expert quickly undeceives him as to its real value.

So Binks goes from bad to worse; he is still in debt in regard to his ship; he is wedded to a very unattractive laundry woman, and he has no money.

All because of fundamental ignorance of the real value of a misleading mass of soap.

THE LOAN SHARK

Imp Release, April 25

Jacob Elliott, who is in moderate circumstances, finds, after the death of his wife and daughter, that he must apply to a loan shark to ohtain the money in order to settle his many bills. He falls into the clutches of a grasping usurer, who seeks to ruin him.

Driven to desperation, he steals, and when found out, attempts to kill his daughter, Helen, and himself, rather than face the disgrace.

The loan shark's daughter, Gertrude, is thrown from a huggy when attempting to drive a spirited horse, and is seriously injured. A delicate operation must he performed, and Dr. Fenlon, who is the fiance of Helen Elliott, and the only physician who is able to perform this operation, is called in.

Learning of the old clerk's financial condition, the doctor demands as a fee from the loan shark, the power of attorney, the principal and the interest, on account of which he has heen bleeding Jacoh Elliott, and the usurer yields to save his daughter.

The operation is successful, and the doctor hastens to Elliott's home with the glad tidings. He arrives just in time to prevent the awful act of destruction, and the picture ends happily with the sweethearts in each other's arms, and the doctor intimating that Helen must never know the father contemplated taking her life.

COMING

TWO-REEL SEETHING AND SENSATION MELODRAMA

The Sewer

RELEASED WEDNESDAY, APRIL 24th

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"The Sewer" is a powerful melodrama dealing with the machinations of an organized gang of crooks who prey upon society. The gang meets its Waterloo after trying to rob a philanthropist. One of the gang's unwilling pupils is the instrument of its undoing. Remarkable scenic and light effect.

Billy's Insomnia

RELEASED FRIDAY, APRIL 24th

Another of the inimitable Billy Quirk series. Billy here is a man who finds it hard to sleep. Do what he may, he can't close those scintillating orbs of his. Billy turns night into day and has the time of his life until he undertakes the job of night watchman for a big banker.

Wednesday, May 1st, THE REFORMATION OF MARY—Absorbing Melodrama.

Friday, May 3rd, A QUESTION OF HAIR—Sparkling Comedy.

Wednesday, May 8th, THE WOOING OF ALICE —Sensational Melodrama.

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A PAIR OF BABY SHOES
Nestor Release, April 15th

On returning home from their individual evening's entertainment Mr. and Mrs. Richard Darrell, an estranged couple, arrive in time to be present at the death bed of their only child. The sole tie that held them beneath the same roof is broken. The doctor and an old servant are the only other persons present when the child goes into the Great Beyond. Its little boots are forcibly brought to our notice.

With no mortal tie on earth, the Darrells follow to the fullest extent the bent of their own desires; clubs and wines for Richard; society and companionship of other men for Flora. They become almost detestable to each other, and it is only through the intervention of the old servant that the husband is prevented from striking his wife while in a fit of rage.

The baby boots, long since thrown away as valueless, eventually find their way to a rubbish can; it is here that they are again observed by the old doctor. From the rubbish can the boots go into the bag of a rag picker; thence into the possession of a junk man who sells them to a second-hand shoe dealer. The tiny boots are placed in the window for display. By a strange chance, they are bought by a couple of jolly inebriates, bent on burning up the town.

Mr. and Mrs. Darrell have their last quarrel, and divorce proceedings are the inevitable outcome.

Next door to where the child died there is a wedding in progress. Old shoes and rice are thrown after the bride and groom. The two inebriates coming upon the scene, join in the sport of shoe throwing by contributing the baby boots. Among the old shoes and boots that litter the street, the old servant finds and recognizes the baby boots—the wife is off to Reno and the husband is going to Europe. They meet for the last time. By an ingenious arrangement of their dead child's shoes (the old butler puts one little shoe in each of their traveling bags), a reconciliation is brought about at the eleventh hour.

HER INDIAN HERO
Nestor Release, April 17

The Chief's son, Silver Water, returns from college, and is met at the station by the tribe. They ride to the camp, where the Chief joyfully greets his son, and commands his people to make merry to celebrate his homecoming. Hal Benton, an Easterner, rides on to ask his way to the hotel where he is stopping with some friends, among them his fiancee, Veda Mead, and her father. Knowing that the Indian ceremonies will interest his friends, Hal obtains permission to come the next day and bring them. The Chief calls Morning Star, an Indian maiden, telling his son that she is to be his squaw. Silver Water is pleased with her.,

The next day Hal Benton and his friends arrive. While the others inspect the camp, Veda Mead amuses herself with Silver Water, and ere long is thoroughly infatuated with him, while the Indian's vanity is touched by the attentions of the society coquette, and he promises to meet her the next day. Their little tête-à-tête is cut short by the entrance of Morning Star. The next day they meet and after coquetting with Silver Water until he forgets his Indian sweetheart, the Eastern girl gives him her calling card, upon which she writes "To my Indian Hero," and asks him to call upon her in the East.

Several months pass, and Hal Benton and Veda Mead are preparing to wed. when a letter arrives addressed to Mr. Mead from Silver Water, telling him that as he is in the East, he will do himself the honor to call upon them that evening. To Veda, who had been reading of the Indians' lives and customs after her meeting with Silver Water, the news is very terrifying. Recalling how she played with him, she fears that he may now make trouble. She goes to the veranda and sits down to think over the situation. Suddenly she sees Silver Water in full war-paint and feathers coming up the steps—he sees her and advances; touching her upon the shoulder, he beckons her to follow. Horrified, but unable to resist, she obeys. As they reach the garden he tells her of his love, reminds her of her promises when they last met, and insists upon her fulfilling them now. She cries out, and her cry brings Hal. Silver Water tells Hal why he has come for Veda, and Hal agrees that she must go with him; but Silver Water is not satisfied. He throws down his knife and insists upon Hal fighting with him for the girl. At a given signal, both men start for the knife. The Indian secures it, and soon kills Hal; then, throwing his blanket over the terrified Veda, he drags her off to his camp and commands her to fetch and carry and cook his meals. Veda sinks to the ground as Silver Water stalks off, but no sooner has he gone than Morning Star slips out from her tepee and, creeping down upon Veda, raises her knife to strike the girl dead. Just as the knife descends, Veda forces herself to rise, only to find herself in Hal's arms on the veranda, for the young man has been trying to awaken her to tell his sweetheart that their Indian friend, Silver Water, has arrived, and at that moment stands beside them in the most correct evening dress. At the first glance she gives him, Silver Water realizes that it would be impossible to ever win the white girl, so, leaving her with Hal, he tears up her card, and returns to the blanket and Morning Star, his sweetheart, before he has learned the white man's ways.

THE LOVE TRAIL
Nestor Release, April 20

Mrs. Brooks, a widow, has spent all of her money in sending her son, Paul, to college, and keeping up their splendid home in the West. She feels that it is now imperative that either Paul or her daughter, Hazel, marry wealth. She writes her son the following letter:

"Dear Son:

"Colonel Anderson is visiting in the neighborhood. He has a charming daughter, whom I hope some day will be your wife, Spend your vacation at home, and bring your chum with you. He will make an excellent "catch" for your sister.

"Your loving "Mother."

Colonel Anderson's daughter, Helen, is an heiress. Paul's chum, Van Allen, is also very wealthy. Paul is annoyed at his mother's scheming, but Van Allen is only amused when by accident he sees the letter. He insists upon Paul replying to her letter and saying that they will start West at once. They arrive and are met by Paul's cowboy friends. In the meanwhile, the widow's daughter has flatly refused to marry Van Allen and the Colonel's daughter is just as determined to refuse to marry Paul. The two girls quarrel over the situation, and Helen, refusing to ride with the Western girl, goes off driving by herself, only to have the horse run away. Paul, on his way home from the station, sees the runaway, and dashes to the rescue, and the two young people are not at all displeased with each other until they arrive at the Brooks' home and Helen becomes aware of the identity of her rescuer.

The next day the colonel and the widow try to effect a reconciliation between the four young people, without avail. However, Van Allen has an idea which, after coaxing, the young people agree to follow. This is to try and marry the colonel and the widow, which will leave the young people free to do as they wish. The boys tell the colonel that the widow just adores him, while the girls confide to the widow that the colonel worships her. The widow is flattered. and greatly pleased. The colonel decides she is the one woman in the world for him. He proposes, and is accepted, greatly to the joy of the young people. Later, the colonel and widow are to be married, but now that no one cares whether they marry or not, the four young people suddenly decide that they were made for each other, and the colonel and the widow are delighted that their matchmaking has not been in vain, and that wedding bells will ring for six instead of for two.

DOWN AND OUT
Majestic Release, April 21

Thomas Walton, old-time tragedian, and Leonard Williams, modern light comedian, are roommates in a theatrical boarding house. They are in arrears in their board to the extent of fifty-six dollars each, and are forced to vacate their congenial surroundings, and seek a cheap, attic room.

Leonard reads an advertisement for a valet, and, as they have to eat, goes forth to apply for the position. He is promptly engaged by a prosperous-looking gentleman named Thomas, and his first duty is to take out a suit of clothes belonging to that worthy, to have it pressed. After this errand he rushes to the attic to tell Walton of his good fortune.

He finds the tragedian in a predicament. A letter has followed him from the boarding-house, telling him to apply for an engagement, at a certain manager's office, and to come properly dressed for a society drama, in order to make a good impression. Walton's clothes hardly "look the part." A brilliant idea occurs to the newly engaged valet, and he rushes to the tailor, brings back his employer's clothes, and lends them to his friend.

Thus arrayed, the tragedian presents himself at the manager's office, and that person proves to be no other than Thomas, the employer of Leonard. Thomas is at once struck by the appearance of the suit. He finds his name in the lining of the coat, and detains the embarrassed actor, while he sends for his new valet.

When Leonard arrives nothing is possible but confession. The manager's heart is touched by the story, and he engages the tragedian. It is then suggested that the valet, too, is an actor, and, after some demur, Thomas gives Leonard a contract. The two friends gleefully desert their attic room, and return to the boarding-house. There, with their contracts as evidence of prosperity, they are restored to favor, and to their places at the more or less sumptuous boarding-house table.

THE INSTALLMENT PLAN
Majestic Release, April 23

Edwin Jones has social aspirations, but little money. When he receives word that a wealthy French count is going to present a letter of introduction to him, he conceives the idea of fitting up his drawing-room, on the installment plan, in order to make an impression. Incidentally, he thinks his daughter, Ethel, may make an impression on the nobleman.

All this meets with the disapproval of Frank Wesley, a young man favored by Ethel, but not by her parents. Frank has no great wealth or social position, but is blessed with an active brain. A month passes, the drawing-room is beautifully furnished, the count has reached our shores, and announced that he will call.

Frank repairs to the installment house, and meets Bill Mason, a rough and energetic furniture mover, who has been left in charge, and reminds him that the second installment on Jones' furniture has not been paid. Bill promptly goes and removes the fittings and furniture of the drawing-room, despite the protests of the family. When the count presents himself he is not admitted to the house. Edwin Jones and wife are having bitter thoughts, in their empty drawing-room, but Ethel is secretly pleased.

Jones now visits Bill, and, unable to pay the full installment, bribes him to return the furniture. Frank learns of this, goes to Bill, and gives him a larger bribe to take the furniture away again. Meanwhile, the count has been informed that the family was out, at the time of his first visit. He has come again, and is showing his devotion to Ethel, who has made the expected mpression. Bill and his assistant enter, and jerk the furniture away, to the astonishment of the count, and the dismay of the family.

Despair sharpens Jones' wits, and he decides to furnish the room himself. With the aid of tools he converts some boxes and barrels into the form of chairs and tables, and these, covered with draperies, make very good substitutes. Frank views this with chagrin, but when the family goes, he takes Jones' saw, cuts the chairs and table nearly in two, and puts them back in their former positions.

Jones informs the count that a horrid mistake has been made, and, despite the strange customs of this country, the nobleman calls again. He is impressed by the beauty of the new furniture, and more so by that of the daughter of the house. Jones and wife discreetly withdraw. The count turns devotedly to Ethel. He leans gracefully against a table which promptly collapses. He recovers himself with difficulty, and Ethel begs him to be seated. Down goes the chair, and when the flustered count throws himself into another, he makes a final crash to the floor amidst the ruined furniture.

This is too much, even for French politeness, and, rising to his feet, the count indulges in violent language and gestures, which could be understood by a native of any country. He then departs, angrily and finally. Frank enters at this embarrassing moment. He appeals to Jones, and says that if he gets Ethel, Jones will get the furniture, and the father decides that an American husband will, after all, be better for his daughter. The incident is closed by Bill and his assistants once more restoring the installment plan furniture to the drawing-room.

HER MOUNTAIN HOME
American Release, April 25

Ralph Kennington, dying of thirst in the alkali dust of the desert, staggered forward until exhaustion sprawled him flat on his face. Instinctively his hand clutched at the pebbles, when lo! to his astonished gaze a dull yellow glow announced the magic word, "Gold!"

An hour later James Raleigh found him there with the nugget tightly clasped in his hand. The long-desired bonanza had been finally discovered. The little mining town became the scene of the utmost activity. Scurrying miners, with new claims in their hands, the riff-raff women of the town, the prairie schooners loaded with belongings of the miners, playing children, frolicking dogs —all blended into a familiar picture in Western mining towns, announcing to the experienced eye the fact that a new gold field was discovered.

Ralph Kennington, recovered, had gone to live with his new-found pal, Jim Raleigh. The two became fast friends, and were the first to hurry back to the gold field.

Among those who joined that first mad rush was old man Hadley and his pretty daughter, Marguerite. Years of unsuccessful mining had greatly impoverished his fortunes and health—so, when, at last, he found his claim rich beyond his dreams, the poor old miner's heart gave away, leaving pretty Marguerite without a protector.

Ralph and James took her in, and for some months everything moved smoothly. Both men fell deeply in love with their young housekeeper. James made love to her in his hold way, pleading that she run away with him. But Ralph pursued different methods. Without saying a word to any one of his intentions, Ralph built on the mountainside a magnificent home, hiding his time until it should be finished, when he would ask her to be its mistress.

Jim made better headway. The two planned an elopement, and left suddenly one day, with only a litle note to explain their disappearance. Ralph found it. Hearthroken, he strolled aimlessly to town. In the meantime, the eloping couple stopped at a neighboring store before boarding the stage for their journey. Marguerite went inside while Jim waited. When she again emerged, her horror-stricken eyes saw Jim tightly clasping the form of a strange young woman, who evidently had just reached town from the East. Jim had no thought of Marguerite. With his former love, he sauntered carelessly down the street.

Then Ralph appeared, and, taking in the situation at a glance, put his arm about the tearful Marguerite, and led her to the new home on the mountainside.

THE PENSIONERS
American Release, April 29

Charles Bramwell, aged 65, was a retired army officer, bearing the rank of captain. Now in his old age he had nothing on which to live save his quarterly pension, and living was high in California.

But the captain has two sons: Dick, quick, clear-thinking, a popular young fellow with both men and women, and Will, slower witted, careless, lazy and indifferent.

One day a message came while the captain sat under the trees in his yard and playfully fondled his sword, reminiscent of bygone days. The message was short, and addressed from a legal firm in the East. It read: "As per the last will and testament of your late friend, Col. W. A. Reiggs, we are sending to your care his two daughters, in accordance with your understanding."

The daughters arrived. Clarice proved haughty, indifferent to others and quarrelsome. Madge, on the contrary, soon showed herself a kind and thoughtful girl, and in many ways the direct antithesis of her sister. Curiously enough, Dick found himself drawn strongly toward Clarice. They spooned together beneath the fine old trees, went on long jaunts and generally became so immersed with themselves that they entirely forgot the other members of the family.

But a change was coming over Will. He no longer neglected to carry water, bring the firewood, and do the chores about the house. There grew up a comradeship between him and Madge, brought about, no doubt, through the fact that all the household work was thrown upon their shoulders.

Then c day came when neither Clarice nor Dick could be found. Finally, the aged moth-

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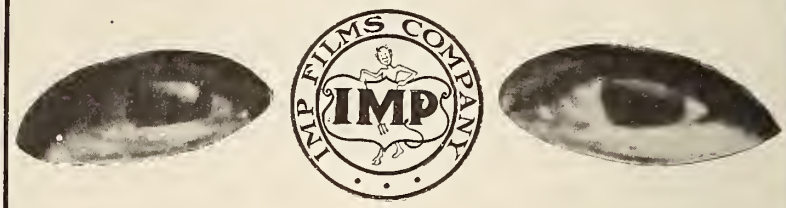

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The Imp's 2000-foot feature of Thursday, April 18th. Yell for it!

"A MILLIONAIRE FOR A DAY"
(*Copyright* 1912 *Imp Films Co.*)

Monday, April 22. The screaming comedy with Cumpson in the lead.

"U. S. ARTILLERY MANEUVERS"
"A PIECE OF AMBERGRIS"
(*Copyright* 1912 *Imp Films Co.*)

The Imp Split of Saturday, April 27th. Don't you dare miss it!

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er discovered a note which explained the mad infatuation, and brought the sorrowful news that the family could expect nothing more from Dick or Clarice. But Will, with one arm about his mother's shoulder, and the other caressingly thrown around Madge, assured her that the black sheep had turned white, and that thenceforth he would assume his brother's place.

WIONOA

Champion Release, April 22

Bert Morris, Jr., a young man of excellent family, while sowing his wild oats, offends his father, and is disinherited. Bert decides to go West. He first calls on his fiance, Alice Norton, to ask her to wait for him till he can make his fortune. She, however, is not pleased with the prospect, and refuses to wait until he acquires wealth, now that he is in poor circumstances. The girl returns the engagement ring to him and turns her back to him. Bert then is brokenhearted, and leaves for the West.

He joins with two other young men in prospecting. Thy strike pay ore, and promote a mining company. During their prospecting work, Bert meets Winona, a beautiful Indian girl, who lives on a nearby Government reservation, and who has attended the Government school. A deep attachment springs up between these two, and they become ensnared in the meshes of love. While his partners are away, Bert is taken ill and Winona nurses him. When he becomes convalescent Bert and Winona are married.

A new company is to be formed to take over the mining claims of the boys. Bert's father goes West in the interest of Foreign Capital, taking Alice with him, who has been married and left a widow. Learning of Bert's lucky strike, she determines to win him again. Alice arrives, and Winona witnesses the meeting between Bert and Alice. The Indian girl sadly concludes that they are enamoured of each other, and, gathering her child in her arms, she silently steals away. It does not take Bert very long to discover Alice's deception, and instead of returning with his father's party, he makes his getaway and goes in search of Winona. He finds her not long after, sorrowful and grief-stricken, but with his return, she is quickly made happy, and the little family is joyfully reunited.

BROTHERS

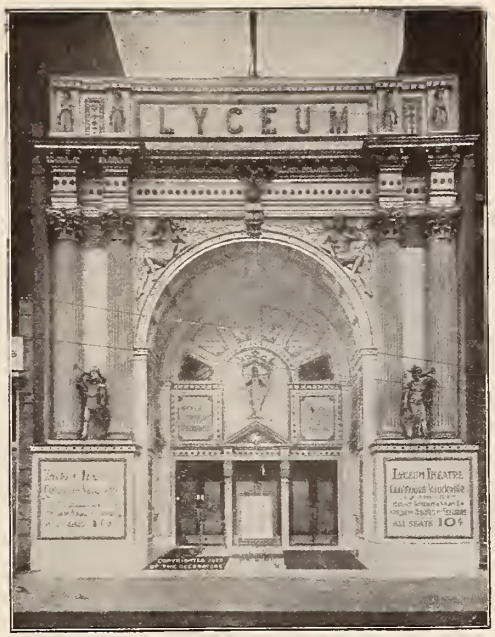
Champion Release, April 24

Here is a story of life among the humble and lowly. It deals first with a woman who has lost her husband. Her two boys are now her mainstay and support. These boys are aged, respectively, six and eight. They sell papers, and give their earnings to their mother. The elder of the boys is inclined to be wild, and one day he is arrested for crap playing, and is sent to a reformatory. He escapes from the institution and returns to find his mother is dead and his brother gone, the younger brother having been taken in charge by a Catholic priest.

Thirty years now go by, and we witness several stirring scenes of contrast in the lives of the brothers. The elder is dissolute, and follows the career of a burglar; the younger has been raised by the good priest who closed his mother's eyes, and, following the trend of his bringing-up, has become himself a priest of God.

One day the burglar is hotly chased, and we see him dash into the church wherein his brother, the priest, officiates. The latter answers his appeal for protection and goes out, locking the door—shutting it against the minions of the law. Later, the wounded man discovers, through a large picture of the mother on the priest's wall, that his saviour is his own brother.

He is dying now, and, exhorted by the priest, asks forgiveness of God for his sins. The priest gives him absolution, and the repentant sinner passes to the throne of God. The mother appears in a vision, blessing her two sons. The one just departed for realms of bliss and the other, a holy minister, who still lives to fight for righteousness.



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THE SEWER (Two Reels)

Solax Release, April 24

Herbert Moore is the leader of a gang of crooks. He leads by sheer force of mentality, while his pal, Burley Butts, leads by brutal force. Between them, they have a plan to rob Mr. Stanhope, a noted philanthropist, on whom Moore has been spying. For their ill purposes they use little Oliver, an unwilling pupil of Butts. On a dark night they embark on their venture.

Gripping events succeed each other in rapid succession. Oliver enters the house. He makes his way with a bull's-eye lantern—here we have a remarkable light effect—a sudden flash, the lights go up, and little Oliver faces the muzzle of a revolver. Mr. Stanhope is surprised to see the youthful criminal. He quizzes him. But little Oliver cries and tells his story. Stanhope is moved by the boy's tale. In taking out his handkerchief to dry his eyes, Oliver drops a silver half-dollar. Mr. Stanhope attempts to return it to Oliver, hut the child brushes it away, and tells him to keep it, informing Stanhope that the silver half-dollar is the insignia of the gang, and that it can open in the middle and be used in an emergency as a saw with which the user may cut rope, wire or glass. Stanhope's interest is aroused, and he places the little souvenir in his pocket. Later, this piece of metal is one of the means of saving his life. Oliver then pleads to be let free, and Stanhope allows him to go, after taking an oath that he will not attempt to steal again.

This attempt failing, the gang sets a trap for Stanhope, but little Oliver passes a note and key to his benefactor when the thugs lower him into a vault. When Stanhope finds himself in the narrow vault, he struggles hard to free himself from the bonds which almost cut to the bones. He frees himself sufficiently to get the silver half-dollar, which he now puts to good use. After hours of effort he breaks his bonds. He tries to straighten himself and then finds the heavy key and the note in his coat pocket.

He is scarcely able to read the instructions. The greenish light gives him the appearance of a man risen from the dead. Gradually his dulled mind absorbs the portent of the note. He desperately feels for the secret keyhole. His search is not in vain. Presently, he swings back the granite door, and he is confronted with a vista of the city's filth and slime. He crawls through the outlet, and makes his way through the sewer channels. The stench from stagnant sewerage pools, cesspool waste, mud and dirt, nearly suffocates him. But on and on he struggles, up to his knees through this liquid filth. Even an attack by a horde of sewer rats does not swerve him from his path. He fights the rodents off and they scamper. At last, weary and exhausted, he finds his way to the sewerage main,

ANOTHER HAND COLORED SUNDAY, APRIL 28—$20.00 EXTRA—915 FEET

Heliogabalus Tyrant of Rome

and THE AMATEUR AVIATOR. Another Gaumont Surpriser. A Gripping Story of Rome at the time that the dissolute and bloodthirsty Heliogabalus was Emperor. See the Harem Scene—the Banquet Scene.

LAST MINUTE TO Gaumont SEND YOUR ORDER

Scene from HELIOGABALUS, TYRANT OF ROME

THURSDAY, APRIL 25

JIMMIE PULLS THE TRIGGER AND DINANT ON THE MEUSE

A rip-roaring comedy that hits the bull's-eye every time the trigger clicks.

Scene from JIMMIE PULLS THE TRIGGER

THE FATE OF MOTHERS

2000 FEET—THURSDAY, MAY 2

This film is just an appetizer for the remaining two-reelers that are to follow on the Gaumont program.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY Sole Distributors

The DRUGGED CIGARETTES

957 FEET—SUNDAY, MAY 5

A detective story of sensational trend and dimension.

THURSDAY, APRIL 18 SHOOT YOUR ORDER NOW FOR SUNDAY, APRIL 21

A BET AND ITS RESULTS **DRIVEN FROM THE RANCH**

Gaumont Co., Flushing, N. Y.

COMING! TWO REELS. THURSDAY, MAY 2. **COMING** COMING! TWO REELS. THURSDAY, MAY 2.

A tender, touching two-reel story radiant with the delicacy of maternity, showing a sympathetic angle of the relation of daughter to mother. A tale of love that will better your box office.

The Fate of Mothers

Joy, love, sympathy, despair, surprise, anguish, terror, passion, jealousy, selfishnens and thoughtlessness are permanently combined in the most striking black and white drama ever filmed. 2000 FEET THURSDAY, MAY 2 2000 FEET

Look Out for the Lion!

ON THURSDAY, MAY 16—1000 FEET OF THE GREATEST THRILLER EVER

Attacked by a Lion!!

Ask any of the Western Exchangemen who have had the good fortune of seeing this graphic feature what they think of it. You can't afford to miss the most remarkable film of the century. A lion attacks a horse only to be shot by its rider in the act of springing. All we ask you to do is to treat your exhibitor with the best, most sensational and remarkable reel feature ever offered.

a ladder leading to a manhole giving entrance to the street.

Besmeared with mud and filth, dishevelled and bedraggled, he rushes through the streets and to the police station. The gang is soon surprised by big Colt six-shooters, and little Oliver and his brother find a home in Mr. Stanhope's happy household.

BILLY'S INSOMNIA

Solax Release, April 26

Billy has a sleepless spell, and is told by his doctors that he is going to suffer from absolute inability to sleep for an indefinite period. This situation does not appall Billy; in fact, he is delighted. However, his friends all sympathize with him, and are magnanimous with advice and remedies.

Billy turns night into day, and sets a pace that brings him into great prominence, and is looked upon as a great disturber of peace and quiet.

At last his case comes to the notice of a crabbed and eccentric millionaire, who surrounded himself with a heavy guard, and not trusting the banks with his money, kept watch on it himself. He sends for Billy and offers him a position of watchman. Although this is a good chance to materialize something from his affliction, Billy is about to brush this offer aside but the millionaire, determined to have Billy's services at any cost, offers his charming daughter to Billy in marriage, and Billy is thus persuaded.

This change soon cures Billy of his insomnia, and the millionaire finds that he has made a bad bargain.

REJUVENATION

Thanhouser Release, April 23

A rich man who finds that there is nothing in life worth living for, is worse off than is a poor man in similar circumstances, for the poor man may be stricken with ambition, and in a last effort to attain fame and fortune redeem himself.

But what is a man to do if he has wealth, health, all the fame he desires, and yet looks at life through blue spectacles?

A man of this stamp is yawning out an utterly purposeless existence. He is comparatively young. There are no business cares to vex him, he has money enough to ensure comfort, and yet he is thoroughly unhappy.

He visits a winter resort down South, not for the benefit of his health, or for enjoyment, for he realizes that he will be thoroughly bored. He has no chums there, his friends simply endure him, and he is as thoroughly unhappy as he had been in Europe or in the North.

Perhaps some kind fairy took pity upon him, and induced him to go out rowing all alone, for he lost his oars and drifted about aimlessly all night, believing that his last hour had come.

The good fairy so directed the boat that in the morning, when the rich man was unconscious from thirst, hunger and exhaustion, the tiny craft drifted near a lighthouse. The keeper's daughter saw the boat, swam out and guided it ashore, at considerable risk to herself, and with the aid of her father restored the rich man to consciousness.

His benefactors did not know that their unfortunate guest was a rich man. They regarded him as one of themselves, and the

keeper regarding him with favor, finally offered him a job as his assistant, which he whimsically accepted.

He finds his new life so different from the old one that he positively enjoys living. He forgets his old troubles, and within a short time decides that there is nothing that could induce him to go back to his former aimless, empty existence. The keeper's daughter wins his love, and makes him happy by agreeing to marry him, and he finds that each day is happier than the one that preceded it.

Years later, his old friend, who has mourned him as dead, happens to visit a lighthouse, accompanied by his wife, and is surprised to recognize in the assistant keeper the former clubman, long regarded as dead, and, in fact, so declared by the courts. The friend urges him to return, telling him that his heirs can be compelled to return his fortune, but he refuses.

"I have my fortune here," he says, "my wife and child. My only fear is that they may be forced back into the life I once led. I have a lovely wife, a beautiful child, enough to live upon, and my days are happy. The other life, well I know what it is, and have no desire to try it again. Let my heirs keep the money. It is valueless to me."

The friend, being a true friend, kept the secret. Yet he never could understand the once rich man's reasoning, for he was not a philosopher, and, furthermofe, had not been rich long enough to realize that money is not everything in this world.

WHEN MANDY CAME TO TOWN

Thanhouser Release, April 26

In appearance he was a "rube," but he was comfortably well off and steadily growing richer. He ran the "opery house," had plenty of real estate, money in the bank, and a loving wife and a little girl of whom he had reason to be proud.

Then came the temptation of this rural St. Anthony, a one-night stand actress, pretty in a bold way, who made goo-goo eyes at him.

It must be admitted that there was some excuse for the girl. Her company had had the hardest kind of sledding, and when they reached this little community, the indications were that they would be compelled to remain and grow up there. They had no money, their baggage was due to be held, and the walking was rough. So the girl told her troubles to the rural magnate, and displayed great histrionic abilities in doing so. The rich man wept, then gave freely of his wealth, and the company moved on to the next stand.

One peculiarity of certain theatrical companies is that they are always in trouble. The girl was ready to act the next season; she had an engagement and a lovely rôle, the only difficulty was that it was a financial impossibility to take the troupe across the East River, unless an angel was found. So her thoughts naturally turned to the "Rube" who had shown that he would listen to the appeals of beauty in distress.

She invited him into the city to talk over a "wonderful opportunity." Gladly he accepted, telling his trusty wife that "important business" was to blame; but he lost the woman's note, his child picked it up, and although Mandy was very small, she was able to realize that something was wrong, and decided to do what she could to put matters right.

By the time that Mandy arived at the New York hotel, the dinner given in honor of "the rube" was at its height. The festivities were too much for the rural visitor, and he had dropped off asleep. He was awakened by hearing sarcastic laughter. Drowsily he opened his eyes, blinkingly he looked around. The mirth was caused by his little daughter, and these "show folks," who had seemed to him to be excellent comrades, were brutally jeering at her.

It came to him with a shock of surprise that neither he nor his daughter were properly placed, and he realized that the only reason he had been tolerated was because of his money. Grieved and indignant, he gathered his child in his arms and left "Bohemian life" forever.

In the morning when the country wife came downstairs at dawn, she was glad to greet her husband, who, she believed, had arrived on the early morning train. She was puzzled, however, at the warmth of his embrace, and also because he had led her into the baby's room and stood glancing at their sleeping child with new love in his eyes.

For the wife did not know that Mandy went to town. She never knew it, for her husband and the child always carefully guarded the secret.

BEDELIA AS A MOTHER-IN-LAW

Reliance Release, April 27

RELIANCE.

Bedelia writes a letter to her daughter telling her that she is coming on a visit and to look for her within the next few days. Upon her arrival she is greeted effusively by her daughter, but gets a very sad welcome from her son-in-law. She proceeds to make life unbearable for him and he in turn takes it out on his wife. It finally gets to a point where the worm turns. He schemes to send mother back home by paying all his attention to her and entirely overlooking his wife. He showers her with flowers, candy and new hats, something he had not done for his wife in ages. Naturally his wife resents it. The culmination of the whole affair comes after Bedelia and her son-in-law have spent the evening at a fashionable restaurant. Bedelia comes home much the worse for wear. The next morning the angry wife brings Mother Bedelia her hat, coat and baggage and sends her on her way home.

On the same reel will be found a Natural History subject entitled

THE PIGMY CIRCUS

This is an exceptionally interesting and novel series of untrained little animals in their natural circus antics.

THE RETURN OF JOHN GRAY

Reliance Release, May 1

John Gray is happily married and is idolized by his wife and little girl. His so-called friends get him interested in stock gambling and it is not long before he is on the verge of bankruptcy. In order to save hmself he steals the funds of the firm and, losing them as well, shows his weak streak by decamping. He leaves his coat and hat on the river bank and when the defalcation is discovered the coat is found also. The obvious conclusion of the police is that he has left town, although the wife, wrapped up in her love and respect for him, refuses to believe that he has either stolen or run way. Later she comes into a large inheritance and continues the search for her husband, but to no avail. Fifteen years later she is welcoming her daughter's fiance and bids them good-bye as they leave the house for an auto ride. A tramp bumps into them and the daughter draws back from him in disgust. Recognizing her mother as his wife, Gray, now a drunken bum, steals away into the shadows. Later he enters the house and is found stealing the silverware in the dining room. In the moment of recognition the woman's long-cherished ideals are shattered and she is only prevented from falling by the quick action of her husband. Just then they hear the daughter and her fiance returning. Realizing his daughter is going to marry a wealthy man Gray sees a chance to blackmail but his wife is ahead of him and prevents his going into the parlor where they are. Instead she holds him and compels him to listen to the daughter showing her fiance a portrait of Gray and telling him what a good man he was. Gray breaks down and leaves Bonny to make a man of himself and one day return to claim his own.

BANGS' BURGLAR ALARM

Powers Release, April 23

John Bangs is a great inventor, or thinks he is, and is continually seeking for new and startling ideas. He finally discovers one in a marvelous burglar alarm, which he proceeds to place on the market. Without his being aware of it, one of his alarms is installed in his own house and he is the first one to be caught by it. It proves to be all that could be expected of a burglar alarm, but unfortunately, as it also possesses the principles of an infernal machine, it alarms the entire neighborhood and nearly wrecks his home.

THE SCHEMERS

Powers Release, April 27

Mrs. Brown and Mrs. Jones meet for the first time since their schooldays and both are delighted to renew their former happy friendship. Mrs. Brown has a marriageable daughter, Mabel, and Mrs. Jones has an eligible son, Tom. Mabel and Tom have never met,

"BLAZING THE TRAIL"

"101" BISON

TWO REEL HEADLINER

READY FOR SHIPMENT APRIL 15th

Sensational battle; the capture of Helen Cooper, and her thrilling rescue as the emigrants swoop down on the Indians; the terrible Indian gauntlet, and the mode of torture by the squaws; magnificent scenes, staged in the most picturesque spots in California.

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Feature Film Department

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NEW YORK CITY

nor have they any desire to form each other's acquaintance.

The two mothers, however, have very different ideas and decide that a marriage between their children would make a highly desirable and altogether lovely adjustment of their affairs. Then the trouble begins. Mabel, through a clever ruse, convinces Tom that she is even more unsuitable for a wife than he at first suspected and his consequent actions lead to a dreadful row between all parties concerned. All too late, Mabel discovers she really does love Tom and is heartbroken because she cannot call him back. In short, everything between the two houses goes to smash. Time, however, heals all wounds and two years later, Mabel is enabled, through another ruse, to bring Tom to her side again and this time his eagerness to propose to her is only equalled by her readiness to accept his proposal, and Mrs. Brown and Mrs. Jones are made happy at last.

THE CRIMSON HEART
Lux Release, April 26

Jean Legrand and his companions carry on a very successful campaign in some of the most fashionable Parisian hotels. Their occupation is thieving, and they adopt the most up-to-date methods of their kind. The arrival at the Hotel Rougemont of the famous singer, Miss Marie Barlowe, is noted by these gentry, and they are soon installed in an adjoining room. At the dead of night a dark figure is to be seen moving stealthily in the upper corridors of the Hotel Rougemont. It attempts to enter a room, a woman's cry comes through the night followed by a revolver shot. Then all is silent; but not for long. The whole place is in an uproar, as the servants and guests of the hotel rush up to the spot whence the scream came. Miss Barlowe is found to have fainted in her room. She tells the story of the hand which was pushed through the opening door of her room. She remembers no more. Some time later, Miss Barlowe is attacked by a cowardly ruffian, but the assault is baffled by the opportune and highly romantic appearance of a handsome stranger who rescues the young lady. A friendship springs up between the young couple, and Miss Barlowe finally accepts the stranger's invitation to dine with him. They proceed to dine at the hotel, and the meal progresses merrily, but suddenly Miss Barlowe utters a cry and staggers to the window. She has seen something upon the stranger's hand which awakens memories of her first and alarming night at the hotel. She is terribly excited, but conceals this under a pretended indisposition. She then retires and summons aid. Returning to her captive, she entertains him until the police arrive and he is arrested. Miss Barlowe is thus saved from the deep traps of Jean Legrand, for he is betrayed by the brand upon his hand—the Crimson Heart.

AN EMBARRASSING PURCHASE
Lux Release, April 19

The startling adventures of Bill whilst endeavoring to reach home safely with a nice new bath tub he has purchased are even more arduous and varied than those of any story book hero. As a laughter maker, this film is entirely without a peer.

On the same reel:

CHING-CHANG IN PARIS

A very funny Lux comic film dealing with the amusing adventures of Ching-Chang, a Chinaman, who went to see the sights in Paris. He is caught by two scheming servants who let one of their employer's rooms to him. Planning to make money out of their employer's absence, the servants make things very comfortable for Ching-Chang. The unexpected return of the owner of the house puts a different light upon the matter and Ching-Chang has a lively time.

FOR SALE—Elegant Location for a Studio and Manufacturing Plant. LARGE BRICK BUILDING one story high, windows all four sides, with skylights, situated middle of TEN ACRES GROUND. Beautiful country, river, Mill Dam, wooded scenery and other natural advantages. Fifty minutes from 42d st. Address STUDIO, care Moving Picture News.

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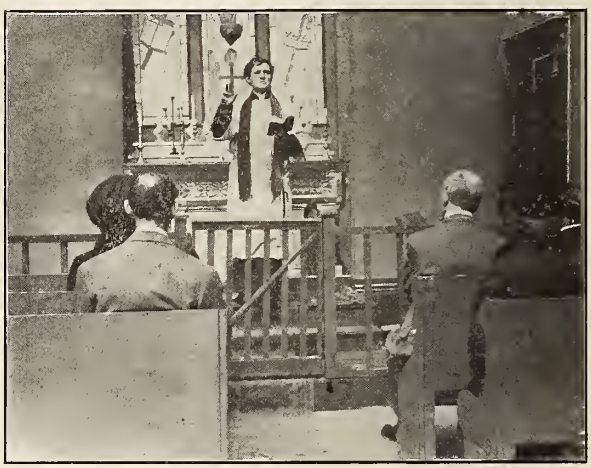
Address SCIENTIFIC,
Care Moving Picture News

Philadelphia, Pa.—Barber, Hartman & Company have leased for the account of Charles T. Wernwag, the third floor of 1709 Chestnut street to the National Moving Picture Operator's School.

Hartford, Conn.—P. F. McMahon has opened the New Empire Theatre on Asylum street and will furnish his patrons with first-run pictures.

Corning, N. Y.—Tyner & Klock, of Lewiston, have leased the Royal Theatre.



SCENE FROM "BROTHERS"
Champion Release, April 24th.

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Also high grade commercial service for out-of-town theatres.

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SUNDAY TUESDAY

The Majestic

IS KING OF COMEDY!

Thousands of exhibitors throughout the country are writing us that they like Majestic comedies better than any other pictures now being produced. This is the pulse of the entire country and the exchange not buying Majestic pictures today is losing its best opportunity to secure new customers and keep the old ones.

Do Not Miss These Comedies!

Sunday, April 21st, "Down and Out."—The Moving Picture World says: "It is a picture of actor life in a great city, funny to look at but tragic to the characters, the details are worked out with much thought and the whole plot is decidedly logical. If any comedy can be called a feature then this comedy is a feature."

Tuesday, April 23rd, "The Installment Plan." A roaring comedy—a young couple furnishes a house on the installment plan and fails to meet a payment; all furniture is removed and they make furniture of their own; a wealthy friend comes, pays them a visit, and the predicaments arising from home-made furniture will cause laughs from start to finish.

Sunday, April 28th, "Boys."—An excellent comedy. Mrs. Brown, a widow, has a son, John. Dr. Andrews, a widower, also has a son, John. The old folks marry and the boys do not agree—see what they do to each other and the old folks.

Tuesday, April 30th, "The Silent Call."—One of the strongest dramatic pictures ever produced—the silent call of the telephone switchboard in a gorgeous hotel plays the most important part and averts worlds of trouble.

Majestics at 9 Cents a Foot!

Exchange men, do not fail to send in your order at once—get the best pictures in the market at 9 cents a foot. By placing a standing order for two Majestics each week, you pay only 9 cents—the price for one a week is 10 cents—excellent four-color posters, 5 cents each.

APRIL 9th, "A WARRIOR BOLD"—FARCE COMEDY
APRIL 14th, "THE RETURN OF LIFE"—COMEDY, DRAMA
APRIL 16th, "NOT ON THE PROGRAMME"—COMEDY DRAMA

No wideawake exhibitor will be satisfied unless he gets TWO MAJESTICS EACH WEEK. If your Exchange will not give them to you, let us know.

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Oldest and Best 3 A WEEK

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"The Worth-While Film"

MONDAY, APRIL 15th, 1912

A Pair of Baby Shoes

1000 Feet of Nonpareil Dramatic Film. A Feature that Features Itself. GET IT!

WEDNESDAY, APRIL 17th

Her Indian Hero

Unquestionably the Greatest Red Man and White Girl Picture Ever Produced. Astonishingly Beautiful. 990 Feet of Feature Film of Dramatic Excellence. GET IT!

SATURDAY, APRIL 20th

The Love Trail

Just Another Inimitable Nestor Western Comedy. 985 Feet of Fulgent, Funny Film. GET IT!

COMING NESTORS

April 22th, "LOTTERY TICKET NO. 13" (Drama)
April 24th, "THE LITTLE NUGGET" (Western Drama)
April 27th, "THREE OF A KIND" (Comedy)

SCENARIO WRITERS—Save time by sending scripts direct to Scenario Department, NESTOR FILM CO., Sunset Boulevard & Gower Street, Hollywood, Cal.

DAVID HORSLEY, Bayonne, N.J.

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

		Feet
Feb.	28—Tweedledum's Gift	
Mar.	6—The Duchess Lady Companion	
Mar.	13—Thomas Chatterton	
Mar.	20—Convict No. 75 (Dr.)	
Mar.	27—Photographs $5.000 Each (Com.)	
Apr.	3—A Mother's Love (Dr.)	
Apr.	3—A Dancing Fit (Com.)	
Apr.	10—The Wedding Dress (Dr.)	

AMERICAN

		Feet
Mar.	14—After School (Dr.)	1000
Mar.	18—The Full Value (Dr.)	1000
Mar.	21—A Tramp's Gratitude	
Mar.	25—Fidelity	
Mar.	28—Winter Sports—Pastimes	
Apr.	4—The Agitator	
Apr.	8—Checkmate (Dr.)	750
Apr.	8—Ranchman's Marathon (Com.)	250
Apr.	11—The Coward	
Apr.	15—The Distant Relative	
Apr.	25—The Mountain Home (Dr.)	1000
Apr.	29—The Pensioners (Dr.)	

BISON

Feb.	9—A Tenderfoot's Revenge
Feb.	13—Broncho Bill's Love Affair
Feb.	16—The Wild West Circus
Feb.	20—The Deputy's Sweetheart
Feb.	23—War on the Plains
Mar.	1—The Indian Massacre
Mar.	8—The Battle of the Redmen
Mar.	15—The Deserter
Mar.	22—Blazing the Trail
Mar.	29—The Crisis

CHAMPION

Mar.	20—Ireland and Israel	950
Mar.	27—Thou Shalt Not (?)	950
Mar.	25—A Night's Adventure	950
Apr.	1—Kid Canfield (Two Parts)	2000
Apr.	3—The Divorce Cure	950
Apr.	8—A Caricature of a Face	
Apr.	8—The Blue Mountain Buffaloes	
Apr.	10—Salvation Sue	950
Apr.	15—Baby's Adventures	950
Apr.	17—A Gay Deceiver	950
Apr.	22—Winona	950
Apr.	24—Brothers	950

COMET

Jan.	**8—Mr. Whoops, the Detective (Com.).**
Jan.	12—The Widow (Com., Dr.)
Jan.	**15—The Braid (Dr.)**
Jan.	**19—Thirty Days (Com.)**

ECLAIR

Mar.	21—A Symphony in Black and White
Mar.	24—At the Height of Her Triumph (Dr.)
Mar.	24—Ancient Philae
Mar.	31—On the Eve of Austerlitz
Apr.	7—The Land of Darkness
Apr.	14—A Gypsy's Heart
Mar.	26—A Living Memory (Dr.)
Mar.	28—Brooms and Dustpans (Com.)
Apr.	4—White Aprons (Com.)
Apr.	9—Little Hands (Dr.)
Apr.	11—A Lucky Holdup (Com.)
Apr.	16—A Son's Gratitude
Apr.	18—Oh! You Ragtime (Com.)
Apr.	21—A Generous Pardon (Dr.)
Apr.	21—Portuguese Dancers

GREAT NORTHERN

		Feet
Mar.	23—A Narrow Escape (Com.)	
Mar.	23—Unlucky Mike (Com.)	
Mar.	30—Young Women's Protective Society	
Apr.	6—During the Carnivals	
Apr.	13—Joke on Henpeck	
Apr.	13—Glimpses of Southern France	
Apr.	20—Those Eyes (Dr.)	

GAUMONT

Apr.	7—The Margrave's Daughter (hand-colored)
Apr.	11—Jimmie Capitulates and a Victim of Circumstances
Apr.	14—The Prairie on Fire
Apr.	18—A Bet and Its Results
Apr.	21—Driven from the Ranch
Apr.	25—Jimmie Pulls the Trigger (hand-colored)
Apr.	28—Heliogabalus, Tyrant of Rome and The Amateur Aviator
May	2—The Fate of Mothers (2 reels)
May	5—The Drugged Cigarettes
May	9—Jimmie the Bold Buccaneer
May	12—The Lost Ring (handcolored) and Upper Bavaria (handcolored)
May	16—Attacked by a Lion
May	19—The Shade of Autumn and The Banks of the Danube
May	23—Tommy Becomes Toreador and Jimmie is Nearsighted
May	26—The Easter Bells (handcolored) and By The Zuyder Zee (2 reels)
May	30—The Midnight Wedding (2 reels)

IMP

Apr.	15—Rescued by Wireless
Apr.	18—Woman Always Pays
Apr.	20—Lonesome Miss Wiggs
Apr.	20—The Scenic Wonders of Yellowstone Park (Sc.)
Apr.	22—A Millionaire for a Day
Apr.	25—The Loan Shark
Apr.	27—A Piece of Ambergris
Apr.	27—U. S. Artillery Manoeuvres

ITALA

Feb.	10—Toto, the Door-Keeper
Feb.	10—Hunting Ducks
Feb.	17—The Italian Army in Tripoli
Feb.	17—Making a Cinematograph Scene

LUX
By Prieur.

Mar.	22—In the Bay of Biscay	252
Mar.	29—Oh! Listen to the Band (Com.)	380
Mar.	29—Bill Becomes a Favorite with the Ladies	504
Apr.	5—Bill Becomes Mentally Deranged (Com.)	478
Apr.	5—An Enjoyable Ride (Com.)	426
Apr.	12—The Miner's Claim (Dr.)	960
Apr.	19—An Embarrassing Purchase (Com.)	514
Apr.	19—Ching-Chang in Paris (Com.)	429
Apr.	26—The Crimson Heart (Dr.)	937

NESTOR FILM COMPANY

Mar.	30—The Bachelor and the Baby (Com.)
Apr.	1—The Heart of a Tramp (Dr.)
Apr.	3—Two Men and the Law (Dr.)
Apr.	6—The Cub Reporter's Big Scoop (Com.)
Apr.	8—The Torn Letter (Dr.)
Apr.	10—The Renegade (Dr.)
Apr.	20—The Love Trail (Com.)

POWERS' PICTURE PLAYS

		Feet
Apr.	6—Mexican Border Defenders	
Apr.	9—Meeting His Match	
Apr.	13—The Ways of Men	
Apr.	16—Her Lord and Master	
Apr.	16—What's the Use?	
Apr.	20—Ethel's Sacrifice	
Apr.	23—Bangs' Burglar Alarm	
Apr.	27—The Schemers	

RELIANCE

Apr.	10—When the Heart Calls
Apr.	13—An Opportune Burglar
Apr.	17—A Question of Evidence
Apr.	20—Love is Blind
Apr.	24—The Burglar's Reformation
Apr.	27—Bedelia as a Mother-In-Law
May	1—Return of John Gray
May	4—His Love of Children

REPUBLIC

Apr.	6—A Dual Personality
Apr.	9—Cure for Stage Fever
Apr.	13—A Tragic Moment
Apr.	16—Los Anarquistas
Apr.	20—A Severe Lesson
Apr.	23—The Averted Step
Apr.	27—The Claim Jumper

REX

Apr.	4—Modern Slaves (Dr.)
Apr.	7—Unending Love (Dr.)
Apr.	11—A Tangled Web
Apr.	14—The Seal of Time
Apr.	18—Beauty and the Beast
Apr.	21—While Wedding Bells Ring Out

SOLAX COMPANY

Apr.	12—Billy's Nurse
Apr.	17—Saved by a Cat
Apr.	19—Billy, the Detective
Apr.	24—The Sewer (2 reels)
Apr.	26—Billy's Insomnia
Apr.	29—Handle With Care
May	1—The Reformation of Mary
May	3—A Question of Hair

THANHOUSER COMPANY

Apr.	9—A Love of Long Ago
Apr.	12—An Easy Mark
Apr.	16—The Bahy Bride
Apr.	19—Into the Desert
Apr.	23—Rejuvenation
Apr.	26—When Mandy Came to Town

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)
Nov.	20—Zigomar (Dr.)
Jan.	1The Thunderholt (Dr.)

GT. NORTHERN SPECIAL FEATURE FILM

Mar.	18—The Call of a Woman	
Apr.	8—Cell Thirteen	2000
Apr.	22—The Dead Man's Child	3000

MAJESTIC

Mar.	31—The Lighted Candle
Apr.	2—Keep Quiet
Apr.	9—A Warrior Bold
Apr.	7—A Dangerous Model
Apr.	14—The Return of Life
Apr.	16—Not on the Program
Apr.	21—Down and Out
Apr.	23—The Installment Plan

The following films will be released by the Moving Picture Distributing and Sales Company for the week of April 14th, 1912:

Sunday, April 14th

Gypsy's Heart—Tunisian Fish.....Eclair
Prairie on Fire.....Gaumont
Seal of Time.....Rex

Monday, April 15th

Distant Relative.....American
Baby's Adventures.....Champion
Rescued by Wireless.....Imp
A Pair of Baby Shoes.....Nestor

Tuesday, April 16th

Son's Ingratitude.....Eclair
Her Lord and Master—One for You.....Powers
Los Anarquistas.....Republic
The Baby Bride.....Thanhouser

Wednesday, April 7th

Tramp and Barrel—Day of Haste.....Ambrosio
Gay Deceiver—Bermuda.....Champion
Her Indian Hero.....Nestor
Question of Evidence.....Reliance
Saved by a Cat.....Solax
Animated Weekly.....Sales Co.

Thursday, April 18th

Range Detective.....American
Oh! You Ragtime.....Eclair
Woman Always Pays (2 reels).....Imp
Bet and Its Results.....Gaumont
Beauty and the Beast.....Rex

Friday, April 19th

Embarrassing Purchase—Ching Chang.....Lux
Billy the Detective.....Solax
Into the Desert.....Thanhouser

Saturday, April 20th

Those Eyes.....Great Northern
Yellowstone Park—Lonesome Miss Wiggs.....Imp
Love Trail.....Nestor
Ethel's Sacrifice.....Powers
Love is Blind.....Reliance
Severe Lesson.....Republic

HOW AMBITIOUS WAITER BECAME OWNER OF MOTION PICTURE SHOW

By John Trainor

Eight years ago a young German boy, John Wachter, walked into a large city restaurant and asked for a job as waiter. His broken English showed that his knowledge of the language was limited to a few words he had picked up in the steerage coming over, and the few weeks spent enjoying the excitement of New York. The letters in his pocket showed that he had been a good, trained writer at home, had held responsible positions, but had not acquired a knowledge of English.

He carried in his hand a small bundle, tied in a handkerchief. This contained his worldly possessions, except for the $50 needed to admit him into New York City, and which he had already deposited in the bank.

The head waiter, an Englishman, who had worked his way up from small beginnings in this country, saw in the boy's sturdy countenance a determination to succeed. If he did not get a place in this restaurant, he would make the rounds until he found a job somewhere. So, after a few minutes' conversation, the head waiter gave him a job as bus boy, explaining that as soon as he had learned the language, perhaps he would get something better.

Won Promotion in a Year

The energetic German said little and hustled much. Either he was found busy carrying out trays or studying a German-English dictionary. At the end of six months he had learned enough English to be given a station at a group of the less important tables. In a year's time he was ready for another promotion, with a good salary and large tips in view.

"I am sorry that I can't accept the offer," he said, "but I'm going into business for myself."

The statement struck the head waiter as amusing, so he inquired the nature of the new enterprise.

"Why, it's the moving picture business," the German answered.

"How did you come to think of that business?" asked the head waiter.

"Because," replied the youth, "when I was in New York the only theatre I could understand was the moving picture show. Some were good and others were not worth anything. I saw the good ones were of great educational worth to the people and meant good profits to the proprietors. Finally I got so interested in the business that I talked with every man in town.

In Business for Himself

"One day I waited on a generous customer and he was so interested in my enthusiasm for the business he has offered to back me up, saying that he did not know whether he would get his money back, but he was willing to take a chance. I have plenty of confidence in the business and in myself, and I am going to pay him back with interest and run a high class show, too."

The head waiter was dissappointed at the prospect of losing one of his best men, but he was sure such a fellow would make good anywhere. He never heard anything more about him until a few weeks ago when he went with his family to the best moving picture show in the city. It was Wachter's.

To-day Wachter owns one of the flourishing moving picture shows in Baltimore and besides paying his backer in full with interest, he is making a good enough income to afford an auto and to own his own home.—Washington, D. C., Post.

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THE CHAMPION STUDIO

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"An Italian Romance"

Being Screened for Inspection.

RELEASED DATE, MAY 1st, 1912.

A startling, realistic duel, is a remarkable incident of this story, which all but echoes the ring of clashing steel. It is most capably enacted by specially selected characters. We have sunk our best efforts into the production of this film, and not until you have booked it will our attempt be rewarded. Will you see it? Cut out this adv. and paste it in your memo. book so that you won't fail to get the reel.

FOR MONDAY, APRIL 29th, 1912

"The Horse Thieves of Bar X Ranch"

A real, full-of-action, Western Film.

To see it on the screen is to feel like jumping on a bronco and cutting capers. The brisk action throughout the story is contagious, and will have a glowing effect on any audience.

COMING! COMING! COMING!

"CAMILLE"

TWO GORGEOUS REELS.

COMING!

Monday, May 6th, REALIZATION OF A CHILD'S DREAM.

Wednesday, May 8th, STAKING THE CLAIM (Western).

Champion Film Company

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NEW YORK

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BIOGRAPH

		Feet
Apr.	1—Oh, Those Eyes (Com.)	
Apr.	1—Those Hicksville Boys (Com.)	
Apr.	4—The Punishment (Dr.)	
Apr.	8—Fate's Interception (Dr.)	
Apr.	11—Their First Kidnapping Case (Com.)	
Apr.	11—Help! Help! (Com.)	
Apr.	15—The Female of the Species (Dr.)	
Apr.	18—Just Like a Woman (Dr.)	

CINES

C. Kleine

		Feet
Apr.	2—Naming the Baby (Com.)	
Apr.	2—Assisi, Italy	
Apr.	6—Love and Hypnotism (Dr.)	1000
Apr.	9—The Brigand (Dr.)	1000
Apr.	13—Madame Roland (Hist. Dr.)	
Apr.	16—How They Lost Out (Com.)	1000
Apr.	20—Queen Elizabeth's Ring (Dr.)	1000
Apr.	23—The Treasure Cave (Dr.)	1000
Apr.	27—Leah, the Suffragette (Com.)	
Apr.	27—Confusion (Com.)	
Apr.	30—'Twixt Love and War (Dr.)	
Apr.	30—Genoa, Italy (Sc.)	
May	4—The Love Germ (Com.)	1000
May	7—A Contest and No Prize	
May	7—Fiume, Hungary	

EDISON

		Feet
Apr.	2—The Mine on the Yukon (Dr.)	1000
Apr.	3—Two Knights in a Barroom (Com.)	990
Apr.	5—Charlie's Reform (Dr.)	1000
Apr.	6—Rowdy and His New Pal (Com. Dr.)	990
Apr.	6—Dr. Brompton-Watts' Age Adjuster (Com.)	600
Apr.	9—The Spanish Cavalier (Dr.)	400
Apr.	10—Is He Eligible? (Com.)	1000
Apr.	12—Church and Country (Dr.)	990
Apr.	13—Winnie's Dance (Com.)	1000
Apr.	16—The Insurgent Senator (Dr.)	1000
Apr.	17—The Dumb Wooing (Com.)	1000
Apr.	19—The Boss of Lumber Camp No. 4 (Dr.)	985
Apr.	20—Dream Dances	400
Apr.	20—How Patrick's Eyes Were Opened (Com.)	600
Apr.	23—The Little Woolen Shoe (Dr.)	990
Apr.	24—A Tenacious Solicitor (Com.)	1000
Apr.	26—An Unusual Sacrifice (Dr.)	1000
Apr.	27—A Winter Visit to Central Park, New York City	640
Apr.	27—The Butler and the Maid (Com.)	360
Apr.	30—Winter Logging in Maine	1000

ESSANAY FILM CO.

		Feet
Mar.	19—Out of the Depths (Dr.)	1000
Mar.	21—Cupid's Leap Year Pranks (Com.)	1000
Mar.	22—A Record Romance (Com.)	1000
Mar.	23—The Deputy's Love Affair (Dr.)	1000
Apr.	2—Cured (Com.)	1000
Apr.	4—A Lucky Mix (Com.)	1000
Apr.	5—Teaching a Liar a Lesson (Com.)	1000
Apr.	6—A Road Agent's Love (Dr.)	1000
Apr.	9—Broncho Billy and the Girl (Dr.)	1000
Apr.	11—All in the Family (Com. Dr.)	1000
Apr.	12—Lonesome Robert (Dr.)	1000
Apr.	13—Under Mexican Skies (Dr.)	1000
Apr.	16—The Clue (Dr.)	1000
Apr.	18—Sam Simpkins, Sleuth (Com.)	1000
Apr.	19—The Rivals (Dr.)	1000
Apr.	20—The Cattle King's Daughter (Dr.)	1000

KALEM CO.

		Feet
Mar.	25—The Trail Through the Hills (Dr.)	1000
Mar.	27—Outwitting Father (Com.)	
Mar.	27—The Kidnapped Conductor (Com.)	
Mar.	29—The Banker's Daughter (Dr.)	1000
Apr.	1—Jean of the Jail (Dr.)	1000
Apr.	3—The Spanish Revolt of 1836 (Hist. Dr.)	1000
Apr.	5—The Schoolma'am of Stone Gulch (Com.)	1000
Apr.	8—The Tide of Battle (Hist. Dr.)	1000
Apr.	10—A Leap Year Elopement (Com.)	1000
Apr.	12—The Secret of the Miser's Cave (Dr.)	1000
Apr.	15—War's Havoc (Dr.)	1000
Apr.	17—The Adventures of American Joe (Dr.)	1000
Apr.	19—The Trail of Gold (Dr.)	1000

LUBIN

		Feet
Apr.	1—Hello, Central! (Dr.)	1000
Apr.	4—Shall Never Hunger (Dr.)	
Apr.	6—Fooling Father (Com.)	
Apr.	8—The Reformation of Kid Hogan (Dr.)	1000
Apr.	10—A Pie Worth While (Com. Dr.)	1000
Apr.	11—That Chicken Dinner (Com.)	
Apr.	11—His Little Sister (Com.)	
Apr.	11—His Little Sister (Com.)	
Apr.	13—California Ostrich and Pigeon Farms (Ind.)	
Apr.	13—The Alligator Farm (Ind.)	
Apr.	13—Becky Gets a Husband (Com.)	
Apr.	15—In After Years (Dr.)	1000
Apr.	17—The Lover's Signal (Com.)	1000
Apr.	18—A Gay Time in Jacksonville, Florida (Com.)	1000
Apr.	20—Captain King's Rescue (Dr.)	1000

G. MELIES.

		Feet
Mar.	21—Troubles of the XL Outfit (Dr.)	1000
Mar.	28—The Remittance Man (Dr.)	1000
Apr.	4—A Man Worth While (Dr.)	
Apr.	11—Wanted—A Wife (Com. Dr.)	1000
Apr.	18—The Ghost of Sulphur Mountains (Dr.)	1000
Apr.	25—True Till Death (Dr.)	1000

PATHE FRERES

		Feet
Mar.	29—That Terrible African Hunter (Com.)	
Mar.	29—Winter on the Baltic Sea	
Mar.	30—Jimmy's Misfortune (Com. Dr.)	
Apr.	1—Pathe's Weekly No. 14	
Apr.	2—The Clemency of Isabeau (Dr.)	
Apr.	3—Tiger's Claws (Dr.)	
Apr.	4—Brave Heart's Hidden Love (Dr.)	
Apr.	5—The Cardinal's Gift (Dr.)	
Apr.	6—The Sins of the Father (Dr.)	
Apr.	8—Pathe's Weekly No. 15	
Apr,	9—Laughing Gas (Com.)	
Apr.	9—Wrasses, dogfish, sole and gurned (Edu.)	
Apr.	10—The Torn Note (Dr.)	
Apr.	11—The Girl Sheriff (Dr.)	
Apr.	12—Ahraham's Sacrifice	
Apr.	12—The Cataracts of Elkfarleo, Sweden	
Apr.	13—An Unwelcome Love (Dr.)	
Apr.	15—Pathe's Weekly No. 16	
Apr.	16—The Anonymous Letter (Dr.)	
Apr.	16—The Albertos	
Apr.	17—Easy Marks (Com.)	
Apr.	17—Training Fighting Cocks in Cuba	
Apr.	18—The Fishermaid's Love Story (Dr.)	
Apr.	19—A Hasty Honeymoon (Com.)	
Apr.	19—An Excursion in New Zealand	
Apr.	20—The Art of Printing (Ind.)	
Apr.	20—Bathing Cavalry Horses (Scenic)	
Apr.	22—Pathe's Weekly No. 17	
Apr.	23—Jane Shore (Dr.)	
Apr.	24—That Houn' Dawg (Com.)	
Apr.	25—For the Papoose (Dr.)	
Apr.	26—The Queen's Messenger (Dr.)	
Apr.	27—For His Mother's Sake (Dr.)	

SELIG

		Feet
Apr.	1—His Chance to Make Good (Dr.)	1000
Apr.	2—Tenderfoot Bob's Regeneration (Dr.)	1000
Apr.	4—Me and Bill (Dr.)	1000
Apr.	4—Wolcott Coombs—the Phenomenal Deaf and Blind Boy (Edu.)	500
Apr.	5—With the Boys of the Figure Two.	500
Apr.	8—Darkfeather's Strategy (Dr.)	1000
Apr.	9—Driftwood (Dr.)	1000
Apr.	11—The Redemption of "Greek Joe" (Dr.)	1000
Apr.	12—When the Heart Rules (Dr.)	750
Apr.	12—The Story of a Cocoanut (Edu.)	150
Apr.	15—The Other Woman (Dr.)	1000
Apr.	16—The End of the Romance (Dr.)	1000
Apr.	18—The Devil, the Servant and the Man (Dr.)	1000
Apr.	19—Bessie's Dream (Com.)	650
Apr.	19—A Trip to Tahiti in the South Pacific (Edu.)	340

URBAN ECLIPSE

G. Kleine

		Feet
Apr.	3—Taken by Surprise (Com.)	
Apr.	3—Scenes in Amsterdam (Sc.)	
Apr.	3—Transformation of Scrap Iron (Ind.)	
Apr.	10—The Signal that Failed (Dr.)	1000
Apr.	17—The Unknown Traveler (Dr.)	1000
Apr.	24—John Milton (Dr.)	
Apr.	24—Exhibition Drill of the H. M. S Excellent	
May	1—Percy's Visit (Com.)	
May	1—Chums (Com.)	
May	8—The Squire's Fate (Dr.)	
May	8—Tropical Creatures	

VITAGRAPH

		Feet
Apr.	1—The Star Reporter (Dr.)	656
Apr.	1—His Mother-in-Law (Com.)	346
Apr.	2—She Never Knew (Dr.)	1000
Apr.	3—The Seventh Son (Dr.)	1000
Apr.	5—The Illumination (Bihlical)	1000
Apr.	6—The Unknown Violinist (Dr.)	1000
Apr.	8—Burnt Cork	800
Apr.	8—Pushmobile Races (Com.)	200
Apr.	9—At Scrogginses' Corner	1000
Apr.	10—A Rich Man's Son	1000
Apr.	12—The Jocular Winds of Fate	1000
Apr.	13—Captain Jenk's Diplomacy	1000
Apr.	15—The Pipe	1000
Apr.	16—The Cave Man (Dr.)	1000
Apr.	17—Working for Huhhy (Com.)	1000
Apr.	19—The Craven (Dr.)	1000
Apr.	20—Way of a Man with a Maid (Dr.)	1000

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

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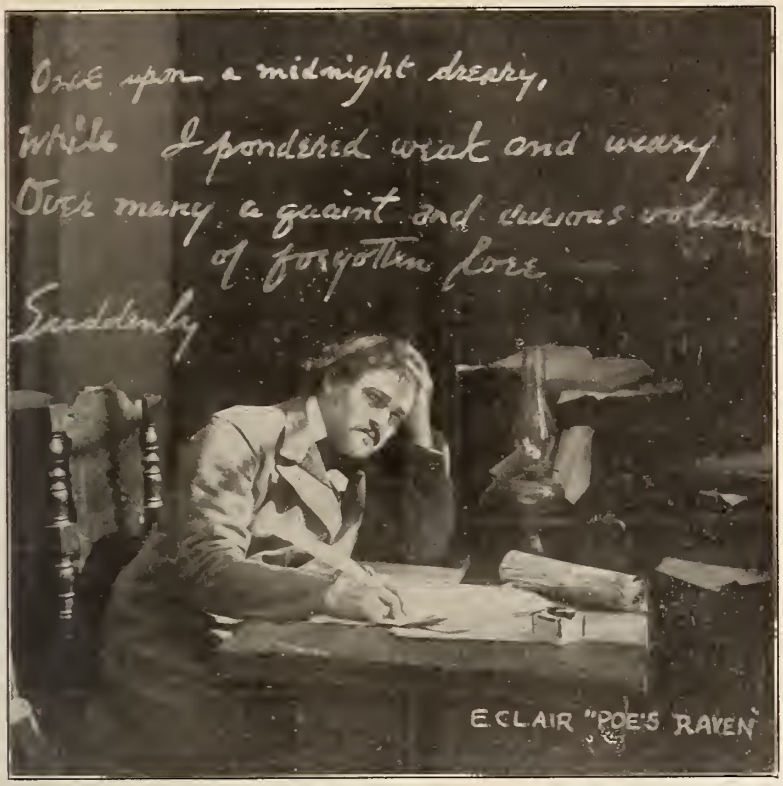
Once upon a midnight dreary,
While I pondered weak and weary
Over many a quaint and curious volume
of forgotten lore
Suddenly
ECLAIR "POE'S RAVEN"

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By EDGAR ALLEN POE

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Washington Irving's
"LEGEND OF SLEEPY HOLLOW"

Thursday, April 25
An American Heart Comedy
"THE EASTER BONNET"

Sunday, April 28
"MIETTE'S ADVENTURES"
A Charming Paris Eclair Film of Old World Romance

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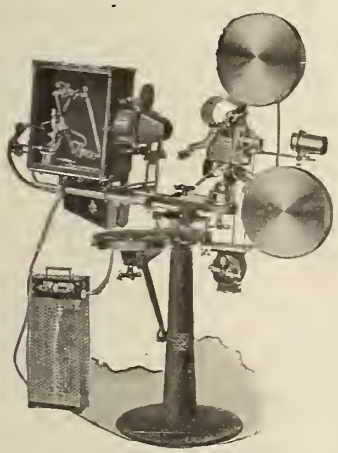

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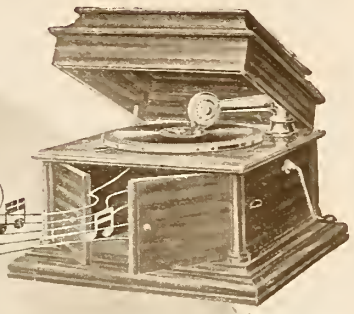

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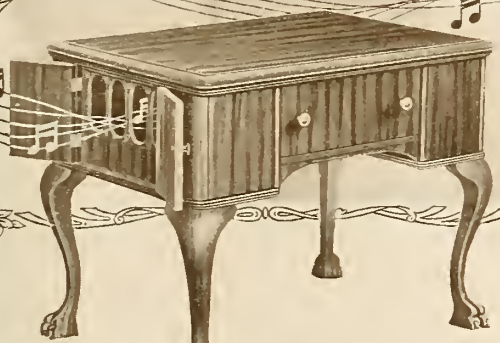

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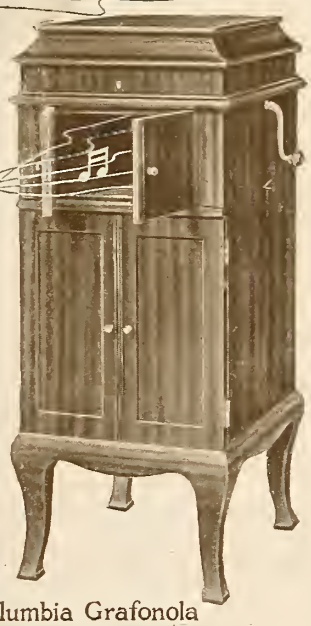

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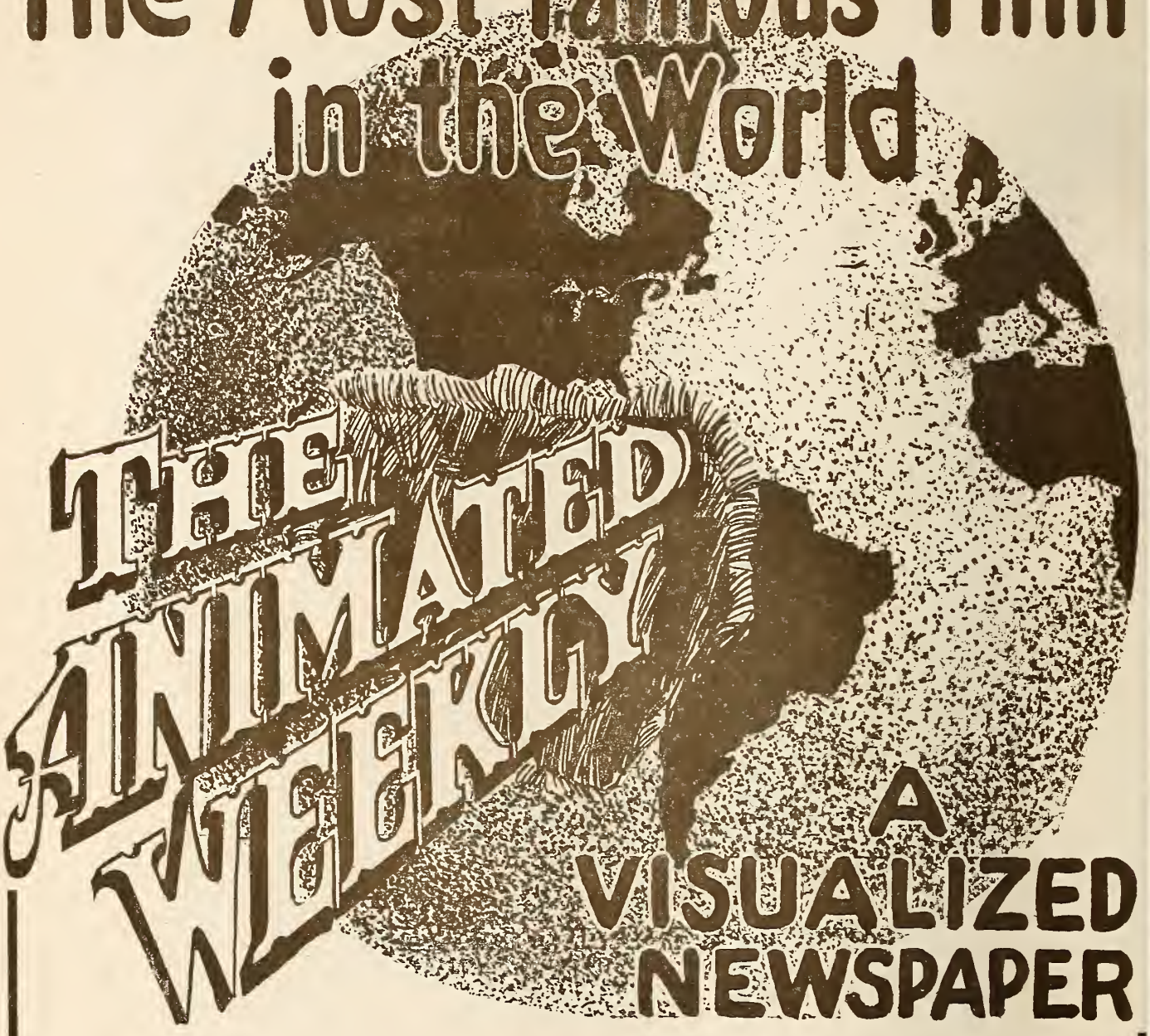

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MOVING PICTURE NEWS

Volume V
No. 16

April 20
1912

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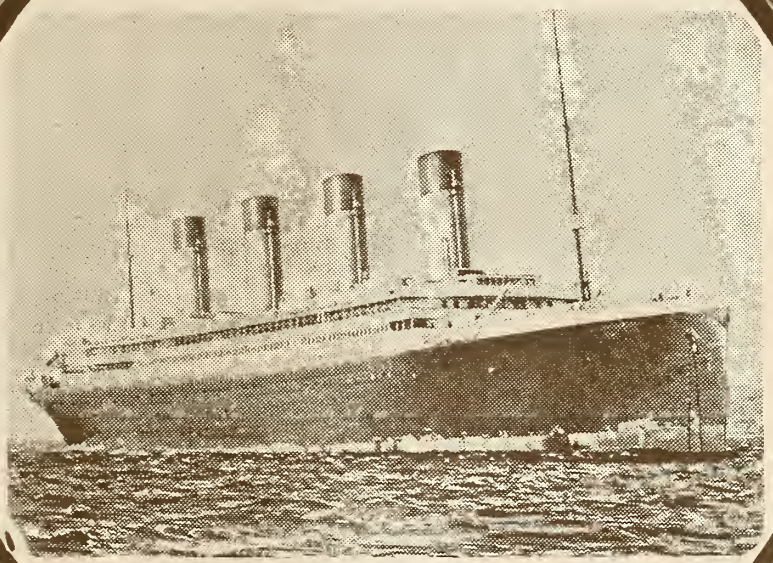

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume V **April 20, 1912** **Number 16**

EDUCATIONAL FILMS

WE do not want to take due credit from anyone who is justly entitled to the same. Regarding the attitude of educational films, as published time and again in these editorial columns of the Moving Picture News, as we have repeatedly stated, we commenced our education in 1889, and have watched the industry grow, but when others, jealous of our advancement and popularity, try to belittle us we feel that it is time to speak a word in our own favor and leave our readers to be the judge of our work.

There came into this office early this week a gentleman who stated he had made educational films and could not find any demand for them, that they were tabooed and that all the people wanted were spice and fights, elopements and such like ilk. The statement has been made that this is just an age of feature films that have only just been discovered. If our memory is correct, Charles Urban got out some wonderfully good feature films in 1898; that Williamson, of Hove, also made some special features, and two or three others whose names escape us at the present writing in England. Then in America Rich. G. Hollaman produced the feature film, "The Passion Play," some fifteen or sixteen years ago, and which at the time created quite an excitement. The only real picture ever taken of the real Passion Play was taken by William T. Stead at the special request of the late Queen Victoria, and only two copies of that are in existence—one in the possession of Andrew Lang, of Oberammergau, and the other in the vaults at Balmoral Castle—so that while the feature films are a rediscovered quantity, all honor is due to the men whose names are mentioned above. It has been our aim and desire to lift the art of cinematography upon the highest pedestal that as an art it is possible to do, and lift it out of the slough of nastiness and subjects that some manufacturers seem to delight to turn out. We quote from an editorial written by us in the Optical Lantern Journal, and written in August of that year, as follows. (We might say, in passing, that we had just taken over the editorship of the journal) :

> "Before taking the position it was whispered to us that the lantern had played its part, and that there was no longer any need for a paper to represent the interests of lanternists. Also that the cinematograph had ousted the lantern from its usual place and had set itself thereon.
>
> "To these objections we answered, and still repeat, that it is altogether a mistake to think that there is no further need for the lantern. There is hardly a church or chapel to-day—if fully up to date—that refuses the aid of the optical lantern for educational purposes, to raise funds, or to bring to the eye of the audience the work done by missionary efforts. They know the power that the actual scenes have to bring money to the work. In many instances their first-day Services, Hymns, Scriptures, Prayer, Sermon—all are illustrated with slides throughout.
>
> "We confess some of these are poor and mediocre; the drawing out of plans and the coloring is not what it should be; but still it shows the influences for good the lantern yields. The P. L. S., or "Popular Lantern Services," are being formed in every large center, and it is impossible to estimate the good influence they are having on the lives of those attending them.
>
> "The universities, colleges, public schools, even the Board schools, are using the lantern as a means of education. Almost every lecturer of note, spreading science throughout the country, educating the people through the sources of the 'Gilchrist,' Birmingham, Cambridge and Oxford University Extension Lectures, uses the optical lantern for his illustrations. Agitators, food reformers, temperance workers, land reformers, political parties, Education League, Church Extension and Church Disestablishment, all follow suit. We have hardly realized yet the full power of the optical lantern, to say nothing about the science lanterns and the microscopic projection apparatus. The cinematograph will never take the place of these. *Although we believe there is a good future before it, at present it is chiefly used in the music halls and variety theatres acting the part of an illustrated newspaper, bringing pictures of passing events vividly before us which last a short time and are then useless.* In the near future none of our great educational centers will be completely equipped without one in every lec-

ture theatre. The medical students will be able to see on the screen actual representations of wonderful surgical operations of such a nature as are being carried out by Dr. Douin, of Paris. Many thoughts and many ideas crowd upon our imagination as to the possibilities before the optical lantern and cinematograph."

We want to call special attention to those lines italicized, and for our readers to remember that this was ten years ago, and we believe the time is rapidly coming to the front when the latter part of our prophecy will be more than fulfilled. We want all our readers to help along these lines of progress and give the cinematographic art its proper place.

AT THE TOLL OF DEATH— THE WORLD MOURNS

The appalling disaster of the loss of the Titanic is one that appeals to the sympathies of every man, woman and child throughout the world. In its stupendousness it eclipses any maritime disaster on record, and we feel we would not be doing our duty if we did not make some mention of this terrible calamity. A sacrifice to speed! We are sufficiently interested in this matter, owing to the fact that motion pictures were taken of its launching and its sailing, and many cameras were ready to greet the boat when she came up New York Bay, but, alas! man proposes and Allah disposes.

It is with great regret to us that several of our friends have gone down in the ill-fated vessel. Notably and first in our mind occurs the name of William T. Stead, the founder and editor of the Review of Reviews. It was only on Monday morning, just as we were preparing to leave town, that we dictated a letter to Mr. William E. Shaw, American editor of the Review of Reviews, asking him to arrange an interview with our friend, William T. Stead for auld lang syne. To those who have known and worked with Mr. Stead the news came with a great shock. It was our province and pleasure to work with him in his psychical research studies, and many are the happy hours that we have spent in the seance room when the letters from Julia and others were dictated. We better knew him, though, as the founder of the National Lantern Society in England, where he gave a helping hand to every aspiring lanternist throughout the country, and we were elected one of the officers of that society, and as long as he published the little paper on behalf of the Nationalists of England we were regularly in touch with him both by voice and pen.

Another good friend for whom there may yet be hope is the Rev. Dr. J. Stuart Holden, of Glasgow, who was on his way here to address, with William T. Stead, the great Men and Religion Movement which has already started men thinking, and we believe that a wonderfully good harvest will result from its work. We were in hopes of meeting once more J. S. Holden, with whom we have stood on several platforms addressing the multitudes of England and Scotland. It is hard that such men, who are a pride and a credit to the whole world, should be thus suddenly swept away in the vortex of the illimitable sea. We trust, with other papers, that by raising our voice in protest that some arrangements more equitable for the safety of the passengers will be arranged for, and that the Northern passage will be tabooed in future during the winter months by every vessel passing between the ports of England and New York. What is speed, what is a day, what is an hour, compared to eternity and the great sacrifice of human life for the sake of crowding a few extra minutes in arriving at the dock?

DIRECTORS, ACTORS AND ACTRESSES

Why—again we ask, why—do some manufacturers get the most illiterate, uncouth, ill-mannered directors they can possibly find to stage their pictures? In visiting some of the studios it has been a surprise to us to hear the vile language emanating from some of the directors and also to see the directors acting so ungentlemanly and so ungallant as to blow tobacco smoke into the faces of ladies. If we were manufacturing pictures and we wanted to get a scene wherein ladies and gentlemen are supposed to act the parts, we would get well-educated, well-bred directors who know of subjects and how to act the part due to a gentleman of breeding. The same applies to the actors and actresses. Why is it that so many amateurs of the men kind, as far as the motion picture film is concerned, receive employment they have no knowledge of expressing in pantomimic action what the film should portray ? This was painfully illustrated to us a short while ago where a tragedy was converted into a comedy and still the film went out. If it is necessary to portray the part of a gentleman, a gentleman should act the part, not fat, woggety, uncouth people who don't know how to use their hands or where to put them. This applies in a still larger degree to many actresses we have met. Why is it that every moving picture actress must have blondine hair, or does she go to the trouble of making black hair blondine when her whole make-up is utterly at variance with her headgear? And why should the beautiful red golden hair of the Titian type be dyed or peroxided? Is it for effect, or what is it? If it is for effect, we certainly think that it is lost. Oh, ye denizens of the footlights, ye directors, ye managers! It may be necessary to paint and bedaub the lips with carmine and the eyebrows and eyelashes charcoaled, but when it comes on the picture what is the result. A great mass of black—coal-black—lips, chalk-pasty face and black eyebrows.

Another point we want specially to enforce: Why is it necessary for some actors and actresses, of whom, we understand, there are some five hundred-odd seeking employment in the various studios, to pay an agent so large a fee as some of them claim. We heard the story of an agent the other day, and we just hesitate about printing it, who robbed, stole from actresses what was justly their due. It is only $5 a picture that the girls and men get from the manufacturer, but when this agent gives them a paltry $1.50 and keeps $3.50 for himself—oh, ye gods! where is the justice of this? When we heard some of the stories of woe of these actors and actresses we had to tell them we felt we would open an employment bureau and registration office, but are afraid to take it up owing to the vast amount of detail work it will require; but surely, oh, ye agents, 5 per cent. is enough out of such a poor stipend of $5, which may have to last the girls three and four weeks before they get another engagement. Many would-be actresses come to us, many actresses of the legitimate stage come and ask us to give them recommendations. All we can do is to give them the name and address of the various studios and send them along, but we say to them all, if you can earn $2 a day outside the moving picture business it will keep you in luxury owing to the irregular employment obtained in the moving picture studio. Are we right, Messrs. Manufacturers, Managers, Directors?

TO OUR ADVERTISERS AND READERS

Many comments on the nature of the film come to us in letters from our readers. Some of these letters are very caustic in their expression of what a certain film or films are. It recently occurred to us that to stimulate interest in the pictures we will design medals which we will offer our advertisers and friends as to the result of a vote. We propose making out a ballot paper on which the trade mark with name and address of every manufacturer shall appear, and distribute some ten to fifteen thousand of these throughout the whole world of cinematography, and on the result of the ballot as to the best manufacturer by majority of votes we will award a gold medal,

for the second one a silver medal, and to the third in the running a bronze medal, and call it "The Moving Picture Medal of Merit." Of course it would be very invidious if we restricted any manufacturer in the country from this contest. We therefore propose to issue one to the Licensed manufacturers and the other to the Independent manufacturers. The names of the judges and conditions will be given in an early issue providing our readers feel interested enough to take up this matter.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA

233 Fifth Avenue

Pittsburgh, Pa., April 16, 1912.

To the Motion Picture Exhibitors of Pennsylvania and Adjoining States:

Don't forget that the Exhibitors' State Convention of Pennsylvania exhibitors will be held in Pittsburgh on Monday and Tuesday, June 24th and 25th, 1912. And every exhibitor who attends is assured a big time, as our committees are making arrangements to show you all a good time in Pittsburgh.

We are arranging for a boat excursion down the Ohio river, also a sightseeing tour of our city on special cars, taking in all the points of interest, historical and otherwise, and our committee has arranged with three of the finest hotels in Pittsburgh to take care of the visitors, at rates that will be satisfactory to all, and many of the progressive business men of the Industrial City have promised to aid us in showing you all a good time.

We also wish to call attention to the fact that many of the leading interests in the motion picture business are going to arrange for display space, and those wishing to take advantage of the advertising space in our program will kindly write or call at the headquarters, as space is selling rapidly.

And as there are many things of vital importance to come before the convention, it is to the best interests of all the exhibitors to attend. Now let us hear from you.

We remain yours for organization,

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA.

Per FRED J. HERRINGTON, President.

CENTURY FILM COMPANY

One after another new film companies come to light, and many of them under excellent organization. Such is the case with the Century Film Company, whose headquarters are at 320 Fuller building, Springfield, Mass., and of which Joseph Spero is general manager.

Joseph Spero was formerly with the W. E. Greene Exchange, Boston, and later New England representative of the World's Best Film Company. Mr. Spero has been the organizer of the Century Film Company, which proposes to handle some of the finest feature films on the market, selling state rights for same.

The first feature film to be handled by this company is "The Land of Darkness" of Eclair. This is a very splendid two-reel production, and may be considered a fair example of what is to follow.

Among the cast of players who were engaged by the Paris Eclair Company for this production are the following: Cecile Guyon, of the Renaissance Theatre, Paris; V. Vibert and M. Liabel, of the Post St. Martin Theatre, Paris; and Charles Krause, of the Sarah Bernhardt Theatre, Paris. Needless to say, superb work has been done in the production by these tried artists. Also startling photographic effects have been obtained.

The scene of "The Land of Darkness" is laid in the vicinity of a mine. Claire Lenoir, who is left an orphan, is committed to the care of a widowed aunt, whose son, Louis, a workman at the mines, falls in love with Claire. A rival arises in the shape of Louis' chum, Charles, who asks Claire to marry him. Claire, suspecting that her cousin is in love with her, refuses Charles. The result of the whole affair is that after Louis actually becomes engaged to Claire the two rivals have a fight down in the bottom of the mine. In the struggle one of the miners' lamps is broken, causing a terrible explosion, in which Charles is injured.

Louis, seeing his friend suffering from his injuries, melts and, forgetting their differences, carries him to a place of safety.

The story contains the most tense situations. An underground lake bursts its bounds and the passageways are flooded with water. A most exciting scene occurs when the friends of the submerged miners frantically await at the mouth of the mine news of their loved ones. They can hear efforts being made to reach them, but are unable to be of any service themselves. Louis continues to answer the tappings which announce the approach of the rescuers, but, unable to resist the poisonous vapors of the mine, he falls dying across the body of his friend just as the rescue party have succeeded in breaking through the wall of rock.

This picture should prove a fine seller. If it's sensation you are after, you can surely find it in "The Land of Darkness."

MOVING STYLE

Fashion never stands still. It is always moving. So a moving picture of the spring styles in feminine apparel, which embraces every item the ladies of the Four Hundred and a few dozens more will wear in 1912, is appropriate and should have the reward of feminine recognition and masculine interest universally.

The Rex Motion Picture Company have made a "Fashion Review" to be released Thursday, April 25th, that is at once unique, interesting and instructive. Every item of apparel, from hats to shoes, that the wives and daughters of money will wear this prosperous year are reviewed in interesting and spellbinding "fashion." The gowns that will be worn at afternoon teas in Millionaire Row and at the opera and evening receptions of people whose names we read in the newspapers, furnished for the occasion by Bonwit, Teller & Co., of the Avenue, make an unusual number of feet. And talking about feet, the shoes that shelter the feet of these same women were contributed by society's pet bootmakers, J. & J. Slater. Stockings marvelous in texture and delicate design, from Peck & Peck; coiffures by Senegas, and costumes and millinery by Bonwit, Teller & Co., go to complete a Fashion Review that is detailed and thorough.

The release should interest the Queen of the Kitchen and Milady of the Boudoir, the man who talks with condescension of a million or so, and the officer on the beat.

And it is a beat.

A CORRECTION

In our issue of April 13th we reproduced an article on the Moving Picture Movement, taken from the "Independent," and from which, by inadvertence, a slug was omitted giving credit to our contemporary. This was not intentional on our part, and we take this opportunity to make reparation.

A QUESTION OF HAIR

(Solax)

A Shoemaker.....Lee Beggs
His Daughter.....Marian Swayne
His Apprentice.....Billy Quirk
The Other Woman.....Fannie Simpson

"A rag and bone and a hank of hair," has led many a man to forget to care for the one so fair, he had left in the "air." Men often forget about loved ones, and keep chasing a phantom beauty. Upon closer observation and experience, ripened by time, they find their mistake, "even as you and I."

This is really the sad experience of a shoemaker's apprentice in this Solax production. If Billy had not discovered his mistake in time it might have ended in a tragedy; as it is, Billy is rescued in time, and appreciates the comedy of his situation.

Billy's mania for hair gets him into trouble. He meets a girl with luxuriant hair at a dance, and forgets about his little sweetheart. When all is black for the pretty little shoemaker's daughter, Billy sees a light in the way of false hearts and false hair. And aside he cast "the woman who didn't care."

"THE POST TELEGRAPHER"—"101" BISON HEADLINER

Replete with sensationalism, showing scene upon scene of battle and heroic deeds, carrying a beautiful story of a girl's love for a soldier, and remarkable for its extraordinary dramatic rendition, "The Post Telegrapher," the Bison two-reel headliner which is ready for shipment May 1, is without question one of the best productions of this world-famous series,—as good as "The Deserter." and considered by many as superior to that production.

Interesting scenes are shown of the parade grounds and of Bob Evans, one of the post telegraphers, at work. The following message comes over the wire:

"Sioux Indians holding war dance. Fear outbreak. Protect wagon trains and settlements. White, Indian commissioner."

A scouting party is immediately sent out, Evans being detailed therewith. The Indians, however, have already started on a mission of death and destruction. Settlers are wiped out and their cabins burned. They meet a Tartar in old man Hart, who barricades the doors and sells the lives of himself and his family at great cost to the redskins.

The approach of the soldiers is reported by means of smoke signals by Indians hidden on hilltops, and the savages lay a clever ambush into which the soldiers fall.

At the first volley Evans is tumbled from his saddle. The soldiers wheel around and dash back, but they are surrounded by "the circle of death," which narrows down like the coil of a python, until the few survivors, making the last desperate stand, are dispatched.

Meantime, Evans has regained consciousness. He makes for the telegraph line, and, stumbling and falling, reaches his goal. Racked with pain, and weak from loss of blood, he manages to reach the top of the pole, and taps the wire, connecting his pocket instrument. His sweetheart, Eva Reynolds, the daughter of an officer, is talking to the fort operator when this message ticks in:

"Ambushed in Rocky Gulch. Many killed. Cannot hold out much longer. Rush help. Evans."

Sharply the colonel gives his commands. The bugler calls "Boots and saddles," and in a few moments the troopers are rushing at breakneck speed to the aid of their comrades.

Anguished for the safety of her lover, Eva cannot bear the suspense, and, donning a soldier's uniform, she mounts a horse and follows the troop. When they reach the battleground they find the ground strewn with dead horses and men, mute evidence of the terrific struggle which took place. Without stopping to bury the dead, the soldiers follow the trail of the Indians, bent on vengeance.

Eva dismounts and looks for Bob. Not finding him, she remounts and circles around. Lying senseless at the telegraph post, she discovers Bob, and, reviving him, she lifts him to her horse's back, and mounting behind him gallops back to the fort.

The Indians have reached their camp, and the sentinels report the coming of the troops. A council of war is held, and a bold, strategic plan decided upon. Headdresses and blankets are mounted on sticks, which are thrust into the ground about the tepees. Making a detour, the Indians gallop madly toward the stockade, where the emigrants and settlers have taken refuge, under the protection of the small garrison left there.

The soldiers fall into the trap. With a telescope the colonel sees the dummies and, believing them to be Indians holding a council, advances upon the camp. The chagrin of the soldiers increases their anger, as they realize they have been tricked, after making a fruitless charge into the deserted camp, and, suspecting the plan of the Indians, they start back on the long ride to the fort.

Knowing that the time to accomplish their purpose is limited, the Indians hurl themselves at the stockade with indescribable fury. Inside, every hand that can hold a gun is sending leaden messengers of death into the Indian ranks. Getting up from the hospital cot, Bob joins the defenders, and, forgetful of his painful wounds, plunges into the fray. Soon the Indians begin jumping over the top of the stockade, and terrific hand to hand combats take place. Bob grapples with a huge buck, but in his weakened state is overpowered, and as the Indian, throttling him with his left hand, raises his right with a deadly tomahawk in it, Eva leaps upon him and plunges a knife into his heart.

As the tired horses thunder along, the troopers hear the shots and savage yells, and, conjecturing what is occurring at the stockade, their mounts are not spared, but plunging the spurs into their flanks, the soldiers swoop down on the Indians. With rage and resentment in their hearts they fight like demons, and the flashing sabers soon mark the end of the contest.

The end of the film shows a sunset scene, with the lowering of the flag, with Bob and Eva thanking Providence for their deliverance.

PARADISE AND PURGATORY

(Superior Feature Film Company)

That the filming of old classics and literary and dramatic masterpieces, both ancient and modern, is becoming general is a condition which reflects more than anything else could the signs of the times. The "Odyssey" and "Œdipus Rex" of Homer and Sophocles, "The Tempest" of Shakespeare and the great works of Dickens, Sardou, Dumas and others have already become household words in filmdom. Dante's "Inferno" has startled the world in its vividness of portrayal on the screen. And now comes to us in the extremity of beauty and horror the finale of the series in the "Paradise" and "Purgatory" being released by the same firm that handled the "Inferno," the Superior Feature Film Co., 32 Union Square, New York City.

These films come to us in four reels, 4,110 feet of film in all. They are of Psyche make, and some of the tinting photography and spectacular effects obtained in these films cannot, it seems, be surpassed. From the moment the inspiration seizes Dante, and he commences his weird journey with Virgil through the tortures of Purgatory, and onward through the beauty and peace of Paradise with Beatrice, to whose memory Dante was ever devoted, there is an intense interest in each situation.

On the way through Purgatory he meets with many whom he had known during their sojourn on earth. The portrayal of the different penalties apportioned the various offenders for as various offences is splendidly done. The proud carry huge rocks through wearisome mires; the envious sit from day to day with their eyes sewed up with threads of iron; the slothful are obliged to run eternally; the gluttons hunger and thirst, and so we are taken, step by step, through the wonderful mazes of the imaginings of the genius Dante.

In Paradise the more or less harrowed feelings of the spectator are alleviated and soothed by the wonderful beauty of the scenes. The cloud effects are very fine and it is in all a most commendable production. Slight imperfections in a production so gigantic in its aspirations are to be tolerated, and it is a master mind indeed who thinks out the possibilities of staging such a production.

Excellent photographs (14 in a set) will be provided along with this production for lobby display, as well as other advertising matter.

Mr. E. H. Rosenberg, of the Superior Feature Film Co., starts Tuesday evening on a tour through the New England states in the interests of the Paradise-Purgatory films.

TITANIC'S CAPTAIN IN KINEMACOLOR

Launching of the Ill-fated Ocean Liner, and Her Gallant Commander, To Be Shown in Color-Motion-Pictures at the Garden Theatre

What is probably the last and best photograph ever taken of Captain E. J. Smith, the gallant commander of the ill-fated ocean leviathan, the steamship Titanic, was one posed by the veteran commodore of the White Star fleet especially for the Kinemacolor camera, just before his last voyage from America, and at a time he had decided to abandon the sea forever, content to close his career of forty-three years of honorable and efficient service (which never had been marred by an accident on the high seas) while still in command of the steamship Olympic.

This most lifelike Kinemacolor portrait in color-motion-photography shows the hale and hearty septuagenarian surrounded by his chief officers, a remarkable specimen of vigorous old age crowned with honors. The compact figure and broad shoulders, even the good-humored twinkle in the alert gray eyes, so familiar to thousands of ocean voyagers, are reproduced with perfect fidelity. This interesting group will be shown for the first time this evening (Wednesday, April 17th) at the Garden Theatre, as an added feature to the Kinemacolor exhibition of "The Durbar" and the "Burial of the Maine," in conjunction with a reproduction by the same process of the launching of both the steamship Olympic and her sister ship, the unfortunate Titanic, the latter on May 31, 1911, from the famous Harland & Wolff yards at Queen's Island, Belfast.

James Clarence Harvey, poet, playwright, clubman and wit, and author of "The Great Name" and other plays, recently viewed an exhibition of "The Durbar in Kinemacolor," then in the sixth week of its Lenten popularity at the New York Theatre, New York City. An hour after the performance Mr. Harvey presented Mr. Henry J. Brock, president of the Kinemacolor Company of America, with the following verses, which he had dedicated to Mr. Charles Urban, the inventor of this famous process:

The Durbar

Being the author's expressed appreciation after viewing the marvelous reproduction of the actual scenes in Kinemacolor pictures, now on view at the Garden Theatre, New York City.

A riot of splendor and color!
The smoke and dust of the guns!
The brilliant red of troopers
And the setting of golden suns,
The stride of a thousand camels
And elephants, decked with gems!
A King and a Queen, on a pearl white throne,
In their royal diadems!

The shimmer and sheen of satin,
And the sombre khaki gray!
The cavalry charge of the Lancers
And a million souls, at play!
The Gray-beards, spared from the battle!
The princes of groud descent,
And fifty thousand British troops,
In the sun-kissed Orient!

And that's the tale of the Durbar,
Too big for the rhymester's rhyme,
For it paints a wondrous picture,
As true as the hand of Time.
'Tis a thousand great Meissonniers,
With a canvas wide as the world,
And the rainbow high is torn from the sky
And into the picture hurled.

The troops are living and breathing,
The horses go galloping past.
The trees and the flowers are growing,
In a dream, made true at last.
Then a wreath of bay for Urban,
Who gathered from Nature's store,
The power to portray the things of to-day,
For the future, forevermore.

JAMES CLARENCE HARVEY.

The progress which the educational department of the Kinemacolor has made is exceeding all expectations. Letters from prominent educators keep constantly arriving and all express their hearty approval and commendation of Kinemacolor as a powerful instrument in education. Professor Brander Matthews, of Columbia University, the country's most eminent authority on the history of the drama, has displayed such keen interest in this department of the Kinemacolor company that he has offered many valuable suggestions and has promised to lend his assistance. President Schurman, of Cornell University, has also offered to lend his hearty co-operation in any field which the Kinemacolor may choose to enter. Prof. J. Ellsworth Call, the distinguished botanist and biologist and author of many scientific books, is expressing his hearty approval by lending his valuable assistance in the preparation of botanical and biological subjects which will be photographed in Kinemacolor.

Israel Zangwill, philosopher, novelist, dramatist and publicist, has this to say of the educational value of motion pictures in general and Kinemacolor in particular: "It seems to me that the bioscope should certainly be used in every school in the country. I think there is little doubt that it will eventually revolutionize the teaching on such subjects as history, geography and natural science. The child will be fed with experience in place of words; it will be given realism in place of abstraction, and, in brief, lessons will be changed from torture to a treat. Cinematograph will pluck out knowledge from the dead matter of the text-book and set it flaming alive before the pupil's eyes."

AN ITALIAN ROMANCE

(Champion)

The cut herewith depicts a realistic scene from this charming story, that vigorously throbs and pulsates with the overmastering passions of hate and love. This beautiful picture play, dealing with the love of a woman and the perfidy of a man, really possesses the germ of greatness. In it we see the battling of the passions, and this is so wrought out as to make a conflict worthy of the highest form of dramatic presentation.

The laying of the scenes so as to inject into the story

the atmospheric condition required is well thought out, the basement cellar and the café being especially worthy of mention. The groupings of the various types are most artistically accomplished. The duel and its happy termination is a splendidly elaborated climax. Those who have already seen it at the Champ studio vote it a good business-getter for the trade-mark that heads this reel of film. Released May 1st.

SNAP-SHOTS BY A MIND-CAMERA

Mary Lawton Metcalfe

"Yaas, ma Honey, seein' is believin'—sho nuf," said Mammy when she saw the "L" trains whizzing overhead, as we arrived from our Southern home.

"I bin hear 'bouten de cayrs up in de sky, but nobody kin mek me b'lieve a whopper till m' own eye prove de gospel truth—now I kin b'lieve, kase I see."

There's your cue, ladies and gentlemen of the moving picture trade—it is up to each and every one of us to "mek de onbelievers see" that there is the actual power of illustrated talking that will be valuable in every department of the world's progress.

* * * *

Strange, but true, the leaders most to be helped are the most antagonistic to moving pictures. I speak pointedly of the ministers, who are pledged to distribute the comfort of religion to those who look to the churches and pastors for spiritual uplift.

In every other New York paper one sees advance notices of a great wave of religion and revival, which is booked for the Great White Way and Wall street, and the Bowery and Fifth avenue, and even Fourteenth street, during the last week of April.

This is a good plan, because the run and rush, hurry and scurry to get spring suits and Easter ties are so absorbing for the needs of the body, mere men are forgetting to follow the mandate of oracles of Greece, when hurled down from Homer and his Odyssey; from Socrates and the other philosophers; the message—Know Thyself. Men are too busy to snatch the fleeting moments, really to know anything about the inner shrine of self, where the ideal man is enthroned—the divine self that feeds on the bread of Truth.

Therefore I say religion and revival are good, if the teachers are giving clear and hopeful messages to cheer the depressed, to strengthen the weak, and urge the strong that burdens must be shared.

Now these religious assemblies are missionary meetings. Only this week it has been my opportunity to explain to meagre minds that the word missionary means anyone who has a particular errand or message. The work of the medical missionary is valuable; the work of the educational missionary is indispensable; and the religious missionary is not any more consecrated than he, or she, who by his individual efforts at his work to inspire others of his friends, comrades and children of city to focus on right thinking and right living.

The first royal road to the attention of an assembly or congregation is to get the attention—let me type that word in capitals—ATTENTION.

There is nothing that will get the attendance so promptly at a revival as printed handbills that moving pictures will be used to assist in making the services interesting.

The manufacturers should get busy and post the exchanges with the films that are in stock, that will convince bishops, priests, deacons, elders and wardens that moving pictures will bring out folks of a family when simply other methods of dearly beloved brethren entirely fail.

The Suffragan Bishop of this Episcopal Diocese is one of the broadest, bravest inspiring men in orders. Bishop Burch was one of the most successful newspaper publishers of the Middle West—Grand Rapids, Mich. He is particularly celebrated for his interest in the needs of the working classes, and, like my blessed friend and adviser, Bishop Potter, is one of the most accessible men to the people desiring a hearing.

If the leading men of the moving picture industry would have an interview with Bishop Burch and present the splendid evolution of this art, which was born on a racecourse, therefore logically bound to go forward with speed; if the co-operation of such men as Bishop Burch, Rev. Dr. James Wasson, formerly of the Tribune and identified with the city mission work of Manhattan; Rev. Mr. Eaton, of Madison Avenue Baptist Church, whose feature work is among the young; Rev. Dr. Edmund Wasson, of the Crown, Newark, N. J.—a man up to date in teaching the spirit of a practical religion to establish the Fatherhood of God and Brotherhood of Man—I say if an earnest committee would present the possibilities of moving pictures to supplement the sermons, I know that adverse rulings could be averted.

But the old saying never fails: Everybody's business is nobody's business, and where are you at?

Just at a psychological crisis where a knock from the city and clergy of New York will frighten the country dominies. Really very valuable teaching will be cast into impossibilities, simply from the inertness of a committee walking in together and presenting themselves as a moving picture of appeal for an intelligent presentation of what machines can do to help men take stock in their own souls.

* * * *

Please, comrades, do not condemn this as hot air. Condemnation comes too often from ignorance. It is only right that Bishop Greer, Dr. Parkhurst, Mayor Gaynor and the religious powers that be get knowledge from the mouths of the fathers of the moving picture trade.

I believe that "luck" is only another word for "pluck." When people have the conviction of the success of their work, then they are not afraid to bring it to the front in the very face of the enemy.

* * * *

I wonder if any of you picture people are in touch with the great big people's paper—Local Unit?

This matter of "vittles and bittle," as our darkey cookladies down South call food—has really grown so threatening that something has to be done to keep "de kittle bilin'."

The Local Unit is twenty-eight pages of printed matter. The editor, Mr. Underhill, becomes a volcano in active eruption, as he talks about the need of co-operation of merchants and consumers. We literary people and middle men are actually getting ground to a pulp. Because union capital is the millstone on top, while union labor is organized quite as strongly below and will strike—down to the baby workers at factory towns—until they get what they want.

Now, then, what about the agents, professional workers, clerks, authors, reporters and those who are not so-called parasites at all? Their pay is not getting more, but disbursements from the family pocket-book going out with leaps and bounds.

Civic justice demands that somebody has to step out and see that we mothers and wives should get justice, while the gentlemen at Albany hem and haw whether any of us have a right to three meals a day—square or round; or whether we should be stuffed with sawdust and chaff, because as things are we are put in jail for smuggling even a frankfurter from Bologna; said link stuffed with only "jools." The champion of the home cause is the president of the Local Unit. Those who want to rent moving picture theatres, buy autos, eggs, tea, grits, coffee, "harmony" pianos, greens, flour, carriages, houses, lands, ploughs, oats, fish, flesh, fowl, get lingerie from a laundry and any of the million things to eat, drink, wear or tear, should get the Local Unit slip. This will save us all fifty per cent on every purchase.

Are we not tired to death of trading stamps? What pilgrimages to the grated window after hours of travel to find the place.

Every man should go and call on Local Unit—18-20 Forty-second street, East, for if fifty cents is saved from meat and drink, gloves and hats, there will be more dimes from the market baskets of mothers to spend at the moving picture theatres.

FILM FANCIES

Lonely, I sit in the soft light,
And conjure to life in the scenes
Some faces and hopes and fancies
Since long, long ago, mere dreams.

Her face shines out there before me;
I can see her again as of yore;
Her smile and her musical laughter
As she welcomes me at the door!

'Tis a face that can never grow older,
That can never part with its gleam;
'Tis a gracious possession forever,
Recalled by the picture screen.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Stage and the Picture-Play——Views of Leading English Actors

By Leonard Donaldson

In England at any rate the feeling between the members of the "legitimate" stage and the photo-play is a surprisingly amicable one. One has heard so much of the opinions repeatedly put forward, that the moving picture is diverting the patronage from the play house to the picture theatre. Let, us, however, go to "The Fountain Head" for information on that matter, and I will venture to assert that the opinions of England's leading thespians will go to show that the cinematograph aids rather than hinders the original form of dramatic art.

An address was recently given at one of the biggest restaurants in the English capital, by Miss Cicely Hamilton on the question, "Is the Actor Becoming Obsolete?" Mr. Carl Hentschel, who presided, said he had approached many well-known actors and others on the points whether the actor was being superseded by the cinematograph and by the modern producer who had no use for acting, as such, and whether the picture theatres were likely to affect the actor and the drama. Mr. George Bernard Shaw replied: "No, the actor is being employed, not superseded, by the cinematographers. All the film companies now maintain their own actors and actresses, and the demand for new films keeps them busier than they would be at long-run theatres. The modern producer who has no use for acting as such—if any such person exists—will soon be superseded himself by the producer who can get the last unit of acting out of his company. A producer cannot do without acting. He must either induce his company to act, or else act all the parts himself, and bully his company into giving imitations of his performance. But, this, which is the most old-fashioned sort of producing, is necessary only when the actors cannot act, and the producer can."

Mr. Bernard Shaw made the interesting admission that he was the producer of Famy's first play, and added, "Only indirectly will the cinematograph theatre affect the actor and the drama by its effect on prices of admission, which are at present quite ridiculous. It ought, by the way, to have a directly stimulative effect on the art of pantomime, and it provides a refuge for the people who complain of my plays, because the actors talk instead of making faces at them."

Sir George Alexander then replied: "I am afraid I am not one of those who are best able to answer this question—it might become a case of suicide." Sir Herbert Tree, Mr. Arthur Bowichier and Miss Ellen Terry replied briefly in the negative. Mr. Cyril Mande said: "Certainly I consider that the cinematograph is encouraging the love of drama in a vast number of people who otherwise never had their dramatic palate tickled. I can only say I have heard that the picture theatres are going out, and that some of them are eking out a somewhat hazardous existence by engaging actors to appear in sketches."

Mr. Granville Barker and Mr. Robert Loraine both denied that the actor was being superseded by the cinematograph, Mr. Loraine saying that the counter attraction of the picture theatre would brutally eliminate tenth-rate acting, and sloppy tenth-rate shows. Mr. E. Vedrenne thought the pictures would kill much bad acting, and Mr. Zangwill pointed out that the cinematograph had the actor behind it, and an imaginative artist could make something marvelous out of it.

As I write it is announced that Sir Herbert Tree will shortly be seen supported by his own company from His Majesty's Theatre, in a series of abbreviated exhibitions of about eight of his most popular plays. Without a doubt this represents one of the most important landmarks yet made in cinematography where its relations with the stage are concerned.

Cleveland, Ohio.—A new moving picture theatre will be built on Superior Avenue.

Flushing, N. J.—Mr. Robert Whitten will erect an aerodrome on Thirteenth street, between Fifth avenue and Louisa Street.

Wichita, Kan., April 10, 1912.

Mr. Alfred H. Saunders,
Editor, Moving Picture News.

Dear Sir:

We are enclosing herewith clipping taken from one of our local papers which would be a very good article for you to publish in your valued paper.

The moving picture exhibitors of this city have for the past several months been trying to get their shows open on Sunday and have been defeated in every case by the church people, and now the same people who have been fighting them are going to open a show of their own, as you will note from the enclosed clipping; and this only goes to show that the interest of moving pictures is fast developing into wider circles with the aid of educational films. We will soon see the time when every church and public institution will be using the moving pictures as an educational feature.

We are very much pleased with your efforts regarding this line and believe you are working in a mighty good cause. We are very much in favor of the Moving Picture News and always boost it whenever possible, and lately have been instrumental in sending you a number of subscribers. We recommend the News over all other trade papers, as we believe it to be the best.

Yours very truly,
THE RITESERVICE FILM EXCHANGE,
R. C. CROPPER, Mgr.

PICTURE SHOW FOR A CHURCH

First Methodist Is Going to Lead Out—To Boost the Sunday School—"On Time" Pupils Will See the Show Free—Scholars Who are Late Will Be Made Pay the Moving Picture Show Rate of Five Cents—First Exhibition April 17

The First Methodist Episcopal Church of Wichita has decided to go into the moving picture business to increase the membership of its Sunday-school.

O. A. Boyle has been made chairman of a committee to purchase and install a fireproof booth and picture equipment. He will make a contract with a film company for a series of the best films.

The first moving picture show will be given in the church Wednesday, April 17.

They Beat the Baptists

The church board decided to install the show only after lengthy argument as to the wisdom of doing so. The First Methodist Church will be the first one in the Southwest to conduct a show of any kind. The First Baptist Church has been talking of conducting a picture show in the church.

It is believed the membership of the Methodist Sunday-school can be raised to 1,000 in less than six weeks by the show. There were 800 members of the Sunday-school present Sunday.

Members of the Sunday-school who are on time in attendance the Sunday before the first show, will be given free tickets to the show, but those who are late or absent and those who are not members will be charged the regular moving picture show rate of 5 cents.

Must Support Itself

It is planned to make the show self-supporting soon. A show will be given every Wednesday night. Later they will be given several times a week. Three films will be run at each show with twenty minutes' intermission for a social time.

The church board believes clean entertainment and fun can be used for the advancement of the church and religion in general. It has been decided that moving pictures are among the leading influences for good or bad, not only among young people but among adults. The church plans to make an influence for good by attracting young people to clean, uplifting shows.

St. Louis, Mo.—A syndicate is being formed to build a moving picture theatre on Florissant avenue, between W. Walnut Manor and Jennings Station.

LIBRARIANS IN WASHINGTON ON MOVING PICTURES

By Willard Howe

In order to ascertain what the librarians of the two chief institutions of this character in the Capital of the nation think of moving pictures, I have interviewed the assistant librarian of the District of Columbia Public Library, whose statements are confirmed by the librarian himself, Mr. George F. Bowerman. I have also had a lengthy talk with Mr. Herbert Putnam, of the Library of Congress, a man of rare talents in his particular line and who is ever ready to advance movements that tend towards the educational, informative and research development of the country.

The District of Columbia Public Library is the free or municipal library, and therefore directly associated with the people. While not fully equipped with a modern auditorium, it offers such a hall as it possesses for lectures on various subjects, and many interesting, illustrated talks have been enjoyed by the public under the patronage of this "university for the people."

In regard to the use of motion pictures in connection with the work of this library, the officials are somewhat reticent, chiefly on account of the limited knowledge as to the feasibility of such a movement. While acknowledging that the reels as placed upon the market have in many cases educational values, Librarian Bowerman is not desirous of making an experiment until he is able to ascertain what other libraries are doing in this direction, what courses have been pursued, and what benefit has been derived from the use of motion pictures in libraries. Therefore any information furnished Mr. Bowerman on this subject will be gladly welcomed.

Though this librarian admits that the institution is in no position at present to introduce motion pictures, nor would a favorable opportunity be presented for another year at least, he states that he has in mind several other means of educational advancement that he would give preference over a reel teaching. Two chief reasons that he gives for delaying the experimenting of motion pictures are the limited finances of the library and its small force.

The District of Columbia Public Library is situated in the vicinity of a number of moving picture theatres, so that those employed in this institution cannot fail to note the strong hold that this means of entertainment and information has upon the public. Librarian Bowerman is anxious to learn of the uses other librarians have made in this newest avenue of advancement in the march of progress, so that when the time comes with tested experiences of others and ample finances at hand, the municipal library of Washington will be in readiness to introduce the motion picture as an auxiliary to its educational work. As to the feasibility of such a movement, the officials do not feel in a position to speak at present in view of their present limited knowledge on the subject.

My interview with Mr. Putnam was exceedingly agreeable. I was pleased to know that the exalted position of Librarian of Congress has not made this man of broad intelligence scorn moving pictures, nor did he hesitate to admit that he had on occasions visited such exhibitions. His views on the subject can best be appreciated in the signed statement from Mr. Putnam, which is here appended. Such words from a man in his capacity mean much to the moving picture industry and should receive wide circulation.

"The possible service of the stage in both informing the public and in educating its taste is accepted and has been understood for generations. The opportunities of the moving picture shows are precisely similar in kind and even more far reaching, because of the larger number of people that they reach, at less expense, in informal ways, and in places where plays of the better class are not produced, or produced very imperfectly.

"The opportunities open to the moving picture for a real public service are extraordinary. The only question is as to how far the authorities controlling moving pictures shall take advantage of them. That they are already taking advantage of them to a notable extent seems to me obvious. For anyone passing the billboards of these moving picture theatres must be struck by the number of scenarios that deal either with historical episodes, or current events, or with undertakings like preventive measures against diseases, or in behalf of sanitation, or otherwise calculated to inform the public of what may be useful to know or interest it in what may be wholesome to do or to avoid.

"So notable is the opportunity offered by the film to create such an interest without effort and in connection with an enjoyment which assures pleasure in the reception of it and therefore a more enduring effect from it—that projects are, I know, being discussed for utilizing the pictures in connection with our public libraries. The libraries with which, however, if such projects should be adopted, they would be associated, are the popular municipal libraries, and not a research library such as the Library of Congress. They are therefore a matter as to whose expediency the municipal librarians must consider. I have not had occasion to do so.

"There is, of course, another side which every librarian concerned with the promotion of exact knowledge and the cultivation of sound taste in the public is concerned—and all librarians are—the very opportunity of these pictures to do good has its counterpart in the power to do ill. Now the ill done by a film which portrays history in an inexact way is not serious any more than it may be in a book which portrays history in an inexact way, but the film which vulgarizes the taste of an audience is doing a harm which cannot be remedied; and with other librarians, and all persons who care or have any responsibility for the betterment of the public taste, I rejoice in every indication that those who are concerned in the production and exploitation of the films are seeking in a systematic way to avoid subjects or methods of treatment that are calculated to vulgarize the taste; and increasingly to give the preference to scenarios that, even if not actually instructive in any definite way, at any rate awaken the interest, stir the imagination, intensify sympathy for what is sound in sentiment and enlarge the sense of what is beautiful in nature and in art.

"HERBERT PUTNAM."

HOWARD M. MITCHELL

Howard Mitchell, one of the Lubin Stock Company's players, was detailed by Director Joseph Smiley to go to the police station one night to study types for a certain picture that was being made. Mitchell thought he would enjoy the experience and accepted the job.

Presenting himself, he obtained from the assistant chief the permission to look around. A lot of poor derelicts were waiting to be assigned the numbers of their rooms for the night. The watch at the desk changed and Mitchell was still there. Presently a couple of policemen took charge of the guests and ordered them to line up. Mitchell dropped in and without any apprehension allowed himself to be pushed into a cell with another vagrant. The companion questioned the player as to what he had done; Mitchell replied nothing, to which the other added "Dat's me, too; I ain't done nuthing neither; them cops is too fresh pickin' up men like me an' you; they're looking for a record."

An hour passed and Mitchell felt that he had seen enough and would like to get back to the Continental. He called for the night watch, but there was no answer. Another hour passed, and there was no sign of release. At last he secured the attention of a good-natured policeman and stated his case. For a while there seemed to be an apathy, and there were signs of a laugh from the office. Then the actor was brought to the desk; the night clerk pretended to search the blotter, then went to the 'phone and also pretended to call up Mr. Lubin. After some serious talk Mitchell was permitted to go. It was not until next morning that he discovered that it was a put-up joke arranged by a few of the boys in the plant.

Philadelphia, Pa.—F. G. Nixon-Nirdlinger and Thomas M. Love will lease the Grand Opera House, at Broad street and Montgomery avenue, for a period of ten years.

Darly, Pa.—Robert Holt will run a moving picture show in Shee's Hall.

Seattle, Wash.—S. N. Smith has been granted a permission to construct a moving picture show in front of the Alki Point Bathing Beach.

LUCKY JIM

One of the scenes from this dashing Western reel is reproduced herewith. Champion is again putting forth Western and Indian stories, but this time they are subjects which the standard of filmdom will gladly welcome.

A RECORD BOOKING

Bertram Adler has booked the Thanhouser Kid for a ten-minute appearance every Monday night at the Colonial Theatre, Hoboken. Mr. Adler states that the engagement does not call for any stated number of appearances, but is indefinite. The News believes this is a new wrinkle in the booking of film favorites at vaudeville shows. Occasionally photoplayers showing at the theatres have been engaged for return dates, but we have never heard of an engagement in the "indefinite" class before.

THE OPERATOR

Dedicated to Aux. Local 35, I. A. T. S. E.
By Tom Costello

For months Lew had been working overtime
In a small coop, and a hard grind
With only a few hours for food and sleep.
When no sleep came, because of the dull heat
Of his fagged brain, and he could scarcely eat,
And now on Sunday, when most men are free
He cranked and cranked, incessantly.
He was so dazed he could hardly keep
His hands from going through the pantomime
Of framing the picture on his machine—
The sleek machine that day and night,
Fed with film, and strong rays of light,
Through the glaring, flaring hours.
Shut off from God's sunlight and flowers
He ran the film through the machine;
Different tints of yellow, blue and green
With sunny fields and running streams,
Ships at sea, and golden sands,
The different people in foreign lands,
Until at times the whir and click
Of the running film made him sick.
And though at first the colors made him glad
They soon were dancing in his brain like mad;
And kept on flaring through his burning head
While the carbons hissed and flamed so red.
Now blazing green and staring blue,
But he turned, and turned, and the film flew.
Then the boss cried faster, do you hear me "Lew?"
He speeded faster, the blue and green
Were blurred in one to him it seemed.
The sunny fields, the running stream,
The ships at sea the golden sands,
The different people in foreign lands,
Until the machine with a roar and glare
Fascinated him, and with a senseless stare,
The film caught and snapped: but his hand
Almost before his brain could understand,
Had pulled off the switch, the handle stopped
Just in the nick of time, and poor "Lew" dropped,
Half senseless on the hard iron floor,
And he'd lain there dazed for a minute or more.
The rewinder helped him to his seat
And soon he was upon his feet,
Running films through the machine
Of different tints of blue and green,
The sunny fields and the running stream,
The boss cried faster, but Lew did not mind,
He told the boss, no more he'd grind

As the operators say, "YEARS AHEAD OF ANY OTHER MACHINE ON THE MARKET"

Easiest to Handle, Thread and Operate, and Absolutely Fireproof

No More Trouble with the

CITY OFFICIAL INSPECTORS if you use the

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Simplex Sales Agency,
New York City.

Huntingburg, Ind., March 29, 1912.

I have just bought one of your machines from Mr. Drollinger, of Evansville, Ind., and I write to state it is a PERFECT PICTURE MACHINE. It has revolutionized the picture business of this city. It has brought the people out to see the fine pictures it projects.

Yours truly. F. W. BEHRENS.

PRECISION MACHINE COMPANY, 317 East 34th Street, N. Y.

THE UNKNOWN MODEL

BY VIRGINIA WEST

Adapted from Nestor Release

ON a certain day in spring Mr. Brown walked from his home in a very thoughtful mood. The problem on his mind was a weighty one. His brows contracted and his hands dug deep into his pockets.

Thus he walked for a dozen blocks. He passed a certain shop and by some trick of Fate turned his head toward it. He stopped dead still and slowly but very surely there spread over his face a look of joy. At last he knew. He would give his wife a fine gown for a birthday present.

In five seconds he was inside the shop and conversing earnestly with the trim little person who was its owner.

The result of the conversation was that Mrs. Brown would have the handsomest gown the little modiste could have created in her establishment.

There must be a model, she said, since Mrs. Brown could not try it on. So the thing to do was for Mr. Brown to get the exact measurements of his wife and then advertise for a model.

Knowing that such advertisements brought dozens and sometimes even hundreds of answers, and fearing that such a crowd would not do at her very exclusive place, the little woman suggested that Mr. Brown have the models come to his office and she would come there to examine them.

Mr. Brown reluctantly consented.

That night, when Mrs. Brown had fallen into her first sound sleep, the plotting husband arose silently and with fast-beating heart from his couch and tip-toed down the dark hall to the sewing room. He softly closed the door and lighted the gas. With trembling fingers and in his heart a great fear of the pin-strewn floor, he set to work with a tape measure to take the measurements of Mrs. Brown's dress form. Many times he stopped to listen for approaching footsteps, and many times he stopped to remember just where it was Madame Eloise told him to measure. "Bust, hips, waist, back from neck to waist," he read from the paper in his hand, then struggled on.

When Mr. Brown found his wife still soundly sleeping he breathed a sigh of relief and crawled into bed to catch a few winks of sleep before the fast-approaching dawn should come.

On the morning that Madame Eloise awaited the arrival of the models Mrs. Brown took it into her pretty young head to make a call on Mr. Brown at his office.

Mr. Brown, thinking he would rather be anywhere than mixed up with the model choosing, informed the dressmaker that he had a very important engagement and left the affair entirely in her hands.

When Mrs. Brown opened the office door she stood aghast. The room was filled with young women. Her first thought was that her husband was getting a new stenographer. The second thought was that it was very queer he didn't tell her about it.

Then Madame Eloise came into sight with her tape measure. Mrs. Brown decided to await developments.

"Now, my dear, I'll measure you next."

Mrs. Brown stepped forward.

"Thirty-six bust. That's right. Forty hips—good. Turn 'round, please. Back—— Why, my dear, this is splendid!"

As she measured she went more and more into ecstasies, until she finally exclaimed:

"This is really the most wonderful thing I ever saw. You are the exact size of the lady for whom the dress is to be made.

A light began to dawn upon the brain of Mrs. Brown.

"May I ask who the lady is?" she asked.

"I don't know that I ought to tell you, for it is to be a secret from the lady until it is done. But I am sure you will take more interest in your work if I tell you."

Mrs. Brown assured her that she would.

"Well," said Madame, in a stage whisper, "Mr. Brown is having a very beautiful gown made for his wife's birthday. You are the lady's size exactly, and the gown will fit perfectly. Come a day after to-morrow for the first fitting, my dear."

Mrs. Brown lowered her eyes so that Madame might not see the twinkle in them. "Very well," she said; "I'll be there."

This was a lark, indeed, thought Mrs. Brown. How delighted Mr. Brown would be to find that it fitted her so perfectly!

Mr. Brown was satisfied to telephone from time to time about the gown, after he knew that the model was so exact in her measurements. It was only when the creation was complete that he wished to see it on the model.

At last it was complete, and Mrs. Brown stood dressed in the lovely thing awaiting the arrival of her husband. It must be said that her heart did not feel quite normal.

The telephone rang.

"Oh, I'm sorry, Mr. Brown," she heard Madame say. "I'll keep her here until you can come."

Mrs. Brown was of a different mind. Before Madame had time to return she had slipped out and jumped into a taxicab.

She would surprise her husband for sure.

In the meantime Mr. Brown had left the office earlier than he had expected to be able to and sped away to Madam Eloise's.

He was met at the door by a weeping woman exclaiming wildly, "She is gone, she is gone! What shall I do, what shall I do?"

When Mr. Brown had managed to quiet her enough to get the story, he, too, became excited. He ran to the street and told his story to the first policeman.

"What did the dress look like?" inquired the officer with irritating deliberation.

"It was brown—er—that is, not exactly brown, but a kind of a brown with some blue—— Oh, I mean it was——"

"Oh, it was beautiful, beautiful, and it is gone, and I shall never see it again," wailed Madame, who had come running behind Mr. Brown.

The officer scratched his head. "Well," he said, "I'll do what I can. Let me see—blue and brown and beautiful—all right, all right."

As he started off Madame called after him: "She left her hat. She's bareheaded."

When a woman in a beautiful new creation of the latest Paris style and without a hat is being looked for and doesn't object to being found, she isn't very hard to find.

When Mr. Brown received the telephone message from police headquarters that the lady in question was there, he hurried off.

In the meantime Mrs. Brown was refusing firmly to answer all questions at the police station.

Mr. Brown strode into the room, the picture of unrelenting justice.

The model stood with her back turned obstinately toward the door.

"What do you mean by such actions?" demanded Brown without waiting for any information.

With one quick turn Mrs. Brown faced her husband.

He gasped. He blinked. He explained incoherently.

"Thank you, dear," she said sweetly. "It is a beautiful present."

"Well, the joke's on me, that's sure."

"But the surprise is on me, just the same."

"It's all right," called Mr. Brown as he hurried his wife to a taxicab.

"Well, I'll be—— Well, she must be a mighty fascinatin' model," said the officer who had arrested her.

WHEN THE HEART CALLS

BY VIRGINIA WEST

Adapted from Reliance Release

"DON'T, don't treat me like a boy! I can bear anything better than that."

Steven Lyman spoke with an impetuosity of youth that belied his words.

"But you are a boy, dear, and I am years older than you are," said Enid Lang as she softly ran her fingers through the young man's hair as he knelt at her feet.

"Then you don't love me?"

"Of course, I love you. As I have told you many times, I love you as much as though you were my own son."

The young man sprang to his feet and stood trembling before her. "You know I don't want that kind of love," he cried.

"But, you silly boy,.I am married and I love my husband and my little girl. What is it you expect of me?"

"Oh, Enid, I don't know. My love for you has taken all my reason. But it does seem to me that so great a love as mine is must be returned. Must I go through life with this unsatisfied longing always in my heart?"

Enid smiled. "You are young and you will meet other women."

Steve's face flushed. "Young, young! That's all you can say to me. Don't you think I have the feelings of a man?"

"Yes, dear, but of a very youthful one."

"Very well, I'll rid you of my youthful presence. You'll not see me again," and before Enid could stop him he had stormily left the room.

The next morning, as Mr. Lang and his wife sat together after breakfast, a note was handed to Enid by a servant.

She read it and sighed.

"Is anything the matter, dearest?" asked her husband.

She silently handed him the note.

Mr. Lang read:

"Dear Enid: I am leaving civilization. The world has no attraction to it without you. You will see me no more.

"Steven Lyman."

"How very youthful and—pathetic!"

"Then you—aren't angry?"

"Enid," he said almost reproachfully, "you know that my faith in you is absolute." He sighed. "Poor fellow!"

"Why 'poor fellow'?" asked Enid. "I mean why do you say 'poor fellow'?"

The husband drew her to him and held her very close. "Because he loves you and cannot have your love," he said.

"You are the best man in the world."

"No, I am married to the best woman in the world and get a little of her perfection reflected. But what are we going to do to keep this boy from going away?"

"You don't think he'll really go?" asked Enid.

"I do, indeed. I'm going to have a talk with him; a nice fatherly talk."

So Mr. Lang set out to find Steven.

When he entered the young man's room in response to a very dejected "Come in," he found him sitting with his head bowed despondently upon his arms.

Around the room were many signs of recent and hurried packing.

Mr. Lang went straight to Steve and put his hand on his shoulder.

"My boy," he began, but Steve sprang to his feet.

When he saw who it was he turned away in embarrassment. In his very youthful reasoning he felt that he had done this man a wrong, yet he told himself that he could not help it.

"It is all right," said the older man. "I understand. But you must be a man——"

He got no further. Steve turned and faced him. "She has shown you my letter," he cried. "It is not honorable. I do not care to talk to you. Kindly leave me."

Mr. Lang knew that further talking was of no use, so he quietly left the room.

It was many months before her husband was able to comfort Enid and to make her see that she was in no way to blame for the disappearance of Steve Lyman.

Gradually she was able to dismiss the unfortunate circumstance from her mind, excepting the feeling of kindness she felt she would always have for the boy.

As Faith, her little daughter, grew into girlhood, Enid gained more and more happiness. It seemed to the loving husband and wife that Faith as she grew was the symbol of their ever-increasing love.

The summer the girl was sixteen she was promised a long vacation in the mountains, near the sea.

She loved to roam over the rocks and around the marshes near the sea. To examine all the little creatures she found along the shore and among the rocks was her great delight.

One day in the late afternoon, in her enthusiasm, Faith wandered too far. When she turned to retrace her steps she found she did not know which way she had come.

She climbed to the top of a pile of rocks that she might get hear bearings. Her foot slipped over a piece of seaweed left by the tide and in a moment she had fallen and lay unconscious on the rocks below.

She did not know when she was picked up by a hunter and carried to his cabin on the mountainside.

While Faith's rescuer was tenderly and anxiously bringing her back to consciousness her father and mother wept for her in their cottage. Mr. Lang with a party of men had searched long and faithfully, but were rewarded by no sign of the girl but the hat she had dropped near the edge of the water. To them all it seemed to mean but one thing.

But Faith was being carefully tended in the little cabin. Very gently the hunter who found her questioned her. But try as Faith would, she could not tell him of her parents and her home. Everything connected with them seemed blotted from her mind.

One day, when Faith had gotten back her strength, she looked up at the man and said, "I don't know what to call you.

"Stevens."

"Mr. Stevens?"

"No, you call me Stevens or—Steve."

The girl sat looking at him, groping toward a faint glimmer of light that seemed to be dawning upon her mind. But soon she shook her head and said:

"I can't get it. I seem to have heard the name 'Steve' or to have seen a picture of somebody named 'Steve' or something. I don't know," she ended pathetically.

Faith put her hand to a locket at her throat.

"I tried to open it," said Steve, "but I don't believe it opens."

"Yes, it does."

The girl looked almost frightened. "What made me say that?" she asked. "I don't know."

Steve took her gently by the hand. "Try to think, dear. Perhaps it will come back to you," he urged.

For a long time she sat, striving to reach the things that seemed always to elude her. Then she said almost like one in a trance, "It's a secret spring somewhere—somewhere—on a jewel." Coming completely to herself again, she said in a tired voice, "Oh, it hurts to try so hard."

"There, there," said Steve soothingly, "let me have the locket and you go out into the woods for a while and don't try to think about anything."

When Faith had gone Steve began his task. Carefully he went over the locket many, many times, gently pressing every point that might contain a concealed spring. At last his efforts were rewarded. One jewel was set in the top of a tiny spring. He pressed it and the locket flew open.

"Enid!" was the one word that burst from the man's lips.

For a moment all the old memory flooded his brain. Keen as it was at first, he soon realized what a foolish, boyish thing he had done. Bitterly he berated himself for wasting his life as he had done. Then he thought of Faith. Had his life been wasted? Perhaps some ruling hand had guided him there that he might save the girl's life. If that were so, then he regretted nothing.

He heard the girl's voice and her step on the porch. The past faded and the present with its duties stood out plain as a picture. Faith must be sent to her parents.

The door opened and Steve saw that Faith was not alone.

"This is Mr. Walter Farley," she said, indicating a young man of about twenty. "He was hunting, and I brought him home with me. May he stay to supper?"

"Most certainly," answered Steve. Perhaps this was the very person to communicate with Faith's parents. He felt he could not have them know who it was who had saved their child.

"Your daughter has been very kind to me," said the young man.

"She is not my daughter."

Walter Farley looked at Steve with surprise.

"I found her unconscious on the rocks near the sea a few months ago and brought her here to revive her. She cannot remember who she is. But—— Are you from New York?"

"Yes."

Steve drew the locket from his belt.

"Did you ever see this woman?" he asked as he handed the open locket to Farley.

"No, I never did. Do you think——"

Steve nodded. "Her mother," he said softly. "I am sure that it is Mrs. Lang, and at the time I knew her she had a little girl who would now be about the age of this child."

"What they must have suffered, and are still suffering!" exclaimed Farley, looking at Faith. Then he added, "She is very lovely."

"Yes, very."

Steve called her to him and questioned her gently, saying over names he believed she had once known, and describing scenes she must have lived among.

But the result was always the same. "I don't know; I can't remember," was all she would say.

When Faith had gone to bed, the two men talked the matter over. It was decided that Farley should send a series of telegrams and then take Faith to New York.

Early the next morning the young fellow started for the nearest village. He sent a telegram asking for a full description of the missing girl and stating that he had a clue. Immediately following the answer to that he sent another, saying he was very hopeful. The second wire he followed by a third, stating that he would arrive in New York with the young woman at ten the next morning.

When the time came to leave the cabin Faith was torn between her desire to know her parents again and her desire to stay with the only person she felt she really knew.

With her going the light and the reason for living seemed to go out of Steve's life. Every day, every hour, he missed her. Constantly his mind followed her in the world with which he had once been so familiar.

As happy as the parents were to have their child back, almost from the grave, yet the first meeting was greatly saddened when they found that to Faith's mind they never the same as absolute strangers.

The physicians and surgeons gave great hope after an operation, but the long, long days of suspense were almost more than the parents could bear.

But the day came when their suffering was well rewarded. Once more they had in their home the darling child, again restored to perfect health.

Enid, with a mother's intuition, felt a subtle change in Faith. Often she found her sitting alone, thinking, in a way that had not been her custom before.

The mother began to think that the cause must be Walter Farley, who was now a frequent visitor at the home of the Langs.

One day Enid suddenly learned that her conclusions were all wrong. Faith excitedly told her that Walter had proposed and that she had refused him.

But while the proposal had not met with an affirmative answer, the very ardor of Farley had awakened in the young girl something that before had been slumbering.

"Mother, father," she said eagerly, "I am quite well now and you must take me back to thank Mr. Stevens. Won't you? Walter will show us the way."

They agreed to do what she asked, and the next day they found themselves at the door of Steve's cabin.

They knocked, but there was no answer.

Eagerly Faith pushed open the woor. The room was empty.

"You go in," she cried, "and I'll go find him." With a bound she was off into the woods.

She came upon him standing on a cliff, looking out over the sea.

"I've come back," she said with a sob, when she had reached his side. "I've come back to you again."

Steve followed the great desire of his heart and gathered the girl close in his arms.

"Little girl," he said, "my little girl."

They returned to the cabin hand in hand.

"Steve!"

"Lyman!"

The father and mother spoke at once.

"Oh, why didn't you let us know who it was?" exclaimed Enid tearfully. "Faith said 'Mr. Stevens,' and I never thought it could be you."

Mr. Lang took Steve by the hand.

"Thank you," he said huskily. "How in the world can we repay you?"

Steve took Faith's hand and drew her to him. "There is just one way," he said. "Not now, but when she is a little older."

"She is yours by right. You saved her life," answered the father.

"Enid," said Steve gently, "I love her with the love I gave to you long ago. But now it is not the hot, unreasoning love of a boy. I have been faithful to my love for you until your daughter came. You are willing to trust her with me?"

"Yes, gladly. Perhaps you were right, after all, to leave the world. I believe God has been preparing you for my little girl."

KINEMA

This is one of the words there is no escaping from. Distorted, misspelled, mispronounced, debased by unholy conjunctions and alliances, it has nevertheless, in the sacred phrase of banality, "come to stay"; and with the gramophone and the piano-player, to share the doubtful distinction of being one of the wonders of this age. The kinematograph has worked itself into the life of the people in a way that I, for my part, never suspected until I took up an important-looking book the other day and found that it was entirely devoted to the study of the rise, progress, philosophy and anatomy of the kinematograph. Thus the thing even has its literature. And I feel bound in honesty to say that this book[1] is an extremely honest and competent piece of work, in which is modestly and clearly set forth a complete history of this very remarkable business, with abundant photographs and diagrams for the mechanically minded, and containing certain statistics which I venture to think would stagger most readers. The work appears in Mr. Heinemann's "Conquest of Science Series"; and the title itself suggests some curious reflections. Are we really conquering science or is science conquering us? That marvelous monster of the eighteenth and nineteenth centuries, which in its infancy we led as one might lead a lion cub by a ribbon, which we played with and made into a parlor toy; what has it become, and what is it becoming? There is something a little grim about this title, "Conquests of Science," appearing on a large book devoted to the kinematograph.

Being always behind the times in such matters, it was only the other day that I went for the first time into a Kinema Palace, as I believe those very white and very gold buildings that diversify the squalor of the humbler thoroughfares are called. I had often been allured by their façades, but from some confusion of mind by which I associated them with those dismal halls where the entertainment consists of peering into an endless number of little metal machines, I had never ventured inside. And when at last I did succumb I was not a little surprised. I did not know that London habitually amused itself between the afternoon hours of twelve and six; but here was a crowd of people pouring into what looked like an ordinary theatre. They were not the idle rich nor yet the wealthy poor; they were people of the lower middle classes, who looked as if they ought to have been at work, but were here disbursing sums varying from a shilling to five shillings with great readiness. The prices themselves were a surprise; I had thought of threepence or sixpence as a reasonable price to pay for an hour's vision of flickering pictures with motes dancing over them, and a headache; but I think my stall cost five shillings. And there, at the high noon of the London day, in the midst of perhaps the busiest human activity in the world, some hundreds of us sat waiting in a darkened, plush-upholstered hall, like mourners at a funeral waiting for the corpse.

Presently a harmonium, violin, and a piano began some whining and twittering attempt at an overture, and the pictures appeared. We all know them; even I, who am no patron of Kinema palaces, am familiar with them in the larger world of the music hall. There was the Durbar, a dancing succession of troops marching at about fifteen miles an hour, of well-known figures walking up to you, looming nearer and nearer, and then apparently cut off in the prime of life and blotted out as though they had never been; the industrial pictures of money being coined at the Mint—tons of bullion poured out before one's eyes while someone behind the screen jingled sixpennyworth of halfpence in a tin tray; some wonderful things and some stupid things; and then, finally, the plunge into real, thick treacly sentiment, the middle-aged man brooding by the fireside (such a fireside!) and looking at the face of his sweetheart in an old album (such an album!), and seeing visions of himself and his sweetheart as children, as young man and maiden, as bride and bridegroom (such a bride and bridegroom!); and, finally, the disturbance of the gentleman's meditation by the arrival in the room of his wife, who, when she turns her face to the audience, is seen to be identical with the heroine of the old fool's meditations. This the audience liked; and I saw a stout woman, who might have been a publican's wife, wiping away an undoubted tear.

They did not give me for my five shillings what I really longed for—one of those breathlessly rapid dramas in which babies are thrown at people in the street, motor-cars fly asunder before your eyes, and long trains of people, headed by a policeman and a nursemaid, and receiving constant accretions in the shape of chimney-sweeps, clergymen, bricklayers, and school children pursue one another apparently in the full light of day across thoroughfares which are unmistakably recognizable as the Champs Elysées and the Avenue du Trocadéro. It is an unending pleasure to see men running at thirty-five miles an hour and clashing into each other at a corner and exploding in a cloud of smoke. One feels at such moments that life is really a busier and braver thing than the dull crawl of one's own experience.

But there is another side to the picture. Men have toiled and used splendid brains in order that these things should be; one cannot help asking oneself how far they are worth while. All over the world there are great theatres with stages far larger and more modern than Covent Garden or the Paris Opera, equipped with every kind of scenic effect, on which dramas are daily performed to no other spectator than the little crystal lens in front of an unrolling film; sometimes as many as two thousand people at a time are employed in a drama on one of these great stages. Is this to be the theatre of the future? We have almost abolished thinking from our theatres; are we also to abolish hearing, and seeing in any except one dimension? There is another, perhaps the greatest, evil of the kinematograph craze, the evil which it shares with the pianola-player and the gramophone. It is that these things really narrow the life and experience of men. They bring life to one's door; and it will soon be possible for people to have all the adventurous experience they want within a radius of half a mile of their own house. No journeys need be taken; you pay sixpence and sit in a chair that is mechanically rocked like a railway carriage, and look out upon the moving scenery of the Andes, the Alps, or the Rockies. You need not go through the toil and discipline of learning the technique of music; turn a handle, and all that Beethoven and Mozart and Chopin groaned in travail with, wept tears of blood for, or laughed and sang out to the world, is at your command. You need not go and hear a great oration; the very voice will issue for you from your brass-throated gramophone on the morrow. All of which is bad, and means loss of life in the fullest and most serious sense. It is not the conquest of science, but the abuse of science.

And as an historical record also the kinematograph has its legitimate use. Sometimes—very rarely—looking upon that illuminated square, one has for the moment a sense of real illusion, of looking through a glass and seeing the sea breaking on some tropical shore, or the figures of men moving and smiling in a distant land. Think if we could once see in the same way King John crossing to the little Thames island to give Englishmen their freedom, or Anne Boleyn driving through the streets of Westminster to her wedding, or Cromwell speaking in the House of Commons, or King Charles I. making his farewell on the scaffold! It would not be so much on the central figures that we should pore as upon the crowds and the people in the street, seeing actually before our eyes what men and women looked like, how they moved about, what clothes they wore, what manners they had in those dim, far-off days. Five hundred years hence the English people will in this way be able to see scenes of our life in England; we shall not be so isolated from them; they will know us really as we are, and along with the figures and faces of the great will be preserved and made familiar to our descendants of the twenty-fifth century some otherwise utterly unimportant people, who pushed to the front of crowds and took the trouble to see public shows. And perhaps the most familiar figures of our day to the people of coming days will be the figures of policemen. Thus you see even the kinematograph will not really tell the truth; for there is no such thing as mechanical truth or mechanical record of truth. And that is the crowning fault of mechanism when it takes the place of human effort and labor.—Living Age.

1. "Moving Pictures: How They Are Made and Worked." By Frederick A. Talbot. London. Heinemann, 1912. 6s.

THANHOUSER EMPLOYEES' FIRST ANNUAL ENTERTAINMENT AND BALL

By Our "Roving Commissioner"

There was a gay time in "the old town," meaning New Rochelle, on Monday evening. The Thanhouser employees were treating their friends and acquaintances to an entertainment and ball such as gladdens the heart and makes the most unpractised foot step light as a feather.

There were no less than 1,200 persons assembled in the Germania in answer to the widespread invitation to attend the jollification.

Mr. and Mrs. Thanhouser, with the sunniest of smiles illumining their faces, led the grand march. Other film notables present in the march were George O. Nicholls, Ida Alberti, Mr. and Mrs. Lucius Henderson, Mr. and Mrs. Harry Benham, Flo La Badie, Bert Adler, Marguerite Snow and James Cruze (entertainment); President Frank L. Zimmerman and wife, Vice-president Charles J. Van Houten and wife, Treasurer John Andren and wife.

In the entertainment portion of the program, a number of non-released Thanhouser pictures were shown. One of them, which, by the way, will never be released, caused a great deal of fun, screams of daughter ringing out through the building as it unrolled itself upon the screen. The title of this picture was "The Crazy Quilt," prepared especially to get a laugh. In the title you were told that it was "joined by the new girl in the joining-room"; and, truly, it did its title proud, for positive and negative mingled with one another in the most astounding and ridiculous fashion—upside down, topsy-turvy and every other way but the right way.

The vaudeville was done by Thanhouser home talent. "Editha's Burglar," with Marie Eline, Harry Benham and David Thompson; and "The System of Dr. Tarr," with Lew Woods, Harry Marks, Larry Merton, William Harris, Carl Leviness, Bertha Blanchard, Phil Brady and Perry Horton. Leo Edwards put over a Charles K. Harris number. Harry Spear staged the vaudeville, Frank Champury saw to the scenic effects and Gerald Badgley and Charles Gercke to the electrical. As may be imagined, the receipts were large. Finally Mr. Thanhouser suggested a grand clambake as soon as the weather's right, so be on the lookout for something of that sort.

James Cruze, corking actor, was there with Peggy Snow, real artiste. I seemed to see "She" again, the full two reels of it, and Cruze became "Leo" and Miss Snow "She." Miss Snow is the most charming of conversationalists, and not the least "uppish," though she was the second most popular American picture player in a recent newspaper contest.

Bert Adler said he would show me to the prettiest player in the pictures, and then introduced me to Flo La Badie. She is! And the most wonderfully gowned girl I have ever seen at a function.

William Russell, whom I like best to remember as the Stranger in Ibsen's "Lady from the Sea," was there alone. Adler whispered that William's sweetheart, who is a leading actress in the legitimate, was playing in Chicago, while William had figured that she would be East at the time of the Thanhouser ball. But the best calculators will go wrong at times. So William was quite disconsolate.

David H. Thompson, character man in the Thanhouser pictures, played the burglar in "Editha's Burglar," the sketch in the first half of the entertainment. In this sketch, as all who are familiar with it know, a ring is used. Just before Stage Manager Spear rang up the curtain it was discovered that the "prop" ring was missing. Thompson volunteered the use of his own diamond ring, valued at $150. It was used and, later, lost. Up to the time I left Germania Hall—in the wee sma' hours—it had not been found.

Marie Eline, "The Thanhouser Kid," was the sensation of "Editha's Burglar"—and the show. I say this unreservedly. Harry Benham helped Marie put over her hit.

I was surprised to learn that Benham, whom you will remember for his "Nicholas Nickleby" in the film of that title, was a married man. I was shown a mighty pretty Mrs. Benham, and a cute Harry Benham, Jr., in one of the front boxes. Benham is to be envied! And I understand there was a little Benham girl at home—too young to "sit in" at all-night seances at Germania Hall.

I understand that the racket was also by way of commemoration of Bert Adler's birthday, and was therefore originally slated for April 14th. But since the fourteenth fell on a Sunday, the affair was put over to Monday, the fifteenth!!! That's the way Bert's press agent spins it, anyhow! All Bert would say is he doesn't believe in commemorating birthdays, since his "best girl" wouldn't commemorate his with even a kiss. Now, can Bert mean his wife? (Dayton papers, please copy.)

They say that Thanhouser's Chief Chauffeur, Arthur Miller, was holding hands with a girl in a dark corner of the ballroom when Electrician Bradley threw the spotlight on him. Miller is reported to have cranked up and gone home.

To Fred L. Zimmerman and Theodore Heise, of the Thanhouser mechanical forces, who invented the "Crazy Quilt," I herewith remove my hat and bend my knee. They are geniuses!

Mr. and Mrs. Edwin Thanhouser looked to be exactly what they were—the happiest couple in all the vast assemblage.

SOLAX FEATURE NIGHT AT NEW YORK THEATRE

Darwin Karr, of the Solax Players, gave an interesting talk to a large audience at the Star Theatre, Third avenue near Thirty-third street, New York, Wednesday night, telling in detail his experiences in the making of "The Sewer," a Solax feature shortly to be released. The talk was a revelation to his hearers, and when he told of wading through two feet of slimy ooze, not only during the making of the picture but also several times during the rehearsing of the picture play, many decided that the life of a moving picture actor was anything but roses.

Billy Quirk, of the Solax Players, entertained with funny stories and eccentric dancing, in which he was ably assisted by Mrs. Quirk.

Five feature Solax films were shown, "The Violin Makers of Nuremberg," "Parson Sue," "Billy's Grip," "God Disposes," and "The Snow Man."

Nashville, Tenn.—The Rex Theatre on Fifth avenue between Church and Union streets, will be opened to the public by April 10th.

Reproductions of posters for Captain Scott's South Pole expedition in two reels by Sedeg Feature Film Company, Inc.

SCENE FROM "THE RECOIL"
Reliance Release, May 8th.

MOVING PICTURE SHOWS, WHAT THEY SHOULD BE

Address to Mothers' Club

Port Arthur, Texas, March 16.—The following address concerning moving pictures was made before a recent meeting of the Mothers' Club in this city by Henry C. Stearns, whose familiarity with the business puts him in position to speak advisedly on this topic. The Mothers' Club makes it a feature to have an address by local talent on various subjects which are relevant to childhood. Mr. Stearn's address as taken from The Enterprise of Beaumont, Texas, follows:

Madam President and members of the Mothers' Club of Port Arthur:

Permit me while thanking you for the extreme honor you have shown me in allowing me to address your most laudable organization, that only my extreme appreciation of the great honor done me has forced me to overcome my timidity and as we say, "stage fright," and appear to speak to you this evening. That and the fact that the subject is one that is a part of my daily life, the one whose success or failure marks the success or failure of the use of any "one talent." And for that reason I dared not miss this opportunity of furthering the interests of my business. "The Photo-play House," before that court of final recourse, "The Mothers." I say the final court advisedly, because, believe me, the conduct of the photo-play house is absolutely in your hands.

You hear a great deal about salacious and immoral plays—there is only one reason for them—demand. There is a great cry against sensational pictures, but their being is absolutely dependable upon one thing, demand.

The photo-play house must show what its patrons want else it cannot live. I have shown, with extensive advertising, pictures of incomparable beauty of real worth and dramatic excellence, that cost tens of thousands of dollars to produce. I have shown that kind of picture to half the business that I have gotten for a sensational film like "Jesse James," which costs a few hundred dollars to produce, and of whose merit there is no use speaking.

We photo-play men do not like to show these pictures from a technical standpoint, not a box-office one, however, as they are nearly always faulty in construction and are consequently difficult to handle and make a great deal of trouble for us in trying to put on a good clear picture.

But if you wish to prevent the sensational picture from being shown you have to go back of the photo-play house to the manufacturer, bring the pressure to bear upon him, show him a demand for better stuff and he will be only too glad to make good pictures. As a matter of fact they are making better pictures every day. Every one connected with the business is working for its advancement and suggestions for the betterment of the business that are feasible are eagerly accepted, by real photo-play men, men who have been in the business from the time when the "moving picture show" was patronized as a curiosity, until now, when the photo-play house is patronized by people from every walk of life, people of every conceivable station and degree of education who patronize it for recreation and education—and it is a real educator, it is so accepted by the foremost teachers of the day.

Take the Pathe Weekly that is shown. This Weekly bulletin is greater than the most pretentious journal ever printed, for it shows you not a description, not a word painting, but the actual incident happening before your very eyes. As an example we show President William H. Taft actually signing the Arizona statehood bill. Surrounded by his cabinet, the President consummates the momentous act of adding another star to Old Glory.

What school child would ever forget witnessing this portentous scene. Now these are the kind of pictures you want your children to see and the kind we want to show. And the demand for these good pictures is slowly growing, but you ladies can help the growth along immensely.

Talk good pictures, patronize the theatres that show the best pictures, and take it up with the Federation of Women's Clubs, because as I said the demand must be national, for the manufacturers will hardly make pictures merely for Port Arthur if the balance of the country are demanding something different.

Of course, I presume that you ladies are aware that as far as direct vulgarity and brutality are concerned nearly all pictures usually now have been censored by the National Board of Censors at New York City and they permit no film to pass that shows a scene of vulgarity, murder or any of questionable nature.

But there is good to be accomplished locally, namely the condition of the local photo-play houses. First the matter of safety. The city should have an inspector of public safety, whose duty should be to inspect public buildings, public conveyances, etc. Picture theatres should have wide aisles, wide exits, where possible, no steps, and the projecting machine should be installed according to the specifications of the State Board of Underwriters, and where so installed there is absolutely no danger.

Permit me here to extend to each of you ladies, a cordial invitation to visit our operating booth, where we will show you the most modern methods of picture projection.

Then the question of sanitation. The theatre should not only be cleaned thoroughly every day, but should be aired and disinfected. Finally and of greater importance, ventilation. One is less apt to contract disease in a dirty theatre that is well ventilated than in a comparatively clean theatre that is not ventilated.

Please remember this, that we are striving to please you, we court criticism, we beg for suggestions, and always keeping in view the fact that children should be allowed a greater margin of safety than adults, we can—you the patrons, us the exhibitors—working together place this greatest of entertainers, this most powerful of educators, upon that exalted plane it is destined to occupy.

OBSCURED FROM VIEW

Or How a Picture Hat Disturbed the Progress of a Tragedy

By Trevelyan Baber

He was deeply engrossed in the action of a pathetic scene enacted through the medium of a motion picture film in a well-known theatre. The child had been cruelly treated by the mother, whose only aim seemed to be selfish gratification in the whirl of life in a big city. A hansom drove up to the door and quickly the mother, clothed in all her finery, stepped into the vehicle in company with a stranger. The child fell in a heap upon the couch and buried her head in a comforting pillow, eyes tear-dimmed, and heart-broken at the scolding directed at her by the mother in her haste to get away.

Just then a woman topped in a beautiful picture hat, the proportions of which extended far into space to a distance exceeding the limitations of the ordinary skypiece, dropped into a vacant seat in front of the gentleman whose sympathy for the little girl in the picture had been aroused almost to the point of rendering assistance. He twisted and lashed about in an effort to again get a glimpse of what was transpiring in the home of the little girl, but all in vain. A gentle hint failed of its purpose and still he squirmed about in a restless manner. "Surely she has some consideration for a fellow-being," he mused, but indications seemed to speak louder than words, for the hat rested serenely and securely upon a beautiful suite of chestnut hair.

At that moment a clicking sound caused the gentleman to awake to the realization that the reel had been unwound and the tragedy had been enacted while he sat obscured from view behind the picture hat. His feelings were at his tongue's point, but sad to relate, the nature of his words are unprintable.

The woman turned around at this juncture and in a bewitching way inquired: "Pardon me, but is my hat in your way?"

"No, ma'am, you may keep it on; I am going to leave now, but I pity the man who is so unfortunate as to take my seat."

Moral: (Perhaps the proprietors of the motion picture shows can best recite it.)

Nashville, Tenn.—The Tennessee Film Company, with an authorized capital of $2,000 has applied for a charter to lease, make and sell moving pictures.

Des Moines, Iowa.—The Tripoli Opera House Association filed articles of incorporation with W. C. Hayward, Secretary of State. The incorporators include Charles Franke, S. P. Hall and H. C. Moeller.

SCENE FROM "MELODRAMA OF YESTERDAY"
Imp Release, May 4.

SCENE FROM "THE MISER'S DAUGHTER"
Reliance Release, May 11.

GEORGE KLEINE RELEASES

George Kleine will release on April 23rd a highly spectacular Cines drama with scenes set in Morocco, depicting in a realistic manner life in that picturesque country, and showing the wild, daring Arabian outlaws. The pictured story follows closely the ancient tale of Ali Baba and The Forty Thieves, and tells how Eunice, a beautiful slave girl, has fallen in love with Ben Ali, and how, while her master is absent one day, a bold band of outlaws in search of plunder enter the house and carry her off. Ben Ali on his return misses the beautiful Eunice, and is frantic with grief. Fortunately, however, an old woman to whom Eunice has been very kind, and who had seen the robbers carrying Eunice away, is able to guide Ben Ali to their hiding place, which proves to be a cavern hewn out of the solid rock and barred by a massive oaken door, and which Ben Ali is unable to open. Presently, however, he hears some one approaching, and, concealing himself behind a neighboring rock, he is happy to learn that it is the outlaw band, and that they have a secret password which when spoken is the signal for a slave inside the cavern to open the door. In the meanwhile, poor Eunice has been thrown into chains because of having repulsed the love of the robber chief, and is compelled to do the work of the slave door-tender. After the robbers leave, Ben Ali approaches the door and boldly gives the command to open. Eunice opens the door, recognizes her lover, and falls happily into his arms. The chains are removed, and they proceed to the house of the Chief Magistrate of the district, who summons his soldiers and marches to the cave of the outlaws, where they conceal themselves until the band returns, when they take them entirely by surprise, inflicting a terrible punishment upon them. Eunice and Ben Ali are publicly thanked by the Magistrate, and rewarded bountifully with the robbers' treasure. The scenes in the treasure cave are particularly magnificent, and the acting throughout exceptionally well done. The entire subject is about 1,000 feet long.

There is also an Eclipse split reel scheduled for release April 24th containing as the subjects, "John Milton" and "Exhibition Drill of H. M. S. Excellent Prize Gun Crew." This combination of historic incident and highly interesting topical educational subjects should prove attractive to the general public. In the drama of Milton the Eclipse Company have costumed and set the scenes in exact representation of the period. The story is full of pathos and human-heart interest, and follows quite closely the historical record. It will be recalled that John Milton, formerly secretary to Cromwell, being a Protestant, is banished by King Charles II, and exiled from England. Here the thread is taken up.

The second subject on the reel shows the prize gun crew of the British warship Excellent an extremely interesting series of remarkable gun drills, showing what results may be accomplished with efficient gunnery under the instruction of excellent drill masters.

April 27th will have for release through the same firm a very amusing Cines split reel containing two hilarious comedies, the first one treating with the interesting and topical subject, woman's suffrage, and entitled "Leah, the Suffragette." It seems that Leah becomes interested in "Woman's Rights," and after successfully training her husband in the household duties, she busies herself in politics to the exclusion of everything else. Her enthusiasm soon gains for her the leadership of her party, and after an exciting meeting at their club, the suffragettes proceed to the mayor's office and demand that he champion their cause. Discussion soon becomes so heated that a riot is barely averted, and the ladies are arrested. In her cell in prison, Leah has ample opportunity for calm reflection, and quite rapidly her political ardor cools, and later, when her patient and long-suffering husband appears on the scene, she is more than willing to abandon her political career and return home. The action is lively throughout, and often excruciatingly funny.

The second subject on the same reel is also a very laughable farce and relates a comedy of errors resulting from the use of the same name by two young men who insert different advertisements in the same newspaper, and which gives the story the appropriate title of "Confusion."

There is excellent comedy in both these subjects, and they will without doubt draw many laughs before the thousand feet have been finished.

LIONS AND HAND-COLOREDS

The latest dub given the Gaumont Company is one which characterizes its present policy most aptly, namely the firm of Lions and Hand-Coloreds. Of course, the reason is very apparent when one recalls such master releases as "Christian Martyrs" and "Calino and His Boarders," in which lions occupy the feature role. The

first mentioned of these was also hand-colored, as is also "Heaven's Messenger" and the "Margrave's Daughter," which last-named film has proven the greatest success of recent Independent offerings.

On Sunday, April 28th, the Gaumont Company will combine both a hand-colored feature and the lions in a historical production entitled "Heliogabalus, Tyrant of Rome," which will faithfully depict the profligacy and licentiousness that characterized the regime of the infamous Heliogabalus on the Roman throne.

On Thursday, May 16th, this European manufacturer promises the most remarkable of all its productions, "Attacked by a Lion." D. W. McKinney, traveling representative for the Sales Company, is at present exhibiting this picture to the exhibitors throughout the Middle West, and the exchange men who are co-operating with Mr. McKinney in the converting of Trust houses to the Independent field compliment this Lion picture most strongly on the aid it has given them in their endeavors. The climax of this picture is reached when a lion is shot in the very act of springing upon a horse, by its rider, who has taken a rapid but sure aim from the elevation to which he fled in order to escape the mad feline.

Another hand-colored picture is promised the market on Sunday, May 12th, in "The Lost Ring" and "Upper Bavaria," the first colored split to make its appearance.

On Thursday, the 30th of May, Gaumont will put out another hand-colored entitled "Zanetto's Marriage."

The two latter productions were one of the biggest successes that were ever exhibited in Europe.

A large supply of posters is being arranged for all these pictures, in particular "Attacked by a Lion," the unusuality of which justifies a colossal and attractive eight-sheet poster.

Revival of a Powers Feature

The Powers Picture Plays have again secured the services of the director who formerly produced the comedy and "kid" split-reel pictures for which this company was noted. In addition to this man, they have also engaged another capable director to work in conjunction with him and the Powers concern will thus have the benefit of two distinct companies of players in the production of split-reel subjects for their regular Tuesday releases. These Tuesday split reels will all consist of comedies or child pictures. Realizing the scarcity of good comedies, the Powers people are working every effort to provide unique comedies and comedy dramas for their regular Saturday release also.

SCENE FROM "WHEN THE LILY DIED"
Powers Release.

PAUL RAINEY PICTURES

By M. I. MacDonald

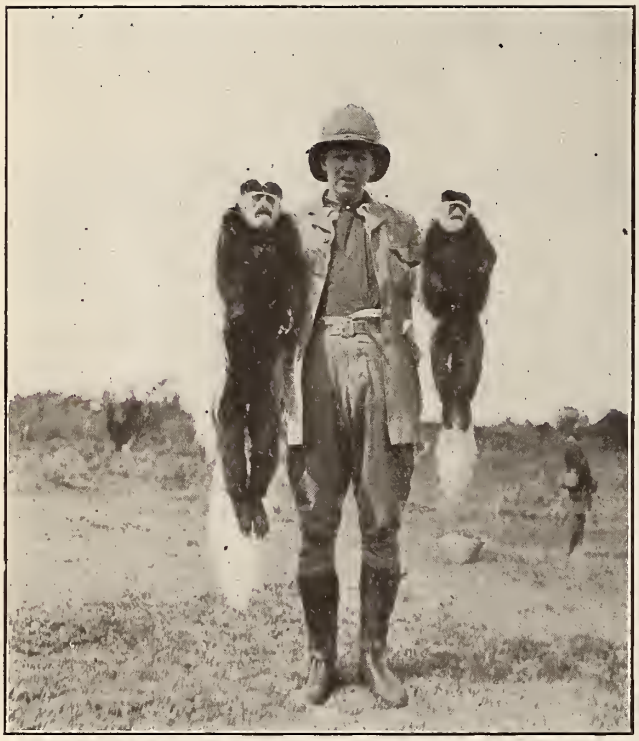
The most remarkable motion pictures of animal life that have ever been taken were exhibited at a matinee given by Mr. Daniel Frohman, at the Lyceum Theatre, on Monday afternoon, April 15th, for the benefit of the press.

Some months ago the story of the sojourn of the Rainey party in British East Africa was told in the columns of The News. At that time we had only seen still pictures of scenes and incidents which occurred during the eventful trip of Mr. Rainey and his party. But we have now to say that anything more wonderful or interesting in connection with the portrayal of animal life than is represented in the motion pictures protographed by Mr. John C. Hemment, of New York City, in the interests of Mr. Rainey, could scarcely be imagined.

From the unloading of the dogs and horses at Nairobi, and the starting off of the Safari, with provisions and supplies of all sorts to the hunting grounds in the jungle, until the last shot is fired, and the last indistinct note of the jungle chorus echoes in the ear of the imagination, there is not a moment unfilled with the most intense interest.

Many scenes of great scenic beauty occur in the pictures. The Safari, composed of natives, camel trains, etc., crossing the Guase Nyiaro, with the mountains standing out against the sky in the distance and the fantastical tree settings in the foremost background, add a touch of color that in our ignorance of the African landscape we scarcely look for.

Is it not marvelous to think that one can sit quietly in a New York theatre and watch the jungle animals unconsciously living their lives in their natural haunts, while a thousand eyes look on in silent amazement?



In Mr. Rainey's pictures we can see the trapping of the jackal and the ferocious hyena, which, by the way, was done in such a careful manner that outside of exhausting the strength of the animals in their attempts to escape, no harm was done to body or limb. The cheeta mounts to the tree-top to escape the cruel fangs of the hunting dogs; followed thence, it takes a wondrous flying leap above their heads to the ground. The lion is hunted in like manner. The one point of the picture which is not pleasant to dwell upon is the death; but suffice it to say that only for these brave men who risked their lives in the forest jungles to bring us these wonderful pictures, our knowledge of the jungle beasts in their natural haunts would be as limited as heretofore.

The most fascinating and remarkable scene of all is that of the water hole, where the denizens of the jungle, great and small, meet in peace to drink and bathe. Here are seen the elephant, the rhino, the baboon, the zebra, the giraffe, and numberless other animals pursuing their natural customs, totally unconscious of the presence of the camera man, who, hidden behind a blind built for the purpose, and who, all unawares to these simple wild things, recorded upon the motion picture film their every action.

Mr. John C. Hemment very ably explained each picture as it appeared upon the screen to a delighted audience of "pencil pushers." The bringing of these pictures of true African animal life is one of the greatest aids that the student of natural history has ever known.

The projecting end of the Paul Rainey films is now in the hands of Mr. Frank Hemment, therefore there will be no more failures in connection with the proejction of same.

The state rights of the Rainey Jungle Pictures will be handled by the Jungle Film Co., 100 West 101st street, New York City.

Syracuse, N. Y.—William F. Rafferty awarded contract to Delmonico Bros. and Syracuse Bridge Company to build a moving picture theatre at 464-466 North Salina street. Cost, about $15,000.

Bayonne, N. J.—The Lyceum Co. of New Jersey is going to erect a fireproof moving picture theatre at the corner of Broadway and Thirty-eighth street. Theatre will cover a plot of 100 x 100 feet, and seat about 1,400 people.

Bedford, Mass.—Mr. Cannon will open a moving picture house in Cannon's Block on Easter Monday. Seating capacity 450.

New York, N. Y.—United States Moving Picture Co., capital $250,000. Incorporators: C. J. Callahan, E. M. Dowling, N. Y., and J. J. LaMarsh, Brooklyn, N. Y.

Cincinnati, Ohio.—A motion picture theatre with a large capacity is to be erected at Ninth avenue and Baymiller by I. Frankel, Thos. A. Reilly and E. T. Bernard.

Brooklyn, N. Y.—The open-air motion picture place at Bushwick avenue and Hancock street has changed hands.

Corning, N. Y.—The Empire has been leased to L. S. Brown, of Oneida.

Courtland, N. Y.—The Courtland Theatre has changed to moving pictures.

Troy, N. Y.—Fire Marshal Haynes has issued an order permitting the operation of a moving picture at the northwest corner of Madison and Second streets. It will be conducted by Wm. McLaughlin and will accommodate 295.

WILLIAM LORD WRIGHT'S PAGE

"The big theatrical syndicates are under great obligations to the moving picture men," said Carl Laemmle to the writer at the Dayton convention. "Instead of the moving picture hurting the 'legitimate' theatrical business, it will benefit that business," continued Mr. Laemmle.

His statement was made in answer to a query as to his views on a subject that has been discussed pro and con. It was believed that such an authority as Carl Laemmle would have something worthy to say on the question. He did.

"The moving pictures are educating an entirely new audience for the big theatres," continued Laemmle. "People who never acquired the 'theatre-going' habit are unconsciously being educated by the moving picture to a desire to attend other theatrical amusements.

"The cry that the moving picture shows are hurting other theatrical enterprises is unjust. There may be a slump in the big theatrical enterprises just at present, but the business will recover, and the moving pictures will help along the action.

"There is room enough for all sides of the theatrical business to prosper. The picture manufacturer does not wish to intrude on the field of other producers, and so far as I know, there is no ill feeling between the two branches of the theatrical industry. That is between the far-sighted managers, film concerns and exhibitors who appreciate that only mutual prosperity and advantages will result from the new energy and capital being placed in the theatrical amusement field."

Mr. Laemmle's view of the situation is interesting. His arguments that an immense new field is being cultivated by the picture shows to the advantage of the big theatrical managers are well taken. Instead of condemning the picture show, the "legitimate theatre," so-called, should be thankful because of the educating process being conducted that will ultimately bring another class of people in as theatrical patrons to succeed the blase audiences growing smaller and smaller and more critical all the while. "There is room for all the shows," asserts Mr. Laemmle. and time will prove the truthfulness of his assertion.

Hon. John J. Lentz, of Columbus, Ohio, former Congressman, and a jurist of national reputation, in his brilliant address delivered to the Exhibitors at the Dayton meeting, said a moving picture machine should be installed in every school room in the land, and he promised that if such a policy is adopted that the future child of 10 years will be wiser than the present young man and woman of 20. He declared that the doctor, lawyer, the architect, the artist and newspaper man would soon be less important to the world than the man who flashes the picture on the screen.

Exceptions have been taken in some circles to Judge Lentz's assertions, and the above statements have been criticised in the press in various sections of the country. We think, however, that Judge Lentz's statements are conservative. The moving picture has a great educational scope—one not yet realized by many.

"We have gone to Athens for culture and architecture, and we have gone to Rome for many of our laws," said Judge Lentz, "but what care we about the foundation of laws in these days when we have the automobile, the telegraph and cinematography?"

Mr. Lentz said the moving picture man would dethrone prejudice by showing all the good that is in the world, and all the religious systems of the world, to all the world.

"There is not a man in the moving picture business today who cannot in a brief period obtain a better education than was ever enjoyed by Daniel Webster or Joseph Choate," said the Judge. "Few of us can go to all the world, but the moving picture camera can bring all the world to us. Disease will be cured by eliminating prejudice, for diseases of the mind are the worst we have to contend with. The chief business of a man is to live so that he will be fit for heaven, and you exhibitors will help prepare him for that place if you perform your duty conscientiously," concluded the speaker.

The above statements only go to prove the rapid uplift of the moving picture and its elevation in the minds of the refined and intelligent classes. When such distinguished men as Hon. John J. Lentz make such statements as those quoted herewith, statements not made hastily, but after thought and study, it should be impressed upon the minds of all that the uplift of cinematography is not a visionary theory but a fact.

The Exhibitors' convention at Dayton was attended by manufacturers, exhibitors and others, from all sections of this country, and sentiment there can be considered as sentiment universal. That is the reason why we continue to devote considerable space to ideas expressed at that gathering. Not the least sentiment was that found against vaudeville in its connection with the moving picture theatre. It was freely stated that cheap vaudeville was a detriment instead of an aide to the picture show. Exhibitors in some instances claimed they were compelled to run vaudeville because of competition. One leading exhibitor expressed the thought that the Exhibitors' League should rule against the vaudeville practice and thus solidify the sentiment against it, and bring every member into concerted and objective action.

President M. A. Neff said vaudeville attachments should be eliminated from moving picture shows wherever practicable. He said vaudeville often detracted from the merit of the entertainment.

Cheap vaudeville and first-class pictures will never be given together consistently. Slap-stick comedy, and suggestive songs and monologue have no place in a refined moving picture show, catering to women and children. The uplift of the picture and the dignity and refinement of the moving picture theatre will be enhanced considerably when cheap vaudeville is tabooed.

The Associated Press, in a story sent to all parts of the United States, tells how another tragedy was enacted at the Hillsville, Va., court house after the Allen gang of outlaws murdered court officials in the little Southern village's temple of justice. The story as it was widely published follows:

"Another troop of mountain outlaws rode in and shot the judge off the bench and duplicated the gruesome assassination—but this time it was only for the moving pictures. The actors did more real firing and made more racket and caused almost as much fuss as the real outlaws did."

It is unfortunate for both the moving picture industry and the public that some makers of films and some owners of theatres insist upon reproducing the scenes of sensational crime for the edification of their patrons, many of them boys and girls. The sooner such performances are abandoned by the moving picture manufacturers, the sooner will the educational uplift of the picture become an established fact. The National Board of Censorship should refuse to pass such pictures. The shooting down of an aged judge, serving his God and his country, was horrible enough to read in print, without the moving pictures being utilized to rehearse the crime. Such pictures are not proper, either, for juveniles or adults to witness.

The Cincinnati Times-Star editorially says: "In the main, the moving picture standards have been growing better, but occasionally it is made evident that there are men connected with the business who are only too ready to try and make a profit out of the morbid curiosity of a certain section of the public. It is encouraging to note that indignant protests against such pictures are coming from all parts of the country. The best sentiment is strongly against the rehearsing of an atrocious crime."

True, every word of it. Enough harm has been done in the past by the dramatization of the careers of famous criminals. But that harm is as nothing to be compared with the greater harm to public morals and the detriment of the industry, when moving pictures blossom out with

such horrid murderous details. Jesse James and other pictures of like ilk have done great harm to cinematography in the past. The lesson should be heeded. The entire industry suffers when such pictures as the Hillsville, Va., outrage are released for the picture screen.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

Another "School" Heard From

From New York City there is being sent out a form letter to scenario writers, several copies of which have been forwarded to this department. The letter addressed to "Dear Scenario Writer" follows, in part:

"You are a scenario writer, and have some original, salable ideas that should be turned into cash. Your work does not sell, that is to say, it is not available for production by any of the manufacturers. Why spend so much time on this work, unless you receive some returns for your efforts. The writer has a plan that will bring together scenario writers and film makers. Here it is:

"For a fee of $2 I will read, correct, and revise your work. Will put it, not you, in touch with the market. If the submitted scenario contains any merit at all I will guarantee to arrange it so that you will have no difficulty putting it in a marketable condition.

"The writer is now connected with one of the foremost film manufacturers in this country, and is in a position to know just exactly what sort of stories their different policies demand. And I'm ready to beat your work into such shape as to enable you to sell it."

With the above offer to read, correct and revise work for a fee of $2 we take no exceptions. It is worth $2 for an expert to read, correct and revise a scenario and do it properly. There are other assertions in the above letter that we cannot approve. In the first place, if the writer is connected with one of the foremost film manufacturers in this country, he has no business conducting a so-called school. The action is certain to make trouble for the manufacturer, and first-class manufacturers will not stand for any such side-lines in their editorial departments. Editorial labors belong to the employer. This fact is proven in the case of the Lubin Manufacturing Company, which recently put the quietus on a correspondence school for writers conducted by a member of the Lubin Editorial Department. "I am ready to beat out your work into such shape as to enable you to sell it" is a strong promise. In other words, this editor promises for a fee of $2 to take every script submitted to him and revise it so that it will meet a ready sale. No matter what the idea, story or plot, it can be revised and sold. We don't believe any writer on the face of the earth will put confidence in this statement. It causes us to class this proposition with that of others treated heretofore in this department, and we advise our interrogators to read, criticise and revise their own scripts and spend the $2 in postage.

THE FAVORED WRITER QUESTION

Morristown, N. J., sends the Editor two more communications on "The Favored Writer" question, as he views it: "I read with interest your comment in the issue of March 23d, regarding my view of returned scripts sent to large producers. Permit me to state that from actual experience your theoretical opinion about the "old war-cry" does not apply in my particular case. For illustration, I forwarded at different times three scenarios to a large producer. The last two were mailed on Saturday morning and returned on Monday evening marked 'carefully considered, not available,' yet those same scripts were accepted by other companies without question. There are are only two companies in the market who have ever returned my scripts, and I repeat again that one of those companies must have favored writers; at any rate, my scripts could not have been carefully considered in so short a time. In addition, permit me to say that I am no copyist or plagiarist. All my work is of an entirely original character."

In his second communication, Morristown writes: "Since writing to you under date of March 25th, I have received a letter from one of the companies I claimed must have favored writers. They stated that my scenarios were returned not because they were not good, but because 'We have three or four people writing solely for us.' Does this not corroborate my opinion. Now, who should forget it?"

We are giving considerable space to Morristown this week because dozens of other writers have been querying on the same subject, and our comment on Morristown's communications will prove of interest to many others of our author friends. First, we take it that Morristown in writing on the "Favored Writer," does not refer to the members of the editorial staff of the producer, or to the staff contributors. These writers are "favored writers" in one sense of the word, just as the members of the editorial staff of a newspaper, or special correspondents; or staff contributors of certain magazines are "favored writers." When we repeat, once for all, that in our honest opinion every scenario editor to-day is as ready to consider and buy a meritorious script from Squedunk as he is from Gotham, we know we are stating a fact. If Morristown, or any other writer can furnish us convincing proof of discrimination premeditated and aforethought, this department is ready and willing to submit the facts to the readers after proper investigation. This page is for the benefit of the great army of struggling writers and we propose to protect them fearlessly.

Where would be the business or artistic judgment of an editor and director in turning down a corking good comedy or drama, just suited to their needs, for a passe script submitted by some author perhaps better known? Even if the known author's work were accepted, why should the fresh idea submitted by the obscure author be refused? Editors as well as authors have reputations to sustain. They wish to be known to the trade as discoverers of talent, as men able to winnow the wheat from the chaff. The director also has his reputation to look after, and an artistic pride. Do you suppose he is going to let go a script that proves a source of inspiration, just because the writer was heretofore unknown? Not at all. Novel plots and themes are at a premium, and if you've got the goods, you will find the market.

Morristown illustrates his theory by stating that he mailed scripts on a Saturday morning and they were returned Monday evening, marked "carefully considered, not available." Several things may have interfered with their acceptance. Similar stories may have been hit upon by others; the scripts may not have appealed to the directors, a second or third reader may have got his or her hands on the stories and returned them without consulting the editor. This would have been unfortunate for the author. But this does not prove that particular editor was favoring any particular writer. Morristown asserts that the same scripts were accepted without question by other companies, which proves that they appealed to other editors and were meritorious.

Thanhouser is not in the market for scripts and Essanay is not buying scripts at present. Biograph is partial to staff contributors. Perhaps Morristown submitted his stories to those companies. We wish that Morristown would send us along the name of the company informing him that scenarios are returned because "we have three or four people writing solely for us." If it is not one of the companies that have honestly announced they are not in the market, we think other writers would be benefited by having the name of the company in question published.

If a writer is "favored," it is because he delivers the "dope" favored by editor, director, and manufacturer. There isn't a script writer in the business to-day that does not know what it is to draw a rejection. Forget the "favored writer" theory, and send out your scripts. If they possess freshness in plot, and are convincing in theme and action, your checks will be more frequent than rejection slips.

Come again, Morristown, and bring along your friends. We like to hear from you, and want you to feel free to use this page.

Letter From Niles, Mich.

Niles, Mich., writes: "Recently I submitted three scenarios, supposedly in a prize contest. All were returned marked 'unavailable,' without having been entered in the contest. A letter to the editor brought back the

explanation, 'Returned simply because unavailable.' Was it fair to writers to do this with Mss. when their ad said nothing of the fact that scenarios that did not precisely suit the editor would be rejected and not entered? As a proof that the scripts were not without merit, I advise you that one of them was accepted later by another firm."

Stories that suit one producer are ofttimes turned down by another. No two persons are alike, and the rule applies to editors, who are human. Scenarios for this contest were received by the wagon load. They came from almost every civilized country. Probably the scripts were not deemed available for the contest proper, and were not considered as being submitted other than in the prize contest. We had the identical experience narrated by Niles, Mich. However, we marketed the script elsewhere, and have judiciously expended the amount of the check. Cheer up and try again, Niles!

THE REFORMATION OF MARY

Convincing Solax Thesis on Prison Reform To Be Released Wednesday, May 1

Mary, a female crook.....Blanche Cornwall
James Van Brunt, cashier.....Darwin Karr
Little Frances, his daughter.....Solax Kid
"Red" Burns, a forger.....Lee Beggs
George Harding, a bank president, George Paxton

In this country there are about seven or eight hundred political organizations, all fighting for reform. "Down with the grafters" is the cry. Legislators are sent to assemblies after reform campaigns all fired up and scared into advocating more stringent measures for the punish-

ment of criminals—the poor, weak criminals. Nothing is ever done, however, to punish millionaire criminals or to prevent crime. Nothing is ever done by the "reformers" to help the convicts after they are released from prison, and thus prevent future crime.

After a criminal is released he passes through a sort of period of transition. Either he turns straight or else becomes further steeped and immersed in crime and other excesses. Such is the fate of Mary Bramwell in the Solax production of "The Reformation of Mary." She is released from prison, but society offers her no helping hand. Her weak criminal nature gets no support from the strongly organized elite. She is confronted by a hard fight and has to choose between starvation and the path of least resistance. She is not healthy and strong enough to fight out this battle. She succumbs to temptation, joins her old pals in one of their jobs, and gets away with it.

But nature had not intended that Mary should remain a criminal. A little girl enters her life, the child of a cashier of a bank. The cashier is accused on circumstantial evidence of Mary's crime. Mary has a redeeming moment. She answers the irresistible cry of conscience and confesses that she and not the cashier is the real criminal. She returns the stolen goods and as her reward she is given a Bible and a good home in a convent, for

"Though your sins be as scarlet, they shall be white as snow.

"Though they be red like crimson, they shall be as wool."
—Isaiah 1: xviii.

DON'T BECOME FAMOUS

Don't get gay—or famous! There's nothing to it! Thanhouser Company shows why. Of course, it's in a reel, by name, "Miss Arabella Snaith," but a good reel is like a good

sermon. And this sermon is in a comedy film, too! It pictures the comedy efforts of Harold Hargreaves, writer of a "best seller," to evade the foolish who follow the famous. One of the "foolish," though, was wise enough to rope Hargreaves into matrimony. What happened to the famous man you see Friday, May 3d, when the film is released.

SCENE FROM "ALL FOR HER"
Imp Release, May 2nd.

NOTES OF THE WEEK

In an article in the Goshen, Ind., News-Tribune, entitled "Living Cost Explained," we find the following quotation:

"There is also an enormous increase in the variety of expenditure for unproductive consumption. There are the moving picture shows and the vaudeville shows and the amusement parks, with their opportunities for dropping nickels and dimes for monetary gratification. There are crowds who ride on trolley cars for pleasure; the summer vacation has become a fixture; every Sunday and holiday has its excursions by boat or rail, while clothing makes greater demands than formerly.

"All in all, it is about time for the consumer to stop playing the part of a man with a grievance. If he will reduce unproductive consumption, by so much he will reduce a great burden that now oppresses the family."

Many of the "nickels and dimes" may be productive of nothing beyond "monetary gratification." We will agree that there are numerous "nickel-in-the-slot" devices which are productive of no good, but the pleasure ride on the trolley car, the summer vacation, or the moving picture show help in their way to ameliorate tired nerves, enlarge the view-point and educate in a thousand different ways, helping man to continue to improve the product of his labors.

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Houston is to have a municipal band and a municipal moving picture show. Both features will be in the pay of the city, and their services will be free to the public at large. May 1st the two innovations go into effect. The municipal band will consist of thirty pieces, both band and orchestra. The band will play nightly in the summer in the parks, while in the winter the band and orchestra will play free concerts in the new $400,000 municipal auditorium. In the winter two vocalists will be added to the music equipment of the city. The band also will be available for trade excursions and for boosting delegations to other cities when Houston goes in quest of conventions.

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The moving picture show will be installed in the auditorium. Films will be shown Sunday afternoons and nights, both summer and winter. The doors will be open free to everyone and it is believed the seating capacity of 8,000 will be generally filled. Lectures and other forms of entertainment will be provided by the city free of cost.

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In place of bringing the prospective buyer to their lands, many real estate dealers are bringing their land to the buyer by means of moving pictures. Such is the wonderful advancement of the times.

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Among the films made under the direction of the National Association of the Deaf, and which are going the rounds of the schools for the deaf of the United States, are views of the pupils of the New York school in their military drill, and also a film of a short lecture by Dr. E. M. Gallaudet on the sign language.

A company was recently formed at Hammond, La., that has for its object the operation of a circuit of ten moving picture shows. The promoters are H. P. and Vitor Mollere and Charles Lohman. The new circuit, besides Hammond, Hattiesburg and McComb, will include Laurel, Natchez, Brookhaven and other cities, and will give to these places a circuit as strong as that operated in the larger cities of the South. The new company will be capitalized at $40,000.

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The convicts at the Kansas State prison at Lansing are being entertained once each week by a moving picture show. Picture plays are given every Saturday afternoon in the chapel. A convict electrician operates the machine, which has been purchased by the prison authorities, and regular film service has been arranged for.

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The following is an interesting reminiscence taken from the Montreal Daily Star:

The first moving picture exhibition in North America was given in Montreal. This was about twenty-odd years ago. The theatre was just south of what is now the Majestic Hotel, on St. Lawrence Boulevard, a door or two above Vitre street. The picture machine came from France, and was called the Luminiere. The inventor was present and gave a private exhibition one afternoon to an audience of exactly four people. One of these was Mr. Remi Bauset, now Assistant City Clerk, another the late Raymond Prefontaine, then an alderman. This was followed by public exhibitions which were deemed wonderful. The audience were charged 25 cents admission, and were given a showing of fifty feet of film. The most successful picture was one of waves washing up over a sand beach and undermining a stone wall. The building where this exhibition was given, in a red-fronted shop-theatre, was afterwards burned. At one time it was known as Smith's Museum.

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Sunday moving picture shows have been barred at Niagara Falls. Exhibitors of that city threaten to see that the Sunday law is put into force to the very limit, which, if such should happen, will close up on Sundays every place of business in Niagara Falls.

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The varied industrial and civic activities of Buffalo will soon be shown throughout the world in Kinemacolor.

An educational campaign along the line of social work and its capacity for accomplishment of good work among girls and boys is to be carried on all through the country by means of motion pictures.

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The Reliance Company has made another progressive move, this time in securing the services of Mr. Hal Reid, who will hereafter direct all of the Reliance productions. Mr. Reid, besides being a director of note, having written and directed such well-known picture-plays as "Human Hearts" and "Jim and Joe" for Selig and "The Red Cross Martyr," "The Seventh Son," "At Scrogginses Corners," "Old Love Letters," "War," "The Woman Haters," "The

Victoria Cross," "Love in the Ghetto" and "A Rich Man's Son" for the Vitagraph, is also a dramatic playwright of international fame. Among his greatest successes will be found "The Confession," "Human Hearts," "The Night Before Christmas," "At Cripple Creek," "The Street Singer," "A Midnight Marriage" and one hundred and eleven others. Mr. Reid has the honor of being the only director who has ever filmed the President of the United States and royalty of the reigning family, by written consent. Among the prominent members supporting him in his new stock company will be Gertrude Robinson, Edith Lyle, Virginia Westbrook, Susan Balfour, Lola Lieferman, Wallace Reid, Charles Herman, Sigman and Robert Tabor. The first Reid releases will be "Father Beauclaire" under date of May 25th. These Reliance Reid releases may be relied upon and should be eagerly looked forward to.

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At Duluth, Minn., the censor board of the amusement committee from the Woman's Council is considering a novel plan of boosting for the moving picture houses whose managers co-operate with the board in its effort to restrain the reproduction of objectionable reels.

It is proposed to publish each week a list of the shows where films approved by the committee are shown. In this way they hope to drive out the objectionable features.

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The old Herald building, 255 Washington street, Boston, Mass., which was vacated six years ago, has been leased for a period of thirty years. The building is to be made over into one of the most up-to-date moving picture houses in the country. It has been leased by the same management which runs the Beacon Theatre on Tremont street.

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In California, says the New York Sun, the kinetoscope and the phonograph have been firmly established as agencies of public education. In other states experiments are being made. Everywhere the verdict is the same. This leads to the conclusion that motion pictures will figure prominently in educational work in the future.

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In the United States there are 20,000 motion picture theatres, and their total annual box office receipts are estimated at more than $300,000,000.

Greater New York has more than 700 motion picture theatres. Their total seating capacity is 261,838, and if each of these theatres gave three shows to capacity daily they would entertain every 24 hours more than 780,000 people.

In one week recently 34 of the leading moving picture manufacturers released for their first public showing no less than 100 new sets of pictures. As the average length of each picture is 1,000 feet—a film requiring about 20 minutes to show—this was a total of nearly 20 miles of new film produced in America in a single week.

Moving picture films are fast assuming an important position in America's export trade.

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A plan is now afloat for the fitting up of a great ocean liner with the products of American mills and factories. This ship will visit every important port of South America. The booth exhibits will be supplemented by machinery in action, moving pictures, lectures and advertising matter, all designed to show South American buyers what this country has to sell them, and why it is to their advantage to buy of us.

The enterprise is under the patronage of the American Manufacturers' Export Association, and has the official indorsement of President Taft and of the departments of state and of commerce and labor.

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Vancouver, B. C., which has now nineteen moving picture theatres, has refused a license for the twentieth.

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The latest thing in signs, we are told, is the moving picture sign for trolley cars. According to the Poughkeepsie, N. Y., News, the moving signs for street cars consist of two moving signs for each car, one on either side occupying the same relative position in the cars that the two rows of stationary advertisements ordinarily occupy. But instead of being stationary, the advertising cards are inclosed in a very neat and attractive frame which has a glass front and the signs are so constructed that by means of a series of inelastic belts which run over rollers in the front and rear ends of the car the advertisements fastened to these belts are made to travel slowly and continuously from on end of the car to the other. In this way every advertisement is made to pass every passenger in every part of the car every few minutes. This device gives the advertiser the advantage of having his signs pass before the gaze of each passenger in the car.

The signs are made to travel by means of a small motor in the front end of the car in the motorman's vestibule and the power is transmitted from this motor to the two moving signs by means of flexible shafting run through small, suitably curved steel tubes to the signs themselves.

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Says Yu Hsi Sung, secretary of the Y. M. C. A. in Northern China, "The Chinese are quick to adopt the Occidental ideas, and among the things which seem to have made the greatest advance in the Orient are moving pictures. They have been shown there for a year."

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Although all modern methods of entertainment have been adopted for the amusement of the insane at the Oklahoma Sanitarium Company's hospital at Norman, Okla., the moving picture, according to L. H. Selsor, of Guthrie, the company's president, surpasses them all. Only comic and scenic subjects are shown the patients.

MANUFACTURERS' NOTES

Reports from New Bedford, Mass., say that H. A. Chenoweth, of the Comique Theatre of that city, has been playing to big crowds with the following splendid bill: Bison, "101"—"The Deserter"; Imp, "Shamus O'Brien," "The Lie" and "The Emigrant's Violin"; also Powers' "The Power Behind the Throne." The Independent films are furnished by the W. E. Greene Film Exchange, Boston, Mass.

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The Essanay Film Co. have moved their Western headquarters from Lakeside, San Diego county, where it has been operating, to Niles, Cal. The company consists of about forty players, and the payroll aggregates about $1,500 a week.

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The Kinemacolor Company of America leased as its executive offices a floor in the Mecca building, at Broadway and Forty-eighth street, for a term of years.

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A moving picture firm for Nashville was chartered Monday, April 1st, with the county register under the name of the Tennessee Film Company. The company will lease, make, and sell moving pictures, conduct theatres, and otherwise transact moving picture business.

The capital stock of the company is placed at $2,000. The incorporators are: R. W. Olsen, Robert White, Ella Weimer, Will Myers, and C. M. Silberman.

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Motion pictures are expected to be an important feature of the Southern Sociological Congress to be held in Nashville, Tenn., May 7 to 10. Governor Ben W. Hooper has issued a call to the governors of sixteen Southern states to send delegates to a congress and exhibition "to study and improve social, civic and economic conditions in the South." The program will be made up of an array of the strongest speakers on social welfare topics from various parts of the country. In addition there will be exhibits and a special showing of graphic methods in teaching and interesting people. For this purpose national organizations possessing motion pictures have been invited to co-operate. The committee desires to learn of high-grade films treating of health, play, children, prisons, summer babies, child labor, flies, and any other subject interesting to public officials and social workers. Correspondence may be addressed to E. G. Routzahn, Southern Sociological Congress, Nashville. Express packages can be addressed the same way.

EXHIBITORS' NOTES

Joe Cantes, of Pleasantville, N. Y., is engaged in the largest building project now in operation in that borough. His combination theatre, lodge room, stores and apartments, described in detail in the last issue of The Pleasantville Press, will be a handsome addition to the business section of Pleasantville. Crosta & Fry, of Atlantic City, are the contractors, and they are employing a large force of men. It is expected to have the theatre open for business on Memorial Day. It is Mr. Cantes' intention to run it as a first-class moving picture parlor, to which vaudeville will be added if the patronage demands it. The lower floor will seat 700 people, to which the admission will be 5 cents, while the balcony and gallery, which will take care of 300 more, will be reserved at a charge of 10 cents. In addition to the main entrance, there will be five exits on either side of the theatre, and the plans call for a playhouse complete in every detail and second to none in South Jersey.

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The new Bijou Theatre, Bangor, Me., will, when it is completed, rank favorably with some of the best in New England. The entire plan for the decorations, which has been accepted, and will soon be put into effect by a crew of professional decorators from the studios of William Eckhart, of New York and Chicago, is one which will be wonderfully artistic. One of the most striking features of the interior will be the proscenium arch painting, a magnificent painting with five figures from some appropriate subject, which is to be done on silk at the Eckhart studio, and will be put in place above the proscenium arch. It will almost cover the sounding board, which extends from the proscenium arch to an outer arch, and the colors of the walls surrounding it will be blended to conform with it.

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Gustave Holmberg, manager of the Omaha Film Company, died at his home, 3421 Florence boulevard, Omaha, Neb., Sunday morning, March 31st, following a short attack of acute indigestion. Mr. Holmberg was the first man to open a moving picture house in the city of Chicago, and was well known throughout the West. Not only did Mr. Holmberg inaugurate the innovation in the moving picture business, but he opened the first film exchange in the state of Nebraska, nine years ago. It was with the assistance of Mr. Holmberg that Edison was able to put the moving picture machine before the public in a practical way.

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The new Melbourne Theatre, which was opened in Seattle, Wash., on April 3d, has been pronounced the handsomest in Seattle. The Melbourne Amusement Company, of which Herman J. Brown is manager, has spent $35,000 on the house and $10,000 for a splendid pipe organ. Architecturally the interior is exceedingly handsome. Max Umbrecht, the architect, has followed the Italian Renaissance in his design. The colors are old gold and ivory.

An invisible lighting system floods the theatre with light, but does not throw any glare, because of the ingenious masking of the bulbs. The seats are comfortably upholstered and the aisles wide. A ventilation system changes the air every three minutes. The building is fireproof and, besides, is equipped with ample emergency exits.

A $3,000 glass curtain, on which the pictures are projected, is a special feature of the theatre. This screen is a great improvement over the ordinary screen.

A clever device of the pipe organ, which is invisible, carries the various notes to different angles of the house, producing a flood of music which sweeps the auditorium. In addition to the organ, Wagner's orchestra will furnish music, and musical vaudeville has been added to the moving picture program.

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The latest addition to the list of moving picture houses at Nashville, Tenn., is the Rex Theatre, on Fifth avenue. This pretty house was designed and erected under the personal supervision of Marr & Holman, local architects, and is certainly a great compliment to their skill. The Rex has a splendid location, being first on the east side of Fifth avenue, between Church and Union, in a block having five other show houses and already famed for its amusement enterprises. The color scheme is white and gold and tan. The indirect lighting system is used, and the house is seated with the latest and most comfortable red leather upholstered folding opera chairs. A wealth of electric globes illuminate the tile and mahogany lobby, and a handsome clock inside at the top of the screen warns all visitors of the hour. This theatre has a seating capacity of 850, and was erected at a cost of about $60,000.

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A company to be known as the Automatic Stereopticon Company, of Salt Lake City, Utah, have organized and incorporated under a capital of $50,000 in shares of $1 each. The object of the company will be the manufacture of a device which will revolutionize the present methods of operating moving picture and stereopticon machines. It is claimed that the device will make it possible to do away with an operator, by automatically shifting and regulating the wheels. The inventor of the device is Herman Faulkner, of Salt Lake City.

CHAS. K. HALL, CAMERA MAN, SCORES FOR ANIMATED WEEKLY

First of the Photographers to Reach the Wreck of the $10,000,000 Gigantic Titanic

With a single stroke of enterprise, and in having a camera man who knew his business, The Animated Weekly has scored a singular triumph in beating its rivals to the biggest news story of the day—the Titanic, wrecked by an iceberg off the coast of Newfoundland.

Possibly some luck held the cards for Hall, but his quick wit and daring came in for their share of the glory, permitting The Animated Weekly—which is called "The most famous film in the whole world"—to score the biggest kind of a scoop on the newspaper photographers of Boston and New York.

Hall had been sent to Sydney, Cape Breton, there to await a steamer that would take him to St. Johns, Newfoundland, where certain inaugural ceremonies were to be motion pictured. There was a delay and in order to reach St. Johns in time Hall had to charter a big seagoing tug. He was about to start for St. Johns when news of the Titanic wreck was flashed to Sydney—Hall heard of it and within twenty minutes his tug was pounding the high seas, nosing its way to the disabled Titanic. From a wireless received by Hall to-day it appears that he started within a few minutes of the time that New York heard the news. As it takes thirty-six hours to reach Halifax from New York, it is expected that Hall's films will reach New York by the time the press and other photographers get to the vessel's side at sea. This film should create a sensation the country over. Clamors for news of the wreck and the pictures first to be shown on the Animated Weekly will probably score the biggest of any scene in months.

With this latest scoop in "getting there" first, The Animated Weekly adds further honors to its short career—the recent wreck of the New York Central train at Poughkeepsie and the burning of the steamer Ontario were also shown first by the Animated. In almost every corner of the globe there are Animated Weekly camera men, and there is still room for a few more of the best ones. The Animated Weekly proved popular from the beginning—its subjects selected from over the entire world are most interesting and timely. Over eight thousand exhibitors are showing The Animated Weekly.

Another New Powers Director

The Powers Motion Picture Company has just secured the services of Mr. Frank Powell in the capacity of director, in addition to their already large production staff.

Mr. Powell made a most enviable record for himself during the two years he was with the Biograph Company, and has only recently returned from a protracted engagement in England with the Pathe Freres, having been general director of their London studio. Mr. Powell's large experience has given him a thorough and comprehensive knowledge of the requirements of the moving picture business, and he will, no doubt, prove a most valuable acquisition to the Powers forces.

THE DEATH SHIP, OR "THE WRECK OF THE AURORA"

(World's Best Film Co. Release.)

At this time of great sorrow to the nation the minds of the masses have turned toward the sea, and the frigid lorelei which lured on to destruction that giantess of the seas, the Titanic, has not yet ceased to flutter her pale garments over the spot where her sea nymphs gathered in their clammy arms the great ship with her precious cargo of more than a thousand souls, to lay them to their last rest in the ocean fastnesses—in valleys paved with shells and seaweed.

It was a happening such as rarely occurs that the World's Best Film Co., of which Mr. W. L. Brind has recently become manager, had for release a film which touches the sympathetic chord that is vibrant throughout the land.

"The Death Ship, or The Wreck of the Aurora," is a European production of the best caliber. The photography, the tinting, the action of the piece, the settings, and, in fact, everything connected with the making of this picture, is of the very best.

The story is that of a ship owner who, finding himself ruined financially, conspires with the captain of the Aurora to wreck her, promising the captain a percentage of her insurance money when the deed has been satisfactorily accomplished. The ship owner's son, who has practically sacrificed three years of his life away from his sweetheart and all whom he loves in the world, to save his father the disgrace of being branded as a forger, taking both blame and sentence upon himself, finds work upon this very ship on its outward voyage, unrecognized. The captain of the vessel, in an intoxicated state, falls from a ladder and is killed, and the position of chief navigator falls to the ship owner's son. After the realistic dynamiting of the lighthouse, which is shown in the film, we see the floundering of the Aurora on the rocks, and eventually her sinking.

The work of the life-saving crew is shown up in fine style, giving the picture an educational tone as well as plenty of sensationalism The second reel is full of thrills. The plot of the story is splendidly worked out, and is rampant with side lines of human interest.

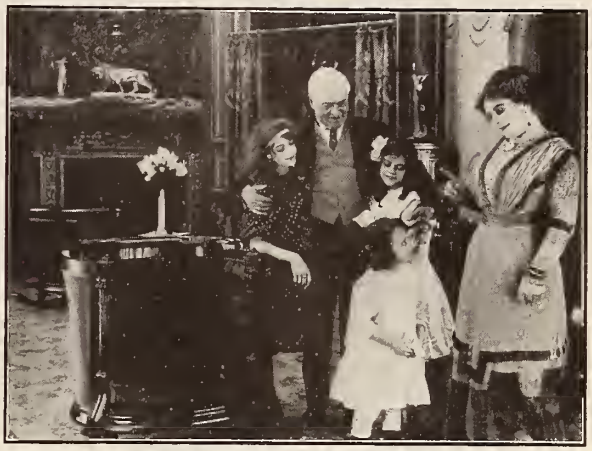
Avesta Kinetograph Co.

In another column of this issue will be found an ad of the Avesta Kinetograph Co., formed for the purpose of manufacturing motion pictures. Their plant is fully equipped and ready for immediate business. Operators are men of wide experience in the field of motion photography. Mr. Harry A. Durst, known to the trade, will superintend all photographic work, and Mr. R. H. Bryan will attend to the business end. The object of the company is the manufacture of educational, scientific and industrial pictures, as well as special feature work. They hope to have some exhibits of their work in the very near future.

HIS LOVE OF CHILDREN

Reliance Release, May 4th

John Hedden is a middle-aged man, who is passionately fond of children. He spends a great deal of his time at the home of a widow friend who is happily blessed with three beautiful children. He meets there Helen Knox, who is acting as governess to the three children. Realizing that she could create the happy home life that he so craves, he asks her to marry him. She willingly assents, but after the marriage greatly disappoints him by turning from the beautiful home he has made for her to the allure-



ments of society. In order to offset his loneliness he steals away, while his wife goes out to society affairs, to the companionship of the widow's children. Finally one Sunday morning, again compelled to eat a lonely breakfast, he decided to take the children up to the Zoo without his wife's knowledge. He leaves her a letter, saying that he was called away on an important engagement, and goes to the widow's house, where he prevails upon her to accompany him and the children. While at the Zoo he is seen by a gossipy friend of his wife's. She goes at once to the wife, and tells her of what she has seen. The wife, already mystified by her husband's letter, is quite ready to believe the friend's gossip. She goes at once to the widow's home, and there finds that her husband has already returned with the children. She accuses the widow of trying to steal her husband, and the widow in turn tells her how she has disappointed her husband in his ideal of home life. In order to prove her assertion she leads the wife to the nursery door, and there shows her the children with her husband. He is having the time of his life, telling them stories. The wife realizes what a failure she has made of her married life. She begs her friend's pardon, and steals quietly away.

SCENE FROM "BREACH OF PROMISE"
Imp Comedy, Released May 4th.

SCENE FROM "THE LINE OF THE PICTURE"
Imp Drama, Released April 29th.

KING BAGGOTT, OF IMP PLAYERS, PRESENTED WITH LOVING CUP

Although the employees of the Montauk Arcade moving picture theatre, of Pitkin avenue, Brooklyn, had never seen King Baggott, of the Imp Players, in the flesh, knowing him only through the medium of the moving picture film, they presented him on Saturday night with a beautiful solid silver loving cup as a testimonial of their regard for his ability as an actor. The presentation took place at the first annual dance of the Montauk employees at Congress Hall, Brooklyn.

Accompanying Mr. Baggott, also as a guest of honor, was William R. Daly, who has splendidly portrayed many old characters in the Imp films.

The dance had been in progress some time before Mr.

Baggott and Mr. Daly arrived, and they were greeted with cheers and cries of "Oh, you King" as they entered the hall. The dancers crowded around the two actors and were presented in turn.

The presentation of the cup was made by Clifton A. Fulmer, standard bearer of the Montauk Association, amid cheers from the spectators. Mr. Baggott was at a loss for words, as the presentation was a complete surprise to him. In a few words he told the spectators that he was an actor, not a speaker, and that the best way he knew of showing his appreciation of the gift was to use it in one of the scenes of his next picture, and that when the film was shown and they saw him holding up the cup, they would know he was thanking them for the testimonial.

Although the first dance of the Montauk employees, the affair was a huge success and was well attended. The hall was prettily decorated with flags and bunting and colored electric bulbs.

The officers of the Montauk Association are: Clifton A. Fulmer, standard bearer; Charles F. Chabot, president; Harold Fulmer, vice-president and treasurer; Frank J. Howard, secretary and Duane L. Simmons, sergeant-at-arms.

THREE OF A KIND
(Nestor)

The saying "There is a fool born every minute" is brought to one's mind when "Three of a Kind," a comedy by the Nestor Film Co., is thrown on the screen, and evidently Violet Reynolds thought so, for she certainly did get away with her little ruse to get rich quick. Miss Vivian Rich, the new leading lady of the Nestor Film Co., very effectively plays the part of this wise young woman who, on her arrival in the little village of Glendale, observes the admiring glances of the village cut-ups and decides on a plan to make her visit worth while.

Tearfully, she tells the station agent of the loss of a ten dollar bill which had one corner torn off and, apparently heartbroken over her failure to find it, she departs. On learning the cause of the pretty young lady's grief, three of the boys are moved to pity. Having also a desire to meet the young lady and try to make an impression, each lad tries to think up a way to make a hit.

Lee Moran, who plays the part of "Bud Hoover," one of the easy marks, runs a close race with John McDonald and Dick Dewell for the honors in this screamingly funny play. "Bud" is the first one to think up the wonderful idea of tearing a corner off one of his own bills, and he makes his way to the hotel where the young lady is staying. He presents her with the bill, saying he found it, and Violet's pleasure is unbounded as she offers the young man a flower which he, with joy in his heart, accepts, and she pins it on his coat.

On his departure, Violet admits Ned, who has also lit on the same brilliant plan of gaining the favor of the young lady and he also receives a flower, and leaves, walking on air. And last, but not least, comes Silas with his bill, which also has a torn corner and he, too, gets a flower in return.

"Bud" immediately goes to the station agent to inform him of his good luck and to show the flower which has been bestowed upon him. Ned arrives with the same story and Silas brings up the rear. They are all dumbfounded to observe the same kind of flower on each other's coats, and when the awful truth dawns upon them, they make a bee-line for the hotel, but arrive too late, for Violet has made good her getaway. Not giving up hope entirely, they dash for the station in time to see Violet boarding the train and waving them a fond farewell. After deep contemplation, they decide the joke is on them and the humor of the situation strikes them and smiles, though not particularly joyful, break over their countenances.

On the same reel with "Three of a Kind" is a splendid panoramic view of the American Lumber Mill, at Albuquerque, N. M. This is the largest lumber mill in the world and the scenes showing the different processes through which the wood is put are intensely interesting. This especially worth-while split reel is to be released on Saturday, April 27.

Marion Heights, Pa.—Antonio Vichacki has opened a moving picture show.

Mt. Pleasant, Ia.—D. Morony has leased the Auditorium to J. D. King for moving picture shows.

Muscatine, Ia.—Flaegle and Spelman, of Fairfield, have purchased the Family Theatre.

SCENE FROM "CRY OF CHILDREN"
Thanhouser Release.

"JESS" FOLLOWS "CRY OF CHILDREN"

Bang! Bang! One after another! Thanhouser gives "Cry of Children" on Tuesday, April 30th, and now they push over an announcement of "Jess," by H. Rider Haggard, for Tuesday, May 28th. Three-sheets for "Cry of the Children" are going fast at the Independent exchanges, also the two varieties of one-sheets. Prices of booklets are supplied by Thanhouser Company on request. Exhibitors, in their advertising, are advised to use the words of Theodore Roosevelt on "cry of the children" to this effect:

"When I plead the cause of the overworked girl in a factory, of the stunted child toiling at inhuman labor, of all who work excessively long hours, or in unhealthy surroundings, of the family dwelling in the squalor of a noisome tenement; when I protest against the unfair profit of unscrupulous and conscienceless men or against the greedy exploitations of the helpless by the beneficiary of privilege, I am not only fighting for the weak, I am fighting also for the strong."

"THE MYTH OF JAMASHA PASS"
(American Film Mfg. Co.)

The American Film Co. will release on Thursday, May 9, one of the most unique subjects it has ever issued. The title of the picture is "The Myth of Jamasha Pass." The tale itself is of a mystical character, and the general trend of the story is explained by the first sub-title which reads: "In the gloomy depths of the Sierras, superstitious old men were wont to tell of the mystical maid who lived in the Pass of Jamasha." This mystical maid, so the story goes, "oft appeared at sundown seeking the souls of men."

Miss Von Trump, the clever ingenue who has been making good in American pictures for the past four months, plays the leading role, which is most difficult of interpretation, but to whose histrionic requirements Miss Von Trump has proved herself quite equal.

OUR LONDON LETTER

London, April 2, 1912.

Producers, buyers and exhibitors alike are anticipating a very busy time this Easter. Three days only now remain before the holiday commences, and all picturedom will be hustling to catch the merry-makers. The great coal strike has not yet reached a settlement and the disastrous consequences are now being felt on every hand. Transportation, of course, is stagnated, and the great industrial concerns are at a standstill. The film business is not exempt from this serious state of paralysis, and the approaching holiday brings with it a widespread feeling of depression. The Easter trade will, of course, be materially affected, and general disappointment is occasioned by the threatening delay in the transport of films. At the time of writing, however, the situation appears perhaps a little more hopeful; the country is now demanding an immediate truce between the conflicting parties, and miners are rapidly returning to their work.

At the commencement of the strike those theatres that were fortunately situated in the affected areas did record business. Almost every picture hall was crowded with the idle miners. But now the inevitable reaction has set in; money is spent, and business has suffered an alarming slump.

A decrease in the usual amount of visitors to London this Easter is certain, but we can only hope that within a few weeks the checked tide of patronage will once again flow and matters will be adjusted.

The representative organ of the film trade in London —The Bioscope—publishes an interesting account of an interview with Mr. Israel Zangwill, the great novelist and dramatist. In my last article under "Side Lights on the Cinematograph," I made passing reference to the opinions expressed by Mr. Zangwill as to the relation between the photoplay and the "legitimate" drama.

In the course of the interview with The Bioscope representative, Mr. Zangwill said: "It seems to me that the bioscope should certainly be used in every school in the country. I think there is little doubt that it will eventually revolutionize the teaching of such subjects as History, Geography and Natural Science. The child will be fed with experience in place of words; it will be given realism in place of abstractions; and in brief, lessons will be changed from a torture to a treat. The cinematograph will pluck out knowledge from the dead matter of the text-book and set it flamingly alive before the pupil's eyes!"

Now, this is very high praise from such a source and is

from the lips of one perhaps who is more able to give a really true criticism than any other man in the country.

The great Easter attraction is undoubtedly to be Selig's "Christopher Columbus." The publicity given to this film in this city is certainly excellent, as is also the subject matter. The owners of the exclusive rights for Great Britain—the New Century Film Service—have prepared a manual of instructions, which deals in the most comprehensive manner with the question of showing the film with choral, orchestral and stage effects, in the most economic way. This helpful little brochure is supplied free to all exhibitors showing the film.

LEONARD DONALDSON.

WASHINGTON (D. C.) LETTER

The Animated Weekly has become exceedingly popular. It is a weekly visitor on the day of release at the Empress and on such occasions brings additional visitors to this playhouse. Manager Notes, who was the first to show this motion newspaper, is always on the lookout for the topnotch of progress. Certainly the display of French fashions by the Gaumont Company is more artistic and less stilted than in the Pathé Weekly, which has a decidedly "show room" atmosphere. The Independents and their patrons welcome this reel of the world's news.

* * * *

The local operators of the motion picture houses recently paid a visit to Baltimore where they were entertained by the operators of that city. Shortly the compliment will be returned by a smoker offered by the Washington operators to their Baltimore co-workers. When this happens this will be an event worth talking about, so the boys say.

* * * *

Owing to the popularity of motion pictures, it is remarkable to note the various organizations that are using projection machines, with slides or reels, for entertainment, teaching, or the furtherance of the object of the society. Those interested in the suffragette movement are being kept informed by exhibitions in private houses. The Christ Child Society entertains some of our alien residents with pictures of Biblical teaching, accompanied by appropriate remarks. The promoters of the movement for the prevention of child labor are effectually fostering their cause by the use of the reel and slides. The events of the age in science, engineering, geography, etc., are being thrown upon the screen by several societies in the Capital City. One of the most recent of these was the stupendous work of the Panama Canal. Owing to the strict fire regulations here, asbestos booths are readily procurable for the use of motion pictures. The free lectures and exhibition of pictures which take place weekly on Saturday morning at the Pastime have become exceedingly popular. While primarily for school children, these exhibitions are sought by grown folks as well. The recent lecture at this theatre by E. P. Cowell, of the Bureau of Mines, on "Accidents in Mines and How Many of Them May Be Avoided" was exceptionally interesting.

* * * *

The recent event in Washington of the arrival of the remains from the Maine, the cortège of caissons along Pennsylvania avenue, the address of President Taft and others at the State, War and Navy Department Building, the naval escort of these remains to Arlington Cemetery, and the final burial, was the cause of many motion picture cameras being focused along the line of march. As usual, there were some disasters, schemes and competition. One man hired a naphtha launch on the Potomac, placed his camera on its roof, and secured an excellent view of the ceremony in the Navy Yard, which he had no permit to enter for picture-making. Good views of the latter part of the procession and the burial were hindered by the rain. Even to Washingtonians this event will find interest when thrown upon the screen.

* * * *

Mr. Marinette, of the Washington Film Exchange, has accepted the position as manager of the Consolidated Film Company at Atlanta, Ga. He has the good wishes of his many friends in Washington in his new undertaking. Mr. William Mack is again in the city, now associated with Manager Lucas, of the Washington Film Exchange. Mr. Mack was formerly closely connected with the Moore Film Exchange when Tom Moore was in the exchange business, and lately he has been in Wilkes-Barre, Pa. From his experience in watching the development of the motion picture industry in this particular district, Mr. Mack is a valuable acquisition to the Washington office of the Independents.

The following, an editorial appearing in the Washington Star, the most conservative paper of the city, will bear reprinting:

Real and Imitation Motion Pictures

There is a peculiar and perhaps a subtle difference between the use of motion pictures for entertainment purposes in the depiction of obvious and unmistakable fiction and the purported reproduction of an actual happening such as that attempted in the case of the Hillsville tragedy. Also, there is a difference between the reproduction of an actual event photographed by this process from the event itself and a fictitious representation of the happening.

Thus in one case there can be no especial objection to the rendering on a biographic screen of a lively "Western" photoplay, apart from the question of taste, but a very decided objection to a pretended presentation of a fact. The Hillsville tragedy has become history, and if by chance a photographic machine had been on the ground and used successfully, the film would probably have had an immense value, not merely for entertainment purposes, but as evidence.

The other day motion pictures were taken of the burial of the Maine off the coast of Cuba, and these films have a certain high intrinsic value. But any suggestion of "faking" about them would ruin them even for entertainment purposes. The whole motion picture business depends for its success upon good faith in this matter of the representation of actual occurrences, and it is to the credit of the public intelligence that the patrons of the nickel theatres resent attempts to foist imitations upon them.

* * * *

The Majestic, recently opened by Tom Moore, uses motion pictures in connection with its vaudeville acts. During the hours from 5 to 7 o'clock in the evening, an all-picture show is scheduled, which has become quite popular. Realizing that the moving pictures have lowered the price of public entertainment, Mr. Moore is offering an exceptional vaudeville show for five cents for matinees and ten cents at night. Theatrical men told him it would be a losing business, but Manager Moore has demonstrated even in a few weeks that it can be a financial success. The Moore Amusement Company operates several picture houses in Washington, and it is well realized that the organization is not desirous of working or losing for the fun of it.

* * * *

The Maryland has been using a number of big historical subjects recently with increase in door receipts. The posting of the musical program outside the Maryland has proved an attraction. Manager Noonan is always on the outlook for something different from his competitors on Ninth street.

* * * *

Much regret has been expressed in Washington in moving picture circles at the sudden death of J. P. Chalmers, editor of the Moving Picture World. Many of the exhibitors here knew him personally, while all acknowledge what an assistance and source of information the Moving Picture World has been to this industry and the public as well.

* * * *

Manager Airey, of the Alhambra, has changed from the licensed to the independent service.

NOVELTY FILM EXCHANGE DOING BIG BUSINESS

The Novelty Film Exchange, of which C. B. Purdy is manager, since moving into their new quarters at 32 Union square, New York, have been doing a wonderful business, exhibitors all over the country being attracted by their offer of twelve reels a week of first-class film for $12. Their film is of A1 quality and in many cases is practically new.

They are also handling new and second-hand machines, and will make a specialty of equipping open-air theatres at moderate prices. Their present quarters, although new, will be enlarged shortly to take care of the increasing business.

WRECK OF THE
ONTARIO
APRIL 8, 1912
THE Animated Weekly
~ HAD IT TWO DAYS LATER ~

MANUFACTURERS' SYNOPSES of FILMS

THE HORSE THIEVES OF BAR X RANCH
Champion Release, April 29

Out on the Bar X, the boys were seated one day near the corral when long Harry came on the scene. They made fun of him, led on by hurly Jim, the domineering foreman of the ranch, but Harry wasn't the sort to stand too much nonsense, so he gave the foreman a clout over the ear that sent him to grass. What might have happened then and there, there's no telling, had not the proprietor and his daughter Bess just then arrived and put a stop to further proceedings—Harry being engaged to punch cattle, that being his calling.

Now Burly Jim swore to get even and with a few of the boys he set about his dirty work in a systematic manner. First he stole Harry's hat from his bunk house and placed it near the stable; next he stole a couple of horses from the same stable and tethered them in the woods. He then arranged to have himself tied hand and foot in the stable so that he could claim that Harry had done the deed, and he, Jim, would be evidence of the fact. Before this he had drawn the ranch-owner's attention to Harry's hat at the barn door; just before the discovery had been made of the horse-theft. This made it look bad for Harry.

Now everything would have worked out fine had not Harry overheard part of the plot. He had then laid in wait at the barn and seen the fake arrangements made to entrap him. In the meantime he had caught and located the spot where the horses were tied which were supposed to be stolen. Now when the time came to make the charge Jim's pals worked out the game according to schedule and Jim was brought forth. But somehow Jim's bold statement went for naught. The trick was laid bare, the horses recovered and the whole plot to ruin Harry frustrated.

Harry's lovemaking with Bess and her acceptance of him is a pretty part of the story that is beautifully interwoven. The repulse of Jim in his attempt at lovemaking is also well worked out in the story. It is a Western story of lively action.

AN ITALIAN ROMANCE
Champion Release, May 1

Marianina is a daughter of Sunny Italy, living with her old father, a shoemaker in the Italian colony. We see the old shoemaker pegging away at his shoes down in the cellar basement. A letter comes to Marianina from her lover in Italy, pleading to be sent for and protesting to her his undying devotion. She gets the money from her father and sends for her lover. In the meantime Giussepi, a foreman in a sweat-shop, falls in love with the girl and desires to marry her; but while she appreciates his devotion, she is loyal to her sweetheart, Gamholio, in the far-away Southern clime.

Gamholio arrives in America, but when six months have scarcely gone by he proves himself a perfidious wretch to the girl who has been so loyal to him; flirting shamelessly with other signorinas. Marianina discovers this and vents her righteous wrath upon him. Then she casts him from her as she would a viper, and accepts the better man, the foreman Giussepi. A year later, Gambolio shows himself to be the unconscionable scoundrel that he is. He tries to renew for himself the infatuation Marianina once felt for him. But she is a true wife and a noble woman and scornfully repulses the fellow's advances.

The scoundrel foiled, swears vengeance on her devoted head. He steals her photograph and later boasts a conquest of the woman in the teeth of her husband. The lie is given the wretch with a dash of wine in the face—an immediate duello is here prevented by friends of both parties, but is later arranged for. At Giussepi's home his faithful wife is made to suffer the agony of wrongful accusation on the part of her husband, but overhearing the arrangements, she decides a plan to prove her love for Giussepi.

Drugging his wine, she dresses in his clothes and betakes herself to the field of honor, and there she fights a fierce battle with her traducer. The latter is wounded dangerously, just as Giussepi, who has recovered from the stupor, rushes on the field, and realizing everything in its true light, hugs Marianina to his breast.

TOMMY BECOMES TOREADOR
Gaumont Release, May 23

Tommy the ambitious butcher-boy has been spending a most busy life but an advertisement of a pretty young girl desiring to marry a toreador, in order to inherit her uncle's huge sums, left her provided she marry a bull-fighter, quite makes further drudgery impossible. He forthwith pretends to be a noted bull-fighter, wins the girl's consent to marriage and accepts the generous hospitality of her relatives who give a large banquet in honor of the engaged couple. During the festivities, Tommy is asked to pantomine some of his arenic strokes, during which demonstration he accidentally whirls up against a stranger at one of the other café tables. The stranger resents the accident, and asks Tommy where he learned bull-fighting, at the same time presenting his card, which at once discloses him the noted local bull-fighter. A match in which both are to exhibit their skill is arranged. Tommy enters the arena with shaking knees, is tossed most brutally by the bull. Of course, he is discovered as a faker, loses his fiancée, who marries the real toreador, while Tommy is forced to continue working as a butcher-boy and even forced to deliver meat to the home of the young toreador and his rich wife.

THE SHADE OF AUTUMN
Gaumont Release, May 19

Innocent little baby of five summers that he is, Bobby believes the literal meaning of the doctor's words to his father when he says "She (Bobby's mother) will die with the last of the falling leaves." The words pall the sweet little youngster, and vigorously does he resent the sure approach of the end of autumn. While tenderly nursing his mother, Bobby ventures a peep into the garden and sees to his horror, the golden brown and red tints on the stiff dry leaves, now rapidly falling and robbing the trees of all their foliage. He thinks of the doctor's warning and hurries to the thicket to pick up the leaves as they fall, fancying that by keeping them off the ground, his mother has a much greater chance for life. But alas, little Bobby finds the task impossible and with a cry of despair rushes back to the bedside of his dear mother only to find her dead.

On the same reel:

BANKS OF THE DANUBE

A scenic depicting glimpses of the picturesque Danube as it wends its way through the castle regions of Austria-Hungary.

THE LURE OF THE PICTURE
Imp Release, April 29

Antonio Morso is a struggling artist in Rome, devoted to his attractive young wife and baby. He cannot dispose of his picture, however, and as the story opens, there is no food in the house. His wife, receiving attentions from the famous artist, Pietro Novetti, becomes discontented, and as her husband leaves to make another effort to dispose of his work, receives the more prosperous painter, who makes passionate love to her, and tempts her to desert her husband. In a weak moment she succumbs and leaves her husband and baby.

Tony is successful in obtaining a pittance for his paintings and starts home happily with a few purchases. He finds his wife gone, and a note from her, in which she tells him she loves Pietro. The poor artist breaks down over his baby's crib, and then the vengeance in his nature asserts itself and he decides to bide his time.

He leaves for America, where he hopes to find a greater measure of success, and for five years struggles against misfortune, with little or no progress. One day as he is painting in the Art Museum, he is brought face to face with a new picture entitled "Despair," which has been presented to the Museum by a wealthy society woman. In the model he recognizes his wife, and in the artist the man who has broken his life. He learns that the artist will shortly come to America and in a moment of frenzy he takes his palette knife and cuts the picture from the frame.

A great reception is arranged for the Italian painter, Pietro Novetti, and he is feted at Miss Caldwell's home. The unhappy Tony send his little daughter with a note to Pietro, telling him to follow her, and he will find "Despair," the picture, whose theft has aroused the police forces of the world. Novetti follows the child, refusing the company of the other guests. They, however, rush in automobiles to police headquarters where they secure the assistance of detectives and police.

Meantime, Pietro arrives with little Angelica, at Tony's home. In a dark corner is "Despair," carefully curtained from curious eyes. Tony faces Pietro after sending the little girl into the next room, where she seats herself at her small easel, and, oblivious to what is to follow, paints her little picture. Tony throws aside the curtains and reveals the picture to Pietro. He, of course, recognizes Tony as the man he has wronged and tries to make his escape. The door is locked, however,

and the moment of the unhappy artist's revenge is here. Tony seizes Pietro by the throat, and overpowering him, is about to stab him, when little Angelica rushes into the room and prevents the act. Just then the door is broken open by the police, who arrest Tony.

Pietro is seized with remorse, and to free the man whose heart he has broken, pronounces this picture "a miserable copy." The police then leave the two men alone, and the prosperous artist hands Tony a letter from his wife, Angelica, in which she writes, "You may well picture me as Despair. I have only loved one man, and I dare not return to him. This is the end." He offers his hand to the sobbing, broken-hearted Tony, but the latter refuses it, and is left alone with the one tie that binds him to life, little Angelica.

ALL FOR HER
Imp Release, May 2

Old Tom and old Will are Cronies, into whose lives a little child comes, attracted by the beautiful music of their violin and 'cello.

Little Elaine sells newspapers for an old hag with whom she lives. She treats her cruelly, driving the child out into the street because she does not bring her in sufficient money. Wandering about in the cold Elaine hears the strains of the old men's music, and following the sound enters their room, where she stands fascinated. The old men decide instantly to adopt her. They pay a visit to old Mother Lawton, who for a sum of money releases all claim on the little girl.

Years pass, the child has grown into a woman and is a great violinist. On the tenth anniversary of their meeting, after her triumphant appearance at a concert, she invites them to a dinner at a famous restaurant. The two old men are charmed with the idea and don their best clothes of fifty years ago, thinking to honor their child, but instead they imagine they humiliate her. They think they are only a burden, standing in the way of her progress, so they decide to pass from her life.

Fortune smiles on Elaine, but frowns upon old Tom and Will. Elaine marries happily and is the musical sensation of her time. Poverty overtakes the two old gentlemen and finally proves fatal to Will.

One day Tom is playing his 'cello on the street, trying to earn a few pennies, and unknowingly plays before the home of Elaine. She at once recognizes the touch of her old benefactor and rushes into the street. He is dazed at the meeting and gladly allows her to lead him into the warm firelight of her pretty home.

Just as he and old Will cared for her in the long ago, so she and her husband do for him now and the picture closes with the old gentleman fondling their baby.

This picture is out of the ordinary, being artistic in every detail. It is pathetic and will be welcomed by all who appreciate the really artistic in the picture-play.

MELODRAMA OF YESTERDAY
Imp Release, May 4

The process of evolution applied to the motion picture, in the opinion of those best qualified to judge, is the chasing of characters of conventionality off the stage.

In this film those gifted artists, Harry Pollard, Edward Lyons and Margarita Fischer are helping to bring it about.

The story is that of a burlesque on old-time melodrama. Mr. Pollard, as the villain, demands payment of a mortgage upon the house which shelters the persecuted heroine and her poor but honest parents. The machinations of the villain are defeated by the hero, who providentially discovers a large sum of money which he digs up in a field, and arriving in the nick of time is instrumental in saving the old home and winning the girl.

This is the thread of the story interwoven in which are many screamingly funny incidents, such as the attempted abduction of the heroine; the flight of the would-be-abductors; the introduction of a philosophic policeman and other "funniosities" which will no doubt raise smiles from the moving picture patrons.

On the same reel:

BREACH OF PROMISE

Lizzie Snodgrass, an unattractive lady of uncertain age, is betrothed to Michael Thomson, who has no affection for her, but who is terribly in need of the ready cash which she possesses.

A short time after the engagement Michael is informed by a lawyer that he has inherited a large sum of money. At this information he is overcome with joy, as he can now break his engagement to Lizzie, having no need of her money.

He calls on his fiancée and declares the engagement off. She, having read in a paper that Michael has inherited money, knows im-

COMING

RELEASED FRIDAY, MAY 10th

Auto Suggestion

"Guess what they are doing"

RELEASED WEDNESDAY, MAY 1st

The Reformation of Mary

Mary, after she is released from prison, falls in with her old pals. She is persuaded by them to disguise as a boy and help rob a bank. She succeeds, but by a revulsion of feeling her womanhood asserts itself and comes to the aid of a man who is falsely accused.

RELEASED FRIDAY, MAY 3d

A Question of Hair

This is an exhilarating comedy in which Billy Quirk is tangled in the meshes of two girls' hair. However, the one with "her own" hair gets him for her own.

WEDNESDAY, MAY 8th—THE WOOING OF ALICE —Powerful Drama

FRIDAY, May 10th—AUTO SUGGESTION—Pleasing Comedy Drama

Solax Company

CONGRESS AVENUE FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Solax

mediately that is his reason for casting her off. Before they part, she vows a breach of promise suit will be started against him.

A few days later while walking on the street Michael hearing a newsboy crying "Extra," purchases one and sees that he is being sued by Miss Snodgrass for $50,000. Looking up he sees Lizzie and a constable approaching him to serve the papers. Just here there is an exciting chase between the distracted man and Lizzie and the constable. Finally, he is caught and has no alternative but to accept the papers.

Shortly afterwards his lawyers notify him that they have discovered that he is not the right Michael Thomson, and, therefore, the money is not his. Rather than face poverty again, he calls on Lizzie and pleads to renew the engagement. After much coaxing the lady consents and they go forth to find a minister.

While Michael enters a house to inquire if the reverend gentleman can perform the ceremony, Lizzie waiting for him, buys a paper, and is horrified to learn that her husband-soon-to-be is penniless. She then realizes why he returned to her. Upon emerging from the house the jubilant man is confronted by the angry woman, who denounces him bitterly and jumping into the carriage, drives off, leaving Michael tearing his hair and railing at fate.

THE CRY OF THE CHILDREN—PART I

Thanhouser Release, April 30

"Do you hear the children weeping, O my brothers, Ere the sorrow comes with years?" asks Mrs. Elizabeth Barrett Browning in her wonderful poem, which is a denunciation of child labor that will never be forgotten. And in it she tells of one little girl who died and whose tiny fellow laborers accompanied her body to the grave. They did not weep, for they loved her, for, as the poem tells, their one thought was "From the sleep wherein she lieth, none will wake her, crying, "Get up, little Alice, it is day.'"

Little Alice, more fortunate than some of the others, was not always a child slave. She was the youngest of three children, and the pet. Wages were small, but her parents and her brother and sister found it possible to feed an extra mouth, although the margin between income and expenses was pitifully scanty. So little Alice, for a time, was a happy child, and not a tiny old woman as were the other little girls in the manufacturing town.

The wife of the owner of the mill was a selfish, dissatisfied woman, who seemed to have everything but really had nothing. Driving out in her auto one day, she saw little Alice, and immediately was struck with the youth and beauty of the pretty child. A creature of impulse, she decided she wanted Alice for her own, and summoning the parents told them of the good fortune in store for them.

Much to the rich woman's surprise, they did not see it as she did. They did not want to give up the child, and said so. The mother, however, thought of the advantages that Alice would have if she accepted the offer. With true self-sacrificing mother love, she told little Alice that she could go to the home where riches awaited her, but that the decision rested entirely with her.

The child looked from the "pretty lady" to the homely, poorly dressed woman and the man and the two tattered children awaited her decision with breathless interest. On the one side was a home, certainly with plenty of money and perhaps where love also could be found. Poverty was on the other side, poverty without hope, but she *knew* that love was *there* and could never be driven away. Her choice was made, and she threw herself into her mother's arms.

The "pretty lady" watched the happy, shabby group through her lorgnette, then muttering "It is useless to try to do anything for the poor," she entered her auto and was driven back to her beautiful home, where love and self-sacrifice did not abide.

THE CRY OF THE CHILDREN—PART II

Thanhouser Release, April 30

Little Alice was an odd figure in the grimy town she called home, because, unlike the other children, she did not work in the mill. Her father, mother, brother and sister worked there many weary hours a day, and made many sacrifices so that "Baby Alice" might remain a child and d d not become an old woman before she was in her "teens." The wife of the rich mill owner had seen Alice, been struck by her appearance, and offered to adopt her, but although the parents were willing to give her up, for her own good, she delighted their hearts by declining to do so.

Later trouble came to the family, and to many others in the town. Wages in the mill were reduced, and the workers struck. It was a strike of desperation. The workers had no money, no helping hand was extended to them, and what the mill owner had predicted to them came to pass. They were starved out, and crept back to their old places at his terms, and were worse off than they had been before.

The strike made a great change in the future of little Alice. Her mother was frail, and the period of semi-starvation through which she had passed, weakened her the more. She tried to go back to work, but was unable to do so. So little Alice insisted on being a wage-earner, and her parents could not forbid it, as the money was sadly needed and every penny counted.

In her new environment little Alice speedily lost her freshness and beauty, for as the poem says, "Well may the children weep before you, they are weary as they run; they have never seen the sunshine nor the glory which is brighter than the sun." So day by day the child faded away, becoming old and haggard before her time.

The mother of Alice was also growing weaker, and the child knew that only money and rest could restore her. So her thoughts turned to the "pretty lady" who wanted to adopt her, and she decided for her mother's sake to accept the offer; but the "pretty lady" scornfully turned her away, telling Alice that she was old and ugly now, and that no one would want her. Also she had a pet, a poodle dog, that held the chief place in her affections.

Little Alice returned to the factory, and lived out her brief life there. She was stricken while at work, and died there. The other children did not grieve, they envied her, but the "pretty lady" who met the mourners returning from the funeral, shuddered, and was serious and thoughtful for once in her butterfly life.

Perhaps the last two lines of the poem described her feelings,

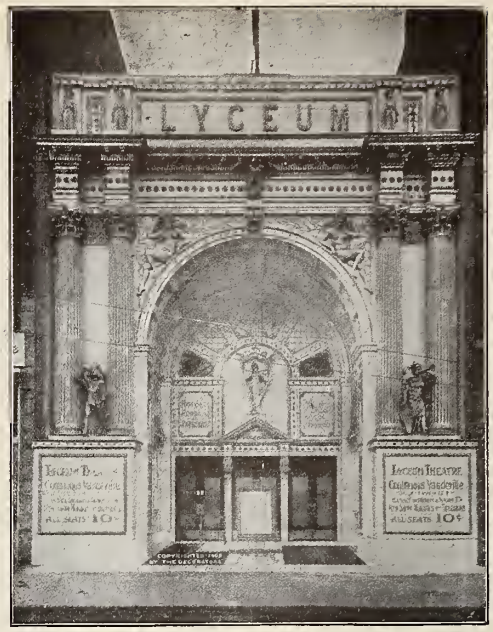
For the child's sob in the silence, curses deeper
Than the strong man in his wrath."

This is the story of little Alice. Many believe that it was fortunate for her that she died while a child in years, even though she was a woman in sorrow.

MISS ARABELLA SNAITH

Thanhouser Release, May 3

When Harold Hargreaves wrote the satirical society novel, "Like Lowing Kine," he achieved even more success than he had contemplated. For Harold, despite his name, was a shy, sensitive chap, and could not be a social lion, even had he desired to be.



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Therefore it made him unhappy to receive invitations galore, flowers and mash notes. Also to find reporters and photographers lurking on his front doorstep at all hours of the day or night. Under the circumstances he decided to take refuge in flight, and sought seclusion in a seashore hotel, where he modestly registered as "John Jones of Bayonne, N. J."

For a time he found that he was unknown, but then exposure came. A woman, once young, unmasked him, but consented to keep his secret at his earnest request. Under the circumstances he could not refuse to be polite to her, and she was his companion on many trips when he would have preferred to have been alone.

On one of these excursions they were unfortunate enough to be on an island and did not notice the rising tide until it was too late to return to the mainland. The woman wept, but really did not mind. Her name was Arabella Snaith and she would have preferred to change it to Mrs. Harold Hargreaves. Consequently when they had returned to safety she informed the unhappy man that she had been put in a false position and that only marriage could set her right in the eyes of the world.

Hardly knowing what he was doing, he consented, but later regretted it. She had told him that only death could part them, so he decided to die—but only so far as she was concerned. There was a mock funeral, and the author, in disguise, acted as his own minister. Then to his horror, he found that the fickle Arabella Snaith had transferred her affections to him in his new incarnation.

He began to fear that Arabella would annex him after all, but being a resourceful man, as all good novelists must be, he decided to hire a substitute. His choice fell upon a friend who was hard up, and ready to do anything for money, as he frequently boasted. The author gave him a chance to make good, the hardest test he could think of, but the friend "made good."

Arabella Snaith changed her name, but she is not Mrs. Hargreaves. She is the wife of his friend, and the friend was happy for a time, as Harold gave him a big sum of money for a wedding present. For the beautiful curved lines of the yellow-backed bills made him forget the lack of curves which were marked in the case of the once, perhaps, fair Arabella.

THE REFORMATION OF MARY

Solax Release, May 1

Mary Brammal, a female crook, is discharged from prison. Soon after, when she is at the end of her resources, and starving in New York, she encounters Frances Van Brunt, the six-year-old daughter of Cashier Van Brunt, of the first National Bank. Mary is being roughly moved on by a policeman, when Frances interferes and then gives poor Mary some money.

Later Mary meets some of her old pals, and as they are forming to plan to rob a bank, they induce Mary to take part and go back to her former life. She disguises herself as a boy and secures a position in a bank as a messenger. The bank is installing a new vault, equipped with a new time lock, and Mary listens while the workman is explaining to Van Brunt and Harding, the president of the bank. When their backs are turned, she moves the time lock so that it will open the vault at ten that night, as well as ten the

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FEATURE FILM DEPARTMENT

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next morning, and then conceals herself beneath the counter.

The valut opens and Mary removes the currency to a suit case. She then closes the vault and leaves by a window.

The next morning the vault is found to be empty when it is opened, and it is then discovered that the time lock his been set twice. The president suspects Van Brunt, and that evening goes with a detective to Van Brunt's home and arrests him. Frances is grief-stricken at her father being taken away, and follows the men to the street, crying bitterly. Mary is passing at the time, recognizes Frances, and inquires the cause of the trouble. Frances explains. Mary's better nature triumphs after a struggle, and she stops the arrest, explaining that she has the money in the suit case, and that she is the thief. The party who hears the whole story and Van Brunt prevails upon Harding to forego prosecution. Mary then seeks refuge in a convent.

A QUESTION OF HAIR

Solax Release, May 3

May, the cobbler's daughter, has beautiful blonde hair and plenty of it. Her father's youthful apprentice is in love with her hair. They become engaged. Billy, who has a weakness for hair, is ensnared in the wiles of another charmer who wears a great deal of store hair. He wonders why May does not fix her hair as prettily as Madge does. Madge is an artful young lady and soon has Billy tagging after her. Her hairdresser, however, gets after Madge for the hair goods she has not paid for. Madge refuses to pay because the hair dresser has turned her hair green. The case is brought into court, and by a remarkable coincidence, Billy is summoned to serve on the jury. The judge orders Madge to prove her assertion that the hairdresser had turned her hair green. She pulls off all her false hair to show him, and Billy learns a few things about girls and hair that sends him back to May, ready and willing to eat his humble pie.

ATTACKED BY A LION

Gaumont Release, May 16

In the lone vast deserts of Morocco, with his nearest neighbor more than thirty miles away, a contented hermit is passing his life. His house is fairly well concealed from the bands of marauding Arabs who traverse this desolate waste, so that he does not deem it necessary to have any connection with this neighbor, so distant, except by telephone.

One night, however, a group of Arabs discovered his hut and by means of stealth tried to gain admission for the purpose of pilfering his house and killing him. Their plan, however, is frustrated when the hermit sees them in their approach and opens fire. By virtue of his position the latter is able to withstand the enemy, despite their number. With rifle in one hand, he resorts to his telephone and attempts to notify his neighbor of his peril. The Arabs discover this means of communication with outside assistance and one of the best shots of their number directs his aim at the telephone wire with the result that he cuts it in two. Part of the message, however, has already been received by the friend over thirty miles away, and the hermit hopes, almost against reason, that his situation has been made clear.

The friend on the other end has understood the whole matter. He realizes how dangerous and short lived must be his efforts in keeping so large an enemy at bay. Without delay he mounts his swiftest and surest steed and heads for the scene of action.

On the way, however, a terrible sand storm blows up and the journey is of course impeded. Such is the delay that night even falls and once again is assistance delayed. Little did the benefactor who had pledged himself so willingly to the rescue of the hermit realize the dangers of his undertaking. While asleep, however, with his horse cautiously picketed near him, he is suddenly disturbed by the roar of the savage lion. He jumps up in dismay only to recognize one of these monstrous beasts about to spring at his horse. He grabs his rifle and without having time to aim makes a sure shot and kills the lion in the very act of pouncing on his faithful beast. After encountering several similar desert terrors the horseman finally succeeds in reaching the vicinity of his friend besieged by the Arabs. He makes his appearance in the very nick of time as the bold marauders had by their craftiness and endurance completely worn out the lonely hermit. His powder and ammunition was entirely exhausted. His water supply was also gone. Not one bit of food was left. There was nothing for him to do but surrender. The presence of the friend, however, turned the tables. The Arabs, fearing a large rescue party had come, were dismayed and were driven in confusion to the outskirts of the desert.

The two friends then sat down to recount to each other the details of their respective perils. Both had exciting stories to tell.

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LOTTERY TICKET NO. 13
Nestor Release, April 22

NESTOR

The boys in Kenyon's office receive a numher of lottery tickets, which are placed in a hat; then each man draws for his number. No. 13 falls to Ben Capewell. He puts the ticket in a drawer in his desk and thinks no more of it. There is something more important on his mind. Ben is in love with Florence Smith, a pretty nurse. He calls on her, proposes, and is accepted. From then on, Ben works night and day in order to save up money enough to huy a little home for his bride-to-be. At the end of six months his health is gone and he is unahle to work. Florence breaks the engagement, her love heing of the shallow kind. She returns the ring and poor Ben's pleadings are in vain.

Following the instructions of his family doctor, Ben goes into the country to work on a farm and hires out to one James Karker. Slowly he regains his health and eventually finds himself deeply in love with Ione, the farmer's daughter. They become engaged. Some time later Ben receives a letter appraising him that lottery ticket No. 13 had won one of the grand prizes and he returns to the city for a few day.

Following Ben's departure, Ione is taken ill. A nurse is sent for. The nurse turns out to he Florence, Ben's old sweetheart. Florence finds Ben's picture, also the letter telling of his good fortune and the money he will receive. Perhaps Ben loves her yet. She will try to win him at all costs now that he has money. On the day of Ben's return to the Karker home, Florence gets Ione out of the way and is all alone when he comes. Ben lets Florence think he still loves her, and as she holds out her finger to receive the ring, Ben squares up the account. Ione gets the ring and a loving husband with a nice hank account on Lottery Ticket No. 13.

THE LITTLE NUGGET
Nestor Release, April 24

John, a miner, and Mary, his wife, are happily married. Their home is brightened by a pretty tot of five years, whom they call their "Little Nugget." Lewis, an old admirer of Mary, and Joe, another miner, call for John on their way to work. Lewis makes an excuse to return to the cahin, where he is severely repulsed by Mary. Later, however, when all work is suspended at the mines where the three men are employed, Lewis and Joe set out for a prospecting trip in the mountains, and Lewis insists upon John taking his money and putting it in John's strong iron chest. Mary objects, hut to no avail.

Two months pass. The beloved child is dangerously ill and the family on the verge of starvation. John wishes to take some of Lewis' money but Mary pleads earnestly with him not to touch that man's gold, hut get it elsewhere. John, at last agrees, secretly planning to steal the money that night to provide for his wife and sick child. Going into the hedroom, he takes the cartridges from the revolver which Mary has in the drawer, and, taking his rolled hlankets, tells her he will return the next day, and goes out to wait until night.

By night the child is better, thanks to the prompt action of the doctor, but John returns

masked and attempts to open the door. Mary hears him as she sits by the child's bed, and getting the revolver, discovers it is unloaded. She promptly loads it and gains the room in which the iron chest is kept, just as John starts for the door with the money. Mary fires and faints, but John runs out unhurt. As he hesitates whether to go to his wife or hurry away before she discovers him, Lewis and Joe, who returned that afternoon after a lucky strike and were spending the evening with their friends, hear the shot and run to the cabin, capture John, and tear the mask from his face. They are dumbfounded to discover their friend.

John explains the situation to them in broken accents, and then they hasten inside to revive Mary. As John is about to tell her the truth, Lewis hastily stops him, saying, "The thief escaped, but we got the money." Then, going into the next room, Lewis puts the bag of gold on the table with a note "For Baby Nugget," and hastens away to work his claim back in the mountains.

THREE OF A KIND
Nestor Release, April 27

The town of Glendale is stirred one day by the advent of Alice Reynolds, a very pretty young lady. The village boys lounging about the station sit up and take notice when she alights from the train, and all try to flirt with her but she does not flirt. The next day she is searching about the station and, when questioned by the station agent, tells him of the loss of a ten-dollar bill, the corner of which was slightly torn. The station agent acquaints the boys of her loss and they all aid in the hunt, but to no avail. She leaves weeping and the boys' hearts are touched.

Bud Hoover, one of the boys, hits upon a scheme to try to get into the good graces of the young lady and thus beat his pals. He takes a ten-dollar bill, tears the corner of it, calls upon Alice and gives her the money, claiming to have found it. She thanks him and gives him a flower as a reward.

Bud's success sets the boys a-thinking. He is no sooner gone than Silas Gray hits upon the same plan and gives Alice a ten-dollar bill with a torn corner, telling her he had found the money. Still another boy, Cy Smith, thinks the same brilliant plan and he, too, gets a flower.

Bud proudly tells the station agent of his luck. Silas comes next and Cy brings in the rear. They all have the same tale to tell. When notes are compared, they realize that they have been stung, and start for the hotel as Alice leaves with suitcase, steps into the station bus, and tells driver she must catch the 2 p.m. train. The bus passes the boys on its way to the train, but they are not aware it contains the girl. At the hotel, the clerk informs them she has gone. They dash out and make a bee-line for the depot. The girl sees them coming and with a laugh, steps on the now moving train. The boys chase it but all they catch is the note she throws to them, reading thus: "Be good philosophers, boys. Be glad it wasn't twenty."

On the same reel:

AMERICAN LUMBER MILL
Albuquerque, N. M.

In this film is shown operations at the largest lumber mill in the world, with a capacity of 300,000 feet of lumber per day; a panoramic view of the pond where the logs, which average 30 inches in diameter, are unloaded from the cars and stored until needed, from whence they are poled to the flume and floated to the log-jack, which automatically picks them up, carrying them to the cutting frame, where they are sawed into planks of various dimensions, thence to the sorting table which sorts the different sizes preparatory to being conveyed to the immense yards for piling, where 23,000,000 feet of white pine lumber, valued at $500,000, is stored in piles.

The creosoting of railroad ties is also shown, a process which increases the life and usefulness of the ties to fifty years, whereas, without this treatment, which is accomplished under a pressure of 175 pounds per square inch for six hours in massive sealed steel tubes, the average life would be but five years. The capacity of this plant is 1,000,000 ties per year.

HER WEDDING DRESS
American Release, May 6

The crowd swarmed out of the little Baptist church. Miss Betty Bartlett, just turned thirty-eight, hesitated, glanced timidly around among her friends, and seeing the slightly stooped form of Bob Plummer joining the throng at the foot of the step, swung hastily in the opposite direction.

Arrived at her pretty cottage, Betty stopped. She looked longingly down the shaded avenue, glanced with a sigh at the finger that had borne an engagement ring for ten long years. A vision came—a vision of herself and Bob Plummer ten years ago when he had placed that ring with a kiss on the third finger of the left hand, promising that when he had saved enough he would claim her. But, while the memory lingered in Bob's heart, the long expected ship never arrived.

There were wild scenes at the post-office the following day. Old Zeb Winters eyed with much curiosity the long, white envelope that bore the name of a prominent legal firm in the far East. He had it—"Miss Betty's an heiress" The news spread. Little Miss Williams, waving the envelope above her head, proclaimed the fact broadcast. Bob Plummer listened with wonder.

Miss Williams told the glad news. She was followed shortly by Zeb Winters, who soon found an opportunity to declare his matrimonial aspirations. The first visitors in ten years pleased and delighted Miss Betty, but it was not until Bob Plummer, hanging in the outskirts of the little cottage, arrived that she was really happy. And Bob finally proposed.

Two weeks of domestic bliss followed. Then a second envelope arrived from the legal firm. They opened it together. It read, "Thanks for your prompt reply." No mention of an heritage! Bob was dumbfounded and Betty much surprised at his strange actions. When Bob inquired about the inheritance, Betty was even more surprised. She knew nothing of a legacy. Then it suddenly dawned upon her why Bob had married her and why all these recent visitors.

Bob left the house and walked into the garden. When he returned the battle was over. He found a note of farewell from Betty, and hurried into the garden where all accounts were squared.

LEGEND OF SLEEPY HOLLOW
Eclair Release, April 23

Here is the heart-rending narrative of Ichabod Crane, the schoolmaster of Sleepy Hollow, and his strenuous courtship—the quilting bee—the village dance—the bragging of Ichabod and the true love of Katrina and Brown Bones—and finally the merry prank by which Ichabod is pursued by the Headless Horseman—with a pumpkin lantern in his hand. This is one of the most famous tales of our literature and the production, is a worthy representation.

THE EASTER BONNET
Eclair Release, April 25

Dora, a pretty little milliner, longs to own an Easter bonnet for sale in the shop where she works. Agnes Brown, a haughty heiress, buys it, however, and the milliner makes a duplicate, to wear, while the other is sent to the wrong house. She is accused of theft—and it is in the extrication of the poor girl from her troubles by Jack Barlow, a wealthy young lawyer engaged to Agnes, that the romance develops. It is the story of a rich girl who loses her sweetheart by her disdainfuiness and conceit.

MIETTE'S ADVENTURES
Eclair Release, April 28

Pierre, after a long journey, comes back home. In the midst of the rejoicing, Miette alone, a nice young working girl, is bending over her work. Nevertheless, the young man has noticed her, succeeds in attracting her attention, thus giving him a chance to tell her how beautiful she looks. Mme. Duhaime has noticed their actions, and discharges the poor girl.

The days have gone by, Miette has settled in humble lodgings. On the other hand, Pierre wants to see again the young girl; he writes her a letter. The girl comes to the appointed place, and together they traverse the plain, making future plans. An unfortunate accident happens, Pierre falls and hurts himself. Impossible to go back home, he must be carried. Miette brings him back, but remembering the severity of Mme. Duhaime, she dares not go inside.

Many days pass, the doctor cannot cure his patient. The wound on the body is a trifling matter, but there is something more serious. Braving the thundering of Mme. Duhaime, he himself goes to find the young girl, and place her in the arms of Pierre. As long as the doctor has willed it so, the mother cannot object longer, and later consents to their marriage.

On the same reel:

BOYS
Majestic Release, April 28

Doctor Andrews, a dentist, is a widower, who feels that it is not well to live alone. His son John, a lively boy of fourteen, does not share this feeling. The Doctor bestows his attentions on Mrs. Lucy Brown, a widow, who also has a son named John, of the same age and temperament as the Doctor's boy.

The widow sends her boy to the Doctor's office, telling him to call that night, and get his answer, and young Brown purloins a pair of forceps. Furthermore, when Andrews calls, and gets a favorable answer to his suit, the youngster enters, and makes fun of the lovers. But the dentist does not mind this, not knowing what is to come.

After the wedding Andrews takes his bride home, and a pleasant surprise awaits her, in the person of young John Andrews, of whom she knew nothing. The Doctor laughingly says that the two boys will make pleasant companions, and at supper the boys promptly refute this, by getting into a fight, and having to be led to bed. The parents, of course, take the parts of their respective children. A few minutes of peace follow, but when John Andrews is soundly asleep, John Brown pulls one of his teeth, with the purloined forceps, and pandemonium follows. The bride leads her son to her room, the bridegroom leads his son to his room, and so their married life begins.

The next morning the Doctor's boy is so obstreperous that he is given a letter to his school-teacher, which will insure him a whipping. Young Andrews bribes young Brown to deliver the note, and naturally the latter receives the punishment. He returns home, tells his mother, she upbraids her husband, explanations are useless, and she leaves the house, accompanied by her son.

Mrs. Andrews returns to her old home, from which her John goes forth, purchases a bag of candy, and proceeds to forget his troubles. But he is set upon by a number of boys who wish to share his candy, and is in dire straits when John Andrews happens along, and goes to his rescue. Together they vanquish the enemy, and then swear eternal friendship.

The boys now visit the lonely bride, and explain their friendly relations. Thence they go to the lonely bridegroom, with more explanations, and induce him to go to his wife. A reconciliation follows, with great hope for the future, cemented by the new-found loyalty of the boys.

THE SILENT CALL
Majestic Release, April 30

Harry, the night clerk, has become so infatuated with Nellie, the telephone girl in charge of the hotel's switchboard, that he has bought an engagement ring. Nellie does not know of this, as yet. Harry tries to break the news to her, but meets with various interruptions, the last of which is Albert Burns, a handsome traveling man. Burns is attracted by Nellie's beauty, and arouses Harry's jealousy by his attentions.

On their day off the night clerk and the telephone girl indulge in modest entertainments, visiting a moving picture theatre, and an ice-cream parlor. But at night Burns puts other ideas into Nellie's head, telling her that she should emulate the well-dressed women who frequent the hotel, and go to the opera, and higher-priced cafes. She thinks her clothes unsuited to such places, but Burns will be glad to take her out, assuring her that her appearance is suitable. Nellie's obstinacy is aroused by the further jealousy of Harry, and she goes to the opera, and to a fashionable restaurant, with Burns.

When she returns to the "night shift," with her escort, Harry, who has spent the day alone, is thoroughly angered. Burns is rather amused than otherwise by this. He gives Nellie a beautiful bouquet, and goes to his room. Harry receives her little attempt at a reconciliation with coldness, and she is piqued.

Burns has taken to his room Nellie's handbag, which she had dropped, in the restaurant, and he telephones, asking her to come for

it. Harry offers to go, but is prevented by the arrival of a guest, and the girl goes herself. Arriving at the room Burns invites her to enter, she refuses, he drops the handbag, and she naturally goes in to help him pick up its contents. He locks the door, and tells her she shall not leave, until she has given him a kiss.

Nellie indignantly refuses, Burns smilingly insists, she grasps the telephone receiver from its hook, but before she can speak into the transmitter he has taken it from her, seized both her hands, and they are struggling in front of the telephone.

In the hotel office all is in darkness, except for the light over Harry's desk. He is looking sadly at the engagement ring, which he now considers useless. He bows his head in grief. The switchboard buzzes, in answer to the call from Burns' room, but Harry turns away impatiently. But the light on the switchboard—the silent call—flashes on and off, on and off. Harry raises his head, the significance of this reaches him, he runs to the switchboard, listens—and hears Nellie's voice, as she struggles with Burns, in the room above.

Harry dashes up to the man's room. He is about to break in the door, but is deterred by the thought of the injury to the girl's reputation that would ensue, should he make a noise. He runs to a window opening on a fire-escape, crawls out over the railing, and, by way of the coping, cautiously makes his way to Burns' window. In the room the girl is bending back to escape the man's kiss. Harry crashes through the window, knocks Burns down, unlocks the door, and leads Nellie out.

In the hotel office the girl is at the switchboard, weeping. Harry goes to her, to comfort her, but she does not heed him. He goes slowly away, but thinking of the engagement ring returns. Taking one of her outstretched hands, he silently places the ring on her finger. The meaning of this dawns on her, and she rises, and throws herself into his arms.

FISHES OF THE TROPICS
An Educational Subject.

HIS LOVE OF CHILDREN
Reliance Release, May 4

John Hedden is a middle-aged man, who is passionately fond of children. He spends a great deal of his time at the home of a widow friend who is happily blest with three beautiful children. He meets there Helen Knox, who is acting as governess to the three children. Realizing that she could create the happy home life that he craves for, he asks her to marry him. She willingly assents, but after the marriage greatly disappoints him by turning from the beautiful home he made for her to the allurements of society.

In order to offset his loneliness he steals away, while his wife goes out to society affairs, to the companionship of the widow's children. Finally one Sunday morning, again compelled to eat a lonely breakfast, he decides to take the children up to the Zoo without his wife's knowledge. He leaves her a letter saying that he was called away on an important engagement, and goes to the widow's house, where he prevails upon the widow to accompany him and the children to the Zoo.

While at the Zoo he is seen by a gossipy friend of his wife's. She goes at once to the wife and tells her of what she has seen. The wife, already mystified by her husband's letter, is quite ready to believe her friend's gossip. She goes at once to the widow's home. There she finds the widow has already returned with her children. She accuses the widow of trying to steal her husband and the widow in turn tells her how she has disappointed her husband in his ideal of home life. In order to prove her assertion she leads the wife to the nursery door, and there shows her the children with her husband. He is having the time of his life telling them stories. The wife realizes what a failure she has made of her married life. She begs her friend's pardon and steals quietly away to her own home. Later her husband finds her there in tears, which leads to a complete understanding and reconciliation.

PRINCE CHARMING
Reliance Release, May 15

Little Billy, the newsboy, is having a lonesome time in the park when a rich little girl and her roller-skating friends pass by. The little girl drops her gloves and Billy hastens to pick them up and return them to her. She is so pleased that she calls over her governess and makes her give Billy her bag of cakes. Billy looks after her longingly and when she is out of sight returns to his little shack and sleepily sits down to munch his cakes.

He falls asleep and dreams that a wonderful lackey dressed in silken doublet and hose is standing before him. He hands him a letter commanding him to appear at the court of the Princess Marie and also gives him a wonderful court costume. Billy attires himself in his new costume and is soon at the court. The Count and Countess Moneybags and the Duke and Duchess Gingerbread precede him, but much to their chagrin, are refused admittance to the throne room.

When Prince Charming (Billy) arrives the jester is told to lead him at once to the Princess. The others resent the unknown being made a favorite. Prince Charming makes love to the Princess and wins her favor, which causes the other members of the court to vow immediate vengeance. They get Prince Charming while he is alone in the throne room and, notwithstanding that he puts up a splendid fight, he is overpowered by sheer numbers. They are about to evict him when the Princess appears and saves him. She commands the Jester to take him away and clothe him in cloth of gold. Upon his reappearance the Princess calls upon her court to bend the knee, and she takes Prince Charming as her royal husband.

Then Billy wakes up, but "Gee, it was a great dream."

THE TALE OF A KITE
Republic Release, April 30

REP Ada and Dick are in love with each other. The girl's father objects to Dick, but the mother approves of him and wants her daughter to marry him. Ada and Dick decide to elope. The girl writes a letter to her sweetheart, planning the elopement, telling him to be at a certain corner and have the same taxi they have used before, No. 999. Dick receives the letter and leaves it in his room, then goes out to keep his appointment. His small brother, Willie, has been trying to fly a kite of the "butterfly" variety, but without success as the kite keeps dipping down all the time. Seeing Dick, he asks him to help him; he can't stop, but suggests to Willie that he tie some paper on the tail, so it won't dip.

Dick goes on his way. Willie looks for paper and finally gets into Dick's room, takes the letter from Ada to Dick, ties it on the tail of the kite, which he then sails successfully.

Ada's father sits out in the back yard and reads his newspaper, but soon he falls asleep. We see the kite up in the air, finally the strings break and the kite sails over the village and falls on the head of Ada's father. He pulls the kite off his head, and in so doing gets hold of the letter. He calls Ada and her mother out, then locks Ada up in the woodshed, but the mother lets her out; this the father sees and takes after Ada.

The girl meets Dick and they ride off in the taxi No. 999, just as the father arrives. He gives chase in another taxi. Dick's taxi breaks down; he quickly lowers the top to change the appearance of the car, then sees the No. 999; he breaks up the part where it says New York, turns it upside down so it now reads No. 666, then they hide in the bottom of the car. The father misses them. They go back to the mother, and are just about to be married when the father comes in; he admits that he has been outwitted and forgives them.

IN THE TIDE
Republic Release, May 4

Fred Martin, a young man-about-town, pays attention to a rich young lady; his sole object is to marry her for her wealth. The past life which Fred has been leading begins to show on him and he becomes a victim of the cocaine habit. He still keeps his swell appearance and his proposal is accepted by the young lady, who dearly loves him. They are married and the time elapses—six years. Fred has been going from bad to worse. The wife begs her brother, a minister doing settlement work, to try and persuade Fred to quit his bad habits—the minister does so, but to no avail.

The minister meets a poor girl of the slums and befriends her. His sister, who is in need of a nurse for her child, acts upon the minister's suggestion and engages the poor girl as nurse. The minister's interest in the girl ripens into love and the girl appears to return his love. The husband having noticed the new nurse girl, decides on making a conquest, which is resented by the girl. This does not stop him; he becomes bold and tries to force the girl to give him a kiss; the girl, who has a furious temper, strugglies and pries herself from him. The wife, returning at this moment, is told by the girl that she is going to leave. She is too angry to give any explanation, but leaves the room. The husband does his best to poison his wife's mind against the girl. Still in anger over his failure, the husband provoked to a fit of frenzy, decides to get even with the girl; he takes his wife's jewelry and places it in the girl's grip. The girl, who has packed her things, is about to leave; the wife discovering the loss of her jewelry, informs her husband, who throws suspicion upon the girl. Her grips are searched and the jewels found. The minister arriving on the scene, champions the girl, who thanks him; seeing the minister a little doubtful, she refuses his offer to help her, declaring her innocence, she leaves the house. She takes up her life in the poor districts again.

The minister, after an elapse of time, longs for the girl, but knows she will never be his with the disgrace over her head. He meets her, but she is still firm in her decision in refusing him. The husband, who has been frequenting the lowest dives in the city in secret, is picked up by the minister in Chinatown, overcome by the effects of the drug, which he is incessantly taking. The husband's condition is serious; he makes a confession to the minister alone—the minister goes to the girl and tells her and finally all the obstacles that separated the lovers are bridged over. The husband dies, leaving the wife ignorant of the life he has lead.

THE DREAM OF DEATH
Great Northern Release, April 27

The scene opens with a young man seated in his home awaiting for his wife who has gone to a theater. The impatience of the young man suggests that she is late in returning. A sound outside attracts his attention, and he goes to the window and, looking out, he sees the approach of a motor from which his wife steps out accompanied by a man. This circumstance arouses the jealousy of the husband, and when the wife enters, he upbraids her angrily for her conduct and, refusing explanations, he suddenly throws her from him with such force that she falls upon the floor. The wife retires to her chamber in great distress and goes to bed, leaving the husband in the agonizing pangs of jealousy. Wild with rage he enters the chamber and going to the bedside makes a move as if to strangle the sleeping woman, but is turned from his purpose and leaves the room. Still greatly distressed, he sits down in a chair and goes to sleep. In his troubled dreams he sees himself approach the grave of his wife upon which he throws himself, sobbing and remorseful. Two officers come upon him and the next picture shows him in a cell with the warden reading the death sentence. Then he is taken to the place of execution, where the gullotine and the executioner stand ready to carry out the mandates of the law. Just as he is about to be decapitated, he wakes with a scream, which brings his wife from her chamber. The young man is overjoyed in discovering that it was but a dream, and embraces his wife with fervor. She then takes from her bosom a card upon which is written a message from her brother, explaining that he met her at the theatre and took her to dinner, and asking the husband's pardon for keeping her out so late.

"THE SERPENT'S EYES"
Rex Release, April 28

His eyes were a challenge—the Serpent's eyes;
They made her foolish, they made her wise,
They conquered truth and they taught her lies,—
For the things she learned were the things she spurned.
And then, when she turned from the flame that burned
She found that Fate was nowise concerned,
That the wage she was paid was the same she had earned.

The artist had a friend, a sincere person who earnestly desired to help the artist's weak finances. He knew the Serpent was interested in modern art, so he took some of the artist's work in the hope that they would be sold. The Serpent glanced casually at the paintings, but his eyes returned to and rested upon a particular portrait, the portrait of a sweet young woman, with a child's face and a woman's hopes and courage. He was interested in that face.

So he called upon the artist and questioned him as to the woman's identity. He found that she was his wife, but the man knew

not that man's right and God's law were greater than millions of dollars—and perhaps they're not! All his life his whims had been the laws of others, his wishes the most important thing in the lives of thousands of his minions. Now he wanted her and determined to have her. And his eyes were the eyes of the Serpent.

He met her, and the devil's glance gleamed into her eyes. She was fascinated by the look, hypnotized by the lure. And another victory was added to the devil's list of conquests.

He invited them to a reception at his home, and there and then it was that the husband first became suspicious. One of the world's talkers came to him and told him that the Serpent and his wife were in the conservatory, but when he came there he found only the Serpent. But—he knew!

That night he declared war. He told his wife he was going to slay the Serpent, and he snatched a dagger lying near. There was a little struggle, she obtained the weapon, and rushed from the house to warn the Serpent.

The devil is an optimistic citizen, so it didn't worry him. She was there, alone, with him. Her husband and the rest of the world didn't count, so he took her in his arms. But suddenly the right and the truth in her were reinforced by some Stronger Power, and she plunged the dagger into his heart.

THE FASHION REVIEW
Rex Release, April 25

Gowns were not made for women, women were made for gowns. We think the real purpose of their creation was to provide a reason for the existence of beautiful dresses. Women may envy well-dressed women, but men love them. Of the two greatest objects of women's admiration, the first is clothes, and the second is—clothes. In the same vein, there are two times in a woman's life when she loves clothes more than anything else on earth—when she has them, and when she hasn't.

The Easter Parade, the proud pageant of Clothes, on the Boardwalk at Atlantic City, is more than an interesting exhibition of miles of style, it is a psychological study of colors and patterns and their influence and reflection on the minds and manners of their wearers. Spring hasn't dressed its new blossoms in any grander garb or with a more alluring distribution of tints than our American fathers and husbands have this year provided for the feminine percentage of the population.

After the parade itself has told its illustrated story, something like a few hundred feet of fashion-film, showing every item of apparel society will wear in 1912, from what they call hats to shoesies. Hats that are familiarly characterized as "dreams" by the women and as nightmares by the men; soft, clinging little things whose names we don't know, direct from the most fashionable and expensive shops of Paris, skirts and other relations of feminine apparel—one of the models who showed them off to such advantage here corrects us and tells us they are not "skirts," but gowns—hose so unusual and so startlingly beautiful that you really forget what's in them; shoes that are poems in leather; bathing suits that couldn't afford to get wet—a galaxy of regal raiment.

If clothes don't make the man, at least men make the clothes; and they've beaten all clothes records this well-dressed year of 1912. In color and cut the spring styles, to revert to the vernacular, are there!

What woman would care to wear the trousers this season?

IN FRIENDSHIP'S NAME
Powers Release, May 4

Ned Wright is in love with a handsome woman in Australia. She is known as Juno Temple and seems to be a wealthy member of society. She suddenly disappears and Ned learns to his consternation and sorrow that she is no other than Maud Hillis, a notorious English forger.

Some months later Ned comes to the United States and visits his old friend Jack Wentworth, a wealthy young society man. During their conversation Jack informs Ned that he is engaged to be married and proudly shows the photograph of his fiancee. Ned immediately recognizes the picture of Juno Temple, and warns Jack against her, producing a newspaper picture of her in proof of his accusations. Jack is at first hard to convince, but finally consents to having Ned confront Juno. This is done and she cringes before Ned and is bitterly denounced by Jack as a heartless adventuress. Ned withdraws, and, in the scene which follows, Juno kills Jack and informs the police that Ned has killed his friend in a jealous quarrel. Ned is arrested and convicted on testimony of Juno and her maid and is sentenced to life imprisonment. Later, Juno's maid has a vision which forcibly brings home to her the terrible consequences of her act in swearing away Ned's liberty and filled with remorse, she rushes off to the police station and confesses her complicity in the affair and accuses her mistress of the murder. Juno is arrested and convicted and Ned is released from his unjust imprisonment.

WHEN THE LILY DIED
Powers Release, April 30

Mamie Judson is a most devoted little daughter and during her few years of life has always looked after the welfare of her sick mother. One day, while out shopping, she sees some beautiful Easter lilies and craves one for her mother, but is too poor to buy one. Performing a slight service for a strange gentleman, she is rewarded with a dime and hastens to the florists and offers him the money. The lilies are a dollar and a half each, but the florist, reading the depth of the desire in the wistful little face, finally gives her a small sickly looking flower and the child hurries home with it, delighted. Her mother is delighted with it also, but that night the lily dies and Mamie is filled with despair. Then a remarkable thing happens; in dying, the lily droops to one side and out of it falls a handsome diamond. The mother and child are astounded and the mother, realizing its value, writes the florist and informs him of their discovery. Then it turns out that the diamond was lost in the florist's shop by a wealthy young lady, whose father offers a large reward for its return. Mamie receives the reward, which enables her mother to procure the necessary medical aid and other comforts, but what pleases Mamie most is the gift of a number of beautiful lilies that will not die.

On the same reel:

THE FIVE SENSES

A little boy and a little girl go on a foraging expedition in their room; the boy goes after tobacco, while the girl seeks jam. Both of them experience five separate and distinct sensations; seeing, smelling, tasting, hearing and —last, but not least, feeling, and it is hoped that they are feeling it yet.

ECLAIR'S

SENSATIONAL CLASSIC

EDGAR ALLAN POE'S MASTERPIECE

THE RAVEN

A TWO-REEL FEATURE TRIUMPH

ECLAIR presents the most wonderful Film Poem of the Age: a $10,000 production which will be the success of the season in every exhibition theatre in the country!

A remarkable scenario, telling the tragedy of Poe's life, illustrating his weird tales and interpreting the American Masterpiece of Poetry, "The Raven," is staged by the famous director, M. Etienne Arnaud, and interpreted by a galaxy of dramatic stars!

American exhibitors have never had such a remarkable opportunity to bring to their houses the best classes of every city and town.

Orders are rushing in by wire and special delivery; place your own with your exchange at once or you will be outclassed by your progressive rivals.

SIX COLOR AND GOLD POSTERS IN THREE AND ONE SHEET HANGERS. PHOTO SETS AND BOOKLETS ARE NOW READY.

On Tuesday, April 30, we release another Kid, Kite, Kittie Thriller
"THE REVENGE OF THE SILK MASKS"
On Thursday, May 2, you may obtain a mirthful American comedy
"COUSIN KATE'S REVOLUTION"
On Sunday a Paris Eclair Romance "THE VOICE OF THE PAST," with scenes in the Alhambra, at Granada, on the same reel.

THE RAVEN RELEASED MAY 7

ECLAIR FILM CO.
FORT LEE, N. J.
Sales Company, Sole Agents.

THE RAVEN RELEASED MAY 7

MISS DOROTHY GIBSON

A Survivor of the Titanic Wreck

In this cut, the girl trying on the bonnet is Miss Dorothy Gibson, the famous "Harrison Fisher" girl, who has been the star of the Eclair Company. She was one of the survivors of the terrible Titanic disaster, just returning from a two months' trip abroad for her health. Miss Gibson will have a terrible story of the privations of this awful wreck, and the details will be given to the Moving Picture News. The scene is from "The Easter Bonnet," an Eclair comedy released April 25.

OPERATORS' NOTES

By Tom Costello and James Girvan

I paid a visit to the Bronx Centre Theatre, Westchester and Prospect avenues, last Saturday night, to see what kind of a show they put up, and was greatly surprised at the grand sight that met my eyes. True for you, the pictures were run a trifle too fast for my liking. But I must say that there was a beautiful light on the sheet and the pictures were rock steady.

* * * *

While on the subject of good projection, I must give Brothers Harry Cohen, Frank Timms and Henry Shall credit for running an excellent show at the Malbin Theatre, 380 Grand street, and the Windsor at 412 Grand street. It would be a great treat to see the proprietors of the above houses show their appreciation by making their booths a little larger and ventilating them properly.

* * * *

Tom Kelly, who owns and manages the Lifeograph Company, 142 East Fourteenth street, reports business very good. As he is a pioneer in the field and a clever mechanic, he has no trouble in adding new customers to his already large clientele.

* * * *

Brother William McVey is proving himself a live wire at the Greater New York Film Exchange. He is the busiest little man in the vicinity of Fourteenth street with a pencil behind his ear. He is ever on the alert to get a new customer for his employers. When it comes to a discussion on unionism, he always has an ace up his sleeve. He has the distinction of holding a seat in the C. F. U. of Brooklyn, and on the floor he is a good parliamentarian and an earnest fighter for the local he represents.

* * * *

Fred Beck, the energetic representative of the Special Event Film Mfg. Co., of 248 West Thirty-fifth street, was on Fourteenth street the other day. We had a long chat about old times. Fred was always a hustler, and I think he placed his activity in the right place. He is getting new pupils for his School of Camera Operating every day, and he told me his business at the Special Event Film Co. was far beyond his expectations.

* * * *

New York, April 9, 1912.

Mr. Esau Shindler. ?

Dear Sir:

After reading your Operators' Page in the News, let us congratulate you Brother Girvan and we wish you every success.

With regards to all brother operators in your section, I beg to remain,

Respectfully yours,
EDITORS OPERATORS' CHAT.

Portland, Maine.—Century Film Company has been incorporated at $50,000.

ARE YOU A LIVE WIRE?

Get State Rights Now

PARADISE

And PURGATORY

$150,000 Production

FOUR REELS of a marvelous film, a great allegorial illustration of untold educational value. Fully copyrighted. State rights buyers protected—infringers prosecuted. Big Publicity and Advertising Matter. ½-1-3-8-16 Sheets, Photos, Etc. Free.

A FEW CHOICE STATES OPEN. DON'T WRITE—WIRE FOR TERMS ON OPEN TERRITORY.

Washington—Idaho—Utah, sold to J. B. Ashton, Provo, Utah.
Ohio sold to Metropolitan Theatre Co., Cleveland, Ohio.
Wisconsin sold to Hatfield, Biloxi, Wis.

SUPERIOR FEATURE FILM CO., 32 Union Square, New York

Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

	Feet
Mar. 20—Convict No. 75 (Dr.)	
Mar. 27—Photographs $5.000 Each (Com.)	
Apr. 3—A Mother's Love (Dr.)	
Apr. 3—A Dancing Fit (Com.)	
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	

AMERICAN

	Feet
Mar. 18—The Full Value (Dr.)	1000
Mar. 21—A Tramp's Gratitude	
Mar. 25—Fidelity	
Mar. 28—Winter Sports—Pastimes	
Apr. 4—The Agitator	
Apr. 8—Checkmate (Dr.)	750
Apr. 8—Ranchman's Marathon (Com.)	250
Apr. 11—The Coward	
Apr. 15—The Distant Relative	
Apr. 25—The Mountain Home (Dr.)	1000
Apr. 29—The Pensioners (Dr.)	
May 6—Her Wedding Dress	

BISON

Feb. 9—A Tenderfoot's Revenge	
Feb. 13—Broncho Bill's Love Affair	
Feb. 16—The Wild West Circus	
Feb. 20—The Deputy's Sweetheart	
Feb. 23—War on the Plains	
Mar. 1—The Indian Massacre	
Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	

CHAMPION

	Feet
Apr. 3—The Divorce Cure	950
Apr. 8—A Caricature of a Face	
Apr. 8—The Blue Mountain Buffaloes	
Apr. 10—Salvation Sue	950
Apr. 15—Baby's Adventures	950
Apr. 17—A Gay Deceiver	950
Apr. 22—Winona	950
Apr. 24—Brothers	950
Apr. 29—The Horse Thieves of Bar X Ranch	950
May 1—An Italian Romance	950
May 6—Realization of a Child's Dream	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.)	
Jan. 12—The Widow (Com., Dr.)	
Jan. 15—The Braid (Dr.)	
Jan. 19—Thirty Days (Com.)	

ECLAIR

Mar. 31—On the Eve of Austerlitz	
Apr. 7—The Land of Darkness	
Apr. 14—A Gypsy's Heart	
Mar. 26—A Living Memory (Dr.)	
Mar. 28—Brooms and Dustpans (Com.)	
Apr. 4—White Aprons (Com.)	
Apr. 9—Little Hands (Dr.)	
Apr. 11—A Lucky Holdup (Com.)	
Apr. 16—A Son's Gratitude	
Apr. 18—Oh! You Ragtime (Com.)	
Apr. 21—A Generous Pardon (Dr.)	
Apr. 21—Portuguese Dancers	
Apr. 23—Legend of Sleepy Hollow	
Apr. 25—The Easter Bonnet (Com.)	
Apr. 28—Miette's Adventures (Dr.)	
Apr. 28—Fishes of the Tropics	

GREAT NORTHERN

	Feet
Apr. 13—Joke on Henpeck	
Apr. 13—Glimpses of Southern France	
Apr. 20—Those Eyes (Dr.)	
Apr. 20—Revenge is Blind (Dr.)	
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—Those Eyes	

GAUMONT

Apr. 7—The Margrave's Daughter (handcolored)	
Apr. 11—Jimmie Capitulates and a Victim of Circumstances	
Apr. 14—The Prairie on Fire	
Apr. 18—A Bet and Its Results	
Apr. 21—Driven from the Ranch	
Apr. 25—Jimmie Pulls the Trigger (handcolored)	
Apr. 28—Heliogabalus, Tyrant of Rome and The Amateur Aviator	
May 2—The Fate of Mothers (2 reels)	
May 5—The Drugged Cigarettes	
May 9—Jimmie the Bold Buccaneer	
May 12—The Lost Ring (handcolored) and Upper Bavaria (handcolored)	
May 16—Attacked by a Lion	
May 19—The Shade of Autumn and The Banks of the Danube	
May 23—Tommy Becomes Toreador and Jimmie is Nearsighted	
May 26—The Easter Bells (handcolored) and By The Zuyder Zee (2 reels)	
May 30—The Midnight Wedding (2 reels)	

IMP

Apr. 27—U. S. Artillery Manoeuvres	
Apr. 29—The Lure of the Picture	
May 2—All for Her	
May 4—Melodrama of Yesterday	
May 4—Breach of Promise	
May 6—On the Shore	
May 9—The Land of Promise	
May 11—The Staff of Age	
May 11—Let Willie Do It	

ITALA

Feb. 10—Toto, the Door-Keeper	
Feb. 10—Hunting Ducks	
Feb. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	

LUX

By Prieur.

Mar. 29—Bill Becomes a Favorite with the Ladies	504
Apr. 5—Bill Becomes Mentally Deranged (Com.)	478
Apr. 5—An Enjoyable Ride (Com.)	426
Apr. 12—The Miner's Claim (Dr.)	960
Apr. 19—An Embarrassing Purchase (Com.)	514
Apr. 19—Ching-Chang in Paris (Com.)	429
Apr. 25—The Fashion Review	
Apr. 26—The Crimson Heart (Dr.)	937
Apr. 28—The Serpent's Eyes	

NESTOR FILM COMPANY

Apr. 8—The Torn Letter (Dr.)	
Apr. 10—The Renegade (Dr.)	
Apr. 20—The Love Trail (Com.)	
Apr. 22—Lottery Ticket Number 13 (Dr)	
Apr. 24—The Little Nugget (Dr.)	
Apr. 27—Three of a Kind (Com.)	
Apr. 27—American Lumber Mill, Albuquerque, N. M.	

POWERS' PICTURE PLAYS

	Feet
Apr. 6—Mexican Border Defenders	
Apr. 9—Meeting His Match	
Apr. 13—The Ways of Men	
Apr. 16—Her Lord and Master	
Apr. 16—What's the Use?	
Apr. 20—Ethel's Sacrifice	
Apr. 23—Bangs' Burglar Alarm	
Apr. 27—The Schemers	

RELIANCE

Apr. 20—Love is Blind	
Apr. 24—The Burglar's Reformation	
Apr. 27—Bedelia as a Mother-In-Law	
May 1—Return of John Gray	
May 4—His Love of Children	
May 8—The Recoil	
May 11—Miser's Daughter	
May 15—Prince Charming	

REPUBLIC

Apr. 27—The Claim Jumper	
Apr. 30—The Tale of a Kite	
May 4—In the Tide	
May 7—Baby's Shoes	
May 11—From the Path Direct	
May 14—President Incog.	
May 18—Don't Trifle with Fire	

REX

Apr. 4—Modern Slaves (Dr.)	
Apr. 7—Unending Love (Dr.)	
Apr. 11—A Tangled Web	
Apr. 14—The Seal of Time	
Apr. 18—Beauty and the Beast	
Apr. 21—While Wedding Bells Ring Out	

SOLAX COMPANY

Apr. 12—Billy's Nurse	
Apr. 17—Saved by a Cat	
Apr. 19—Billy, the Detective	
Apr. 24—The Sewer (2 reels)	
Apr. 26—Billy's Insomnia	
Apr. 29—Handle With Care	
May 1—The Reformation of Mary	
May 3—A Question of Hair	

THANHOUSER COMPANY

Apr. 19—Into the Desert	
Apr. 23—Rejuvenation	
Apr. 26—When Mandy Came to Town	
Apr. 30—The Cry of the Children (Part I)	
Apr. 30—The Cry of the Children (Part II)	
May 3—Miss Arabella Snaith	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

Apr. 9—A Warrior Bold	
Apr. 7—A Dangerous Model	
Apr. 14—The Return of Life	
Apr. 16—Not on the Program	
Apr. 21—Down and Out	
Apr. 23—The Installment Plan	
Apr. 28—Boys	
Apr. 30—The Silent Call	

The following films will be released by the Moving Picture Distributing and Sales Company for the week of 1912:

Sunday, April 21:
- Eclair—Generous Pardon; Portuguese
- Gaumont—Mysterious Cigarette
- Rex—Why Wedding Bells Ring Out

Monday, April 22:
- American—Driftwood
- Champion—Winona
- Imp—Millionaire For a Day
- Nestor—The Lottery Ticket

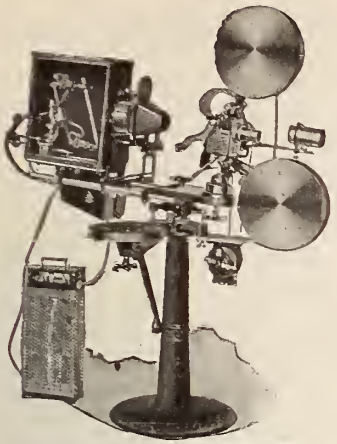
Tuesday, April 23:
- Eclair—Legend of Sleepy Hollow
- Powers—Bang's Burglar Invention; Ship
- Republic—Averted Step
- Thanhouser—Rejuvenation

Wednesday, April 24:
- Ambrosio—Reaping Harvest
- Champion—Brothers
- Nestor—The Little Nuggest
- Reliance—Burglar's Reformation
- Solax—The Sewer (two reels)
- Sales Co.—The Animated Weekly

Thursday, April 25:
- American—Her Mountain Home
- Eclair—Easter Bonnet
- Imp—Loan Shark
- Rex—The Fashion Review
- Gaumont—Jimmie Pulls the Trigger; Dinant on the Meuse

Friday, April 26:
- Lux—Crimson Heart
- Solax—Billy's Insomnia
- Thanhouser—When Mandy Came to Town

Saturday, April 27:
- Great Northern—Dream of Death
- Imp—U. S. Artillery Manœuvers; Ambergris
- Nestor—Three of a Kind; American Lumber Mills
- Powers—The Schemers
- Reliance—Bedelia and Mother-in-Law
- Republic—Claim Jumper



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BIOGRAPH

Feet

Apr. 11—Their First Kidnapping Case (Com.)
Apr. 11—Help! Help! (Com.).....
Apr. 15—The Female of the Species (Dr.)..
Apr. 18—Just Like a Woman (Dr.).....
Apr. 22—The Brave Hunter (Com.).....
Apr. 22—Won by a Fish (Com.).....
Apr. 25—One is Business; the Other Crime (Dr.) .....

CINES

C. Kleine

Apr. 2—Naming the Baby (Com.).....
Apr. 2—Assisi, Italy .....
Apr. 6—Love and Hypnotism (Dr.).....1000
Apr. 9—The Brigand (Dr.).....1000
Apr. 13—Madame Roland (Hist. Dr.).....
Apr. 16—How They Lost Out (Com.).....1000
Apr. 20—Queen Elizabeth's Ring (Dr.).....1000
Apr. 23—The Treasure Cave (Dr.).....1000
Apr. 27—Leah, the Suffragette (Com.).....
Apr. 27—Confusion (Com.) .....
Apr. 30—'Twixt Love and War (Dr.).....
Apr. 30—Genoa, Italy (Sc.).....
May 4—The Love Germ (Com.).....1000
May 7—A Contest and No Prize.....
May 7—Fiume, Hungary .....

EDISON

Apr. 16—The Insurgent Senator (Dr.).....1000
Apr. 17—The Dumb Wooing (Com.).....1000
Apr. 19—The Boss of Lumber Camp No. 4 (Dr.) 985
Apr. 20—Dream Dances 400
Apr. 20—How Patrick's Eyes Were Opened (Com.) 600
Apr. 23—The Little Woolen Shoe (Dr.).... 990
Apr. 24—A Tenacious Solicitor (Com.).....1000
Apr. 26—An Unusual Sacrifice (Dr.).....1000
Apr. 27—A Winter Visit to Central Park, New York City..... 640
Apr. 27—The Butler and the Maid (Com.).. 360
Apr. 30—Winter Logging in Maine.....1000
May 1—Blinks and Jinks, Attorneys-at-Law (Com.) 1000
May 3—Out of the Deep (Dr.).....1000
May 4—The Guilty Party (Dr.).....1000
May 7—Billie (Dr.) 1000
May 8—Aunt Miranda's Cat (Com.).....1000
May 10—Treasure Island (Dr.).....1000
May 11—Every Rose Has Its Stem (Com. Dr.) 1000
May 14—The Bank President's Son (Dr.)...1000
May 15—A Personal Affair (Com.).....1000

ESSANAY FILM CO.

Apr. 2—Cured (Com.) 1000
Apr. 4—A Lucky Mix (Com.).....1000
Apr. 5—Teaching a Liar a Lesson (Com.)...1000
Apr. 6—A Road Agent's Love (Dr.).....1000
Apr. 9—Broncho Billy and the Girl (Dr.)..1000
Apr. 11—All in the Family (Com. Dr.).....1000
Apr. 12—Lonesome Rohert (Dr.).....1000
Apr. 13—Under Mexican Skies (Dr.).....1000
Apr. 16—The Clue (Dr.).....1000
Apr. 18—Sam Simpkins, Sleuth (Com.).....1000
Apr. 19—The Rivals (Dr.).....1000
Apr. 20—The Cattle King's Daughter (Dr.)..1000
Apr. 23—"Alkali" Ike's Boarding House (Com.) 1000
Apr. 25—The Doctor (Com.).....1000
Apr. 26—Our Neighbor's Wife (Com.).....1000
Apr. 27—The Indian and the Child (Dr.)...1000

Feet

Mar. 29—The Banker's Daughter (Dr.).....1000
Apr. 1—Jean of the Jail (Dr.).....1000
Apr. 3—The Spanish Revolt of 1836 (Hist. Dr.) 1000
Apr. 5—The Schoolma'am of Stone Gulch (Com.) 1000
Apr. 8—The Tide of Battle (Hist. Dr.)....1000
Apr. 10—A Leap Year Elopement (Com.)....1000
Apr. 12—The Secret of the Miser's Cave (Dr.) 1000
Apr. 15—War's Havoc (Dr.).....1000
Apr. 17—The Adventures of American Joe (Dr.) 1000
Apr. 19—The Trail of Gold (Dr.).....1000
Apr. 22—A Mardi Gras Mix-Up (Com.)....1000
Apr. 24—The Mexican Revolutionist (Dr.)..1000
Apr. 26—The Pasadena Peach (Com.).....1000

LUBIN

Feet

Apr. 13—Becky Gets a Husband (Com.)....
Apr. 15—In After Years (Dr.).....1000
Apr. 17—The Lover's Signal (Com.).....1000
Apr. 18—A Gay Time in Jacksonville, Florida (Com.) 1000
Apr. 20—Captain King's Rescue (Dr.).....1000
Apr. 22—A New Beginning (Dr.).....1000
Apr. 24—A Complicated Campaign (Com.)..1000
Apr. 25—Paying the Price (Dr.).....1000
Apr. 27—The Lost Dog (Com.).....
Apr. 27—The Forgotten Pocket-Book (Com.)..
Apr. 29—A Leap Year Lottery Prize (Com.).
May 1—Won By Waiting (Dr.).....
May 2—A Son's Devotion (Dr.).....
May 4—Turtle Industry in Florida (Ind.)..
May 4—The Tin Can Rattle (Com.).....
May 8—The Salted Mine (Dr.).....
May 9—The Violin's Message (Dr.).....
May 11—Brave, Braver, Bravest (Com.)....
May 11—Wanted—A Bahy (Com.).....

G. MELIES.

Apr. 25—True Till Death (Dr.).....1000
May 2—Widowers Three (Com.).....
May 9—Finding the "Last Chance Mine" (Dr.) .....
May 16—The Swastika (Dr.).....
May 23—All is Fair (Com.).....
May 30—The Rustler's Daughter (Dr.).....

PATHE FRERES

Apr. 6—The Sins of the Father (Dr.).....
Apr. 8—Pathe's Weekly No. 15.....
Apr, 9—Laughing Gas (Com.).....
Apr. 9—Wrasses, dogfish, sole and gurned (Edu.) .....
Apr. 10—The Torn Note (Dr.).....
Apr. 11—The Girl Sheriff (Dr.).....
Apr. 12—Ahraham's Sacrifice .....
Apr. 12—The Cataracts of Elkfarleo, Sweden
Apr. 13—An Unwelcome Love (Dr.).....
Apr. 15—Pathe's Weekly No. 16.....
Apr. 16—The Anonymous Letter (Dr.).....
Apr. 16—The Albertos.....
Apr. 17—Easy Marks (Com.).....
Apr. 17—Training Fighting Cocks in Cuha...
Apr. 18—The Fishermaid's Love Story (Dr.)
Apr. 19—A Hasty Honeymoon (Com.).....
Apr. 19—An Excursion in New Zealand....
Apr. 20—The Art of Printing (Ind.).....
Apr. 20—Bathing Cavalry Horses (Scenic)..
Apr. 22—Pathe's Weekly No. 17.....
Apr. 23—Jane Shore (Dr.).....
Apr. 24—That Houn' Dawg (Com.).....
Apr. 25—For the Papoose (Dr.).....
Apr. 26—The Queen's Messenger (Dr.).....
Apr. 27—For His Mother's Sake (Dr.).....
Apr. 29—Pathe's Weekly No. 18.....

KALEM CO.

Feet

Apr. 30—A la Francaise (Com.).....
Apr. 30—Abaca, Its Culture and Use in the Philippines (Ind.) .....
Apr. 30—Betty's Worse Than Ever (Com.)..
May 1—The Redman's Honor (Dr.).....
May 2—The Cowboy Girls (Com.).....
May 3—A Sister's Devotion (Dr.).....
May 4—The Salvationist (Dr.).....

SELIG

Apr. 4—Wolcott Coomhs—the Phenomenal Deaf and Blind Boy (Edu.).... 500
Apr. 5—With the Boys of the Figure Two. 500
Apr. 8—Darkfeather's Strategy (Dr.).....1000
Apr. 9—Driftwood (Dr.).....1000
Apr. 11—The Redemption of "Greek Joe" (Dr.) 1000
Apr. 12—When the Heart Rules (Dr.)..... 750
Apr. 12—The Story of a Cocoanut (Edu.).. 150
Apr. 15—The Other Woman (Dr.).....1000
Apr. 16—The End of the Romance (Dr.)....1000
Apr. 18—The Devil, the Servant and the Man (Dr.) 1000
Apr. 19—Bessie's Dream (Com.)..... 650
Apr. 19—A Trip to Tahiti in the South Pacific (Edu.) 340
Apr. 22—The Hand of Fate (Dr.).....1000
Apr. 23—The Law of the North (Dr.).....1000
Apr. 25—The New Woman and the Lion (Com.) 1000
Apr. 26—The Los Angeles Fire Department (Edu.) 750
Apr. 26—Scenes in Korea (Sc.)..... 250

URBAN ECLIPSE

G. Kleine

Apr. 3—Taken by Surprise (Com.).....
Apr. 3—Scenes in Amsterdam (Sc.).....
Apr. 3—Transformation of Scrap Iron (Ind.) .....
Apr. 10—The Signal that Failed (Dr.).....1000
Apr. 17—The Unknown Traveler (Dr.).....1000
Apr. 24—John Milton (Dr.).....
Apr. 24—Exhibition Drill of the H. M. S Excellent .....
May 1—Percy's Visit (Com.).....
May 1—Chums (Com.) .....
May 8—The Squire's Fate (Dr.).....
May 8—Tropical Creatures .....

VITAGRAPH

Apr. 1—His Mother-in-Law (Com.)..... 346
Apr. 2—She Never Knew (Dr.).....1000
Apr. 3—The Seventh Son (Dr.).....1000
Apr. 5—The Illumination (Biblical).....1000
Apr. 6—The Unknown Violinist (Dr.).....1000
Apr. 8—Burnt Cork 800
Apr. 8—Pushmohile Races (Com.)..... 200
Apr. 9—At Scrogginses' Corner.....1000
Apr. 10—A Rich Man's Son.....1000
Apr. 12—The Jocular Winds of Fate.....1000
Apr. 13—Captain Jenk's Diplomacy.....1000
Apr. 15—The Pipe.....1000
Apr. 16—The Cave Man (Dr.).....1000
Apr. 17—Working for Huhby (Com.).....1000
Apr. 19—The Craven (Dr.).....1000
Apr. 20—Way of a Man with a Maid (Dr.)..1000
Apr. 22—How He Papered the Room..... 500
Apr. 22—Marshall P. Wilder..... 500
Apr. 23—Counsel for the Defense.....1000
Apr. 24—The Woman Haters.....1000
Apr. 26—The Pink Pajama Girl.....1000
Apr. 27—The Victoria Cross.....1000
Apr. 29—Frank Coffyn in His Thrilling Hydroaeroplane Flights 1000
Apr. 30—The Old Kent Road.....1000

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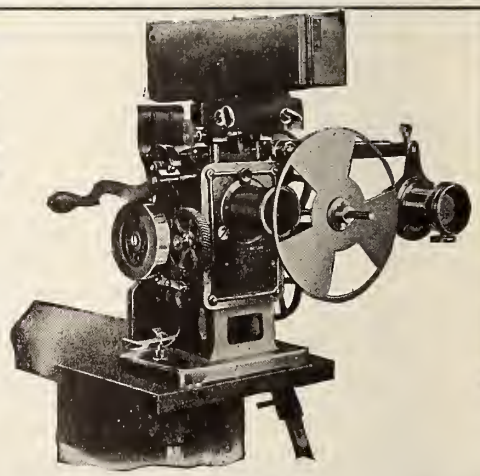

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Mon., Apr. 29th, THE HORSE THIEVES OF BAR X RANCH.

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"THE FASHION REVIEW"

RELEASED THURSDAY, APRIL 25TH

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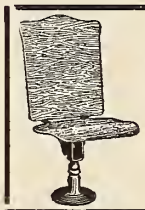

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"LOAN SHARK" IMP!
ALSO GET THAT ASTA NIELSEN IMP!

4—More Imps—4

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"ALL FOR HER"

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A beautiful story, beautifully staged and beautifully enacted. Released Thursday, May 2.

"MELODRAMA OF YESTERDAY"

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Released Saturday, May 4th. Lovers of farce will go crazy for this. It burlesques the old "mortgage-the-old-farm" "mellerdrammers."

"BREACH OF PROMISE"

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The other half of the Saturday Split Imp of May 4th. A dandy comedy teaching you how to settle breach of promise suits!

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102 *West* 101*st Street, New York. Carl Laemmle, President.*

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MAY 2 1912

MOVING PICTURE NEWS

Volume V
No. 17

April 27
1912

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Always a Feature 3 A WEEK

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MONDAY, APRIL 29th, 1912

THE IMPOSTOR

An Absorbing Drama in 990 Feet. GET IT!

WEDNESDAY, MAY 1st

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NEW YORK

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"THE SCALES OF JUSTICE"
Released Wednesday, May 29th

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume V **April 27, 1912** **Number 17**

THE SUNDAY QUESTION—OUR STAND

AND so there is no controversy. It is distinctly admitted that whoever operates a public show in violation of the labor and Sunday laws is a criminal, who should be dealt with by the authorities and upon whom should be visited the penalties provided for infractions of these laws.

It is as distinctly admitted that incitement to violations of the same laws is the clear and overt act of an accessory before the fact, just as the concealment of a criminal act makes one an accessory after the fact.

Regardless of our personal interest in our constituency and the great advantage thereto of the open Sunday show, it is impossible, while our statute law remains as it is, for us hereafter to be or become accessory before or after the fact by directly or inferentially advocating the opening of show places in violation of the law.

What is more, we do not regard this position as a curtailment of the right of free speech or the harnessing of the liberty of the press. If the press, in its far-reaching effect, shall prostitute its influence in behalf of the ignoring of the sovereign law of the land, and its following shall be guided thereby into acts which in and of themselves are criminal—if the result of such abasement is overt action in contravention of law then that organ of wide expression will have earned a limitation of utterance which in time must be justly impressed upon it. And we will have none of it.

Every person who, with malice aforethought, becomes a lawbreaker is a criminal, every criminal whose crime remains unexpiated is an outlaw, and every outlaw upon whom is visited the penalties of his crime is and should remain an ostracized member of society until his debt is fully paid to the State.

And we grant to these so-called reformers all of the foregoing of their contentions; in much we cannot agree with them; the place where a picture show is given is of little consequence in the purview of the law, the essential fact is the show itself; if it be rendered in a church it is as much a violation of the law as it is if rendered in a theatre, and surely equally as repugnant. Nor is the character of the show material to the issue; and of less consequence is its eventual object. In many ways the arguments of the reformers are anomalies of the most inconsistent order.

Nevertheless the inconsistency of these reformers is no justification for the wilful infraction of the statute law; nor are citizens warranted in ignoring the statute because officers charged with the administration thereof are indifferent to their duties, or have, perchance, conspired together to nullify the law as it now has existence. The paid champions of the people are not infrequently unmindful of the appropriate discharge of their public duties.

When a question of morals is up for determination and the District Attorney, in prosecuting a violation of law in which he has no personal interest, is opposed by the Corporation Counsel, who is likewise disinterested in an enforcement of the law, and neither are over-anxious to render a surplus of service to the public which employs them, the moral issue is likely to become entangled in a maze of legal technicalities from which it may never emerge, or if it is eventually released the probabilities are it will be trimmed, construed and shorn until the Legislature, its creator, would never recognize it as in any way related to the original enactment.

For present purposes the preceding paragraph may be considered supposititious. It is not our purpose to make any intimation that the recitals thereof are applicable to the present incumbent of any public office; we merely cite and open the idea as being a most useless and unworkable method for speedily procuring a construction or interpretation of the law by a court of competent jurisdiction. While we refrain from any untoward inferences, it is a fact that such instances have been known to exist; and it may not be impossible that one or more such conditions are at present pending.

In the concessions and criticisms related it is not our intention to relinquish or concede our right to warn our readers that the reformers are moving every instrument subject to their power in an effort to tighten up and make the labor and Sunday laws more stringent; that they are presenting bills to the Legislatures of the various States which, if passed, will make the Sunday show a future impossibility; that self-protection, the first law of nature, warrants the exhibitor in seeking by all lawful means to repel the onslaught of his natural arch enemy; and that as long as he conducts his fight along legitimate lines he is entitled to all the protection available to law-abiding citizens.

If the reformer may freely present proposed laws to the lawmakers, so also may the moving picture exhibitor; if the reformer appeals to his constituency for the use of personal influence in the passing of legislative enactments, the exhibitor has the same right; and since Senators and Assemblymen are most susceptible to the commands of a majority of their respective constituencies, the show man

will be able to regulate to oblivion the laws to which he is opposed whenever he can satisfy these men that the public sentiment and the majority vote of each respective bailiwick is in favor of repeal of the blue law and the substitution of something more liberal. And until that time arrives the great clamor of the reformer is likely to induce the legislator to the passage of more stringent Sunday and labor laws.

Thus, while we may express an opinion as to what the law ought to be, our position must irrevocably be a strong advocacy of compliance with the law as it is written in our statute books.

ORGANIZATION COMMITTEE, M. P. E. LEAGUE OF AMERICA, KENTUCKY DIVISION

J. H. Stamper, Jr. Treasurer. L. H. Ramsey, Chairman C. S. Graves.
R. A. Parsons. B. J. Treacy, Secretary.

Pathé Frères' Baseball Club has been organized, fully equipped and uniformed and from all accounts is some swell team. This aggregation of popular Pathé players has been out on the practice diamond for sometime now and is remarkably fast. The team is under the management of Mr. Harry Handworth and it is open to accept a challenge from any similar team of any motion picture manufacturer in the vicinity of New York. From all accounts the challenging team will have an awful run for its money. The tenth member of the team is "Mephistopheles," a goat which is the mascot of the team. Mefisto will be seen at all the games wearing his new summer blazer and bearing the slogan of the team. "You can't get our goat!" Address all communications regarding games to Mr. Harry Handworth, Pathé Frères' Studio, No. 1 Congress street, Jersey City Heights, N. J.

ERRATUM.

Sometimes We, (in the editorial chair) have to put the blame on the "Printers Devil" or the "compo." or the "proof-reader." Last week we wrote that at the Lyceum Theatre showing Paul Rainey pictures the projection machine was in charge of Frank Hammond. This got twisted round to Frank Hemment. Fred Hemment is in charge of the department showing the lantern slides while Frank Hammond (who is well known throughout the trade as being one of the most clever operators therein) has the cinematograph in charge. We write this in justice to ourselves and to the above so that the boys may know what we wrote.

WILLIAM H. HARBECK.

The above cut shows William H. Harbeck in a characteristic pose. It has been our pleasure to know Harbeck personally for a matter of fifteen or sixteen years, and we regret his loss in the Titanic disaster. He was always a cherry, jovial, progressive sort of a man, a man whom we could all appreciate for his sterling uprightness and integrity in business. Just before leaving New York on his last voyage, he called in the office and said, "Saunders, I am going to get some pictures that will make your mouth water, and I am going to get such an educational campaign that I am going to make everybody in the business sit up and take notice of what is being done." We believe he had with him some of the most startling films of an uplifting and educational character it was possible for him to procure, both by his own work with the camera and through other sources. We offer our sympathies to his family and place him on the books as another lost friend.

SOLAX NIGHTS.

Some dozen exhibitors within a short period have featured "Solax nights." Besides the Star Theatre in Easton, Pa., the Colonial of West Hoboken, the New Star of Third avenue, the Clinton Court of Clinton street, the Dixie of 116th street, and the Queens of Fifty-ninth street, all of New York, have been and still are featuring "Solax nights" with excellent Solax programs of four and five reels.

So great is the present demand for Solax releases that recently Adam Kessell of the Empire and other New York Exchange interests, said to a Solax representative "Why in the name of commonsense don't you Solax people put four-a-week. My customers are just going crazy over Solax pictures. They want a Solax every night. Now, you know I can't supply five Solax a week when only two are released?"

The Solax spirit is gaining rapidly. This is not only because Solax pictures are remarkable for their diversity of interests but because they are relatively big money makers wherever they are exhibited.

DOROTHY GIBSON TELLS HER STORY OF THE TITANIC WRECK TO

Our "Roving Commissioner"

Readers of the Moving Picture News will be glad, no doubt, to hear Miss Dorothy Gibson's story of the terrible Titanic disaster as she saw it, and felt it, and lived it.

Miss Gibson, who is the leading lady of the Eclair Moving Picture Company of America, was returning with her mother from a trip to Europe, feeling, in her own words, "like a new woman," and had taken passage aboard the great new steamship, the Titanic. The following is Miss Gibson's story as she tells it:

"I was seated on one of the upper decks with several others playing bridge whist. The steward had come to us time after time telling us that it was past time for lights to go out, but we had begged insistently to be allowed to play just one more rubber. At twenty minutes of twelve we felt the card table, and I was just at the foot of one of the magnificent staircases on my way to my stateroom when I heard that peculiar crunching sound which proved later to be the iceberg ripping open the side of the ship. My companion and I merely noted the occurrence in a passing manner, supposing that perhaps

a propeller had broken, or something of that sort, for we knew that there were icebergs around us. In fact, it was impossible not to know, for they were all about. And so we continued on our way, the gentleman who was with me suggesting a certain course around the deck which would bring me closest to my stateroom.

"As we turned to come toward the stern of the ship we found ourselves, to our great surprise, walking uphill. We both remarked that it did not look right to us, and felt that something must be wrong. Inside we found the steward, who assured us that nothing was the matter. 'Why,' said he in most confident tones, 'you couldn't sink this ship if you wanted to—and supposing you could, she couldn't sink under ten hours, anyway.'

"Leaning over the deck rail, I exclaimed that there was water on the deck below, at which he assured me that the bulkheads had all been shut off and that it was not anything serious. Just at that moment the designer came rushing up the stairs, his face perfectly livid. Not until this moment was I certain that there was really anything serious the matter. I stood in front of him as he came along and asked him what the trouble was, but he pushed me aside and tried to continue on his way. I stepped again in front of him, asking the same question. Still, without receiving any reply—his face was enough, however, to make me feel real concern—and so I went immediately below and brought my mother to the deck where we were. She put on her coat suit and we each took a steamer rug with us. I had only a sweater on over my evening dress. When I went to my stateroom I had light satin slippers on, and when I came up I had on these black pumps that you see on me now, but I do not know when or how I got them on. I had a pair of gloves and mother had none.

"The passengers becoming alarmed, came one by one from their staterooms, and I shall never forget when, as we stood together there, with only three lights burning in the immense room where we were, there came to us the cry of "All passengers to the life-preservers!" Everyone went quietly without a sign of panic and did what they were told. Mr. Bruce Ismay fastened the life preserver on me. My mother was the first woman in the second boat launched and I followed. There were only twenty-six in our boat. The reason of this was that most of the people, up to this time, felt safer on the big boat than down on the open sea in a small one.

"After our boat had been let down, we found that the plug had not been put in, and then when it was put in it did not fit, and some one had to sit on it all the time to keep it down. We looked about for a lantern but there was none. Then we hunted for matches, and not a soul could find any. I happened to put my hand in my sweater pocket and found that, by some means of which I have no knowledge, a box of matches had been placed there. I may have picked them off the card table. We had neither water nor food. One man, supposed to be a French baron, gathered all the blankets to himself. This same man, when aboard the Carpathia, appropriated no less than forty-five blankets to make himself a soft bed.

"We were about a mile from the Titanic when she sank, but I will never forget the terrible cry that rang out from people who were thrown in the sea and others who were afraid for their loved ones. No one knows just how anxiously we watched for some sign of a boat. Repeatedly some eager passenger of a lifeboat would shout that there was a ship approaching, and we would all spring up to find that the light he had seen was only the twinkling of a distant star.

"At four o'clock in the morning, when we had ceased to take notice of the calls that a ship was near, the Carpathia really came. She could not come to us, however; we had to row around the icebergs to get to her. I was so tired that I slept twenty-six hours after getting on board the Carpathia. Everyone was so perfectly splendid to us. The women aboard all came and offered us their berths, and clothes, and in fact anything that they had of which we could make use."

Miss Gibson, although she assured me that it would take more than a shipwreck to knock her out, at the same time has the appearance of one whose nerves had been greatly shocked. She will, however, start work again with the Eclair Company almost immediately.

Miss Gibson speaks in the highest terms of our brave American men who took so heroic a part in one of the most terrible tragedies the sea has ever seen.

THE ST. LOUIS MOTION PICTURE COMPANY

The St. Louis Motion Picture Company, in addition to preparing their two weekly Shamrock releases are preparing a feature picture that promises to surpass anything that has been produced in this country.

It has not been decided whether this feature will be released on a state rights basis or disposed of to some feature film company.

Watch for announcement regarding the same.

Philadelphia, Pa.—The Amber Amusement Company have taken title from John W. Wilbraham to the moving picture theatre at Frankford avenue and Amber street for $20,000.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

The next big state meeting will be held by the Motion Picture Exhibitors' League of West Virginia, at Huntington, West Virginia, on the first and second of May. They will meet in the Carnegie Library, with headquarters at the Fifth Avenue Hotel, where special rates have been made and a banquet given. Every exhibitor in the State of West Virginia is urged to attend the convention, as matters vitally affecting the business of every motion picture owner in West Virginia will come up for discussion. A motion picture will be taken of the convention, the national President, M. A. Neff will be there to address the meeting, also C. M. Christenson, the national secretary, is expected to attend. Big preparations are being made to entertain the ladies and visitors.

Cincinnati Local No. 2 has an organizer in the field, new members are joining daily and since the new local organized they have held several business meetings. The Cincinnati exhibitors are impressed with the manner and way business is conducted, we expect to secure every exhibitor in Cincinnati as a member. Heretofore the local in Cincinnati did not belong to the Motion Picture Exhibitors' League of America; they had no affiliation, only their own local, consequently five locals failed. The new local is affiliated with the Motion Exhibitors' League of America, is in a prosperous condition and every member pulling together for the good of the cause.

Every picture theatre owner in Dayton is now a member of the Layton local, they are now in a prosperous condition and all working harmoniously and effectively. Clem Kerr, of Dayton, is now state organizer for the State of Ohio, having been appointed by the national president of the Motion Picture Exhibitors' League of Ohio, M. A. Neff. Mr. Kerr started last Thursday on the road securing new members for the State League of Ohio, which expects to have every worthy, bonafide exhibitor in the league as soon as possible.

Kentucky exhibitors will meet at Lexington on April 25, to organize a state organization. Orene Parker and two other exhibitors secured an automobile Friday night and visited every theatre in Covington, New Port, Dayton and Latonia, giving them a personal invitation to attend the Lexington convention. The committee at Lexington is doing effective work and a big convention is expected.

On the night of the 14th inst. Local No. 3, of Toledo, Ohio, affiliated with the Motion Picture Exhibitors' League of America, gave a grand ball and banquet. The national president, M. A. Neff, was there and addressed a large audience; after the banquet a motion picture was taken of all the guests as they marched around the big dancing hall; a strong spotlight was thrown from the gallery by Mr. Herbert Griffith, who had a simplex machine in the gallery; everybody is waiting the result of this picture to see how motion pictures will look taken by spotlight. Mr. McKinney reprecenting the Sales Company was also present and made many friends. Mr. W. C. Bettis, of the Colonial Theatre, Summit street, Toledo, was master of ceremonies.

Dr. W. V. Prentice, of the Diamond Theatre was always there to extend a glad hand. Secretary G. B. Gardner, of the Empress Theatre, was very busy assisting in making everybody happy. The ball and banquet was a grand success and the first one ever held in Toledo by the exhibitors. Every Toledo exhibitor is enthusiastic over the coming Motion Picture Exhibitors' League convention to be held there on the 16th and 17th of July.

New members are coming into the State League every day. The National League has letters from Louisiana, Alabama, Kansas, South Dakota, Delaware, California, Virginia and New York, stating that they are getting ready to hold state conventions and to join the National League.

The Columbus Local met on the 9th of this month and transacted important business. The Columbus Local is being efficiently managed and are doing things for the benefit of their members. Mr. Maddox, president of the local, and Mr. Max Stearn are always on the job looking out for the interest of the members. Mr. Neff addressed the local at their headquarters at the Star Theatre on the afternoon of the 9th. Columbus is one of the solid locals of Ohio.

Cleveland Local No. 1 is always doing things. C. M. Christenson, national secretary, living in Cleveland and co-operating with the president and secretary of the local, is every ready to work in the interest of harmony with the local and assist in securing a square deal for all the exhibitors. Mr. Geo. Westley, of Cleveland, will be secured as organizer in the State of Kentucky for the Motion Picture Exhibitors' League of that State.

MOTION PICTURE NEWS OF KANSAS CITY, MO.

Early in February the motion picture exhibitors of this city met at Hotel Sexton and formed an organization to be known as the Exhibitors' Association of Kansas City, Mo. At that meeting there were twenty-two exhibitors present, representing twenty-six theatres. This included both downtown and suburban houses. Since organizing the membership has increased until now it has a membership of thirty-six, representing forty-two theatres.

By-laws were adopted, and permanent officers as follows were then elected to serve one year: Geo. H. Wiley, president; William L. Shelton, vice-president; John T. Hurtt, secretary; Jos. Steimen, treasurer; Earl Alexander, sergeant-at-arms; Board of Directors, J. Ray Samuel, N. J. Flynn, G. W. Flick, C. S. Sefferd, Malcon McKay.

Several weeks ago Mr C. N. Christenson, of Cleveland Local No. 1, also National Secretary of the Motion Picture Exhibitors' League of America, visited our club room, and spent a pleasant day with several of the members

Mr. Christenson was given our application for membership to the National League, and a charter was granted to us for the State of Missouri, and permission to take in membership from Kansas at the convention held at Dayton, Ohio, on March 26th and 27th, 1912.

We are planning to hold a convention in Kansas City on July 9th and 10th, to be attended by the exhibitors from the States of Missouri and Kansas, and at that convention we will elect delegates to the National Convention in Chicago, to be held August 13th. We are preparing for an active campaign to secure every exhibitor in the State of Kansas and Missouri for membership of Kansas City Local No. 1.

We have the co-operation of all the local exchanges, who have taken a great interest in our association. We expect in a few days to be able to place in the hands of every manager of a motion picture theatre in the above States a copy of our constitution and by-laws, which is now in the hands of the printer.

We maintain club rooms at 312 Shukert Building, and visiting exhibitors are welcome. They will find on file the current issues of the Moving Picture News and other periodicals.

J. T. HURTT,
Secretary K. C. Local No. 1.

EXHIBITORS' LEAGUE OF PENNSYLVANIA

Philadelphia, April 20, 1912.

Moving Picture News,
New York City, N. Y.

Gentlemen:

At the meeting of the League held Friday, April 19th, the question of the State Convention was taken up, as some of the newspapers published the fact that this was to be changed to meet in Pittsburgh on June 24th.

At the time the National Convention was held last year, May 6th, at Harrisburg, was agreed and selected, and the Exhibitors' League of Pennsylvania, whose headquarters are in this city, intend to hold such a convention on that date, May 6th, 1912, at Harrisburg, of which I will ask you publish notice to that effect in your paper.

Yours very truly,
GEORGE H. ROTH,
Secretary.

Topeka, Kan.—A new moving picture film exchange has been opened.

Topeka, Kan.—A permit has been granted for the construction of the Garfield Operating Amusement Co., at a cost of $3,000.

SIDE LIGHTS ON THE CINEMATOGRAPH

Daylight Exhibitions in England

By Leonard Donaldson

No little sensation has been caused in English film trade circles by the introduction of a daylight screen. It is quite refreshing for me to have to record an invention as coming from a British market. We cannot claim to be the originators—alas! we seldom can—of this new enterprise, for this idea was conceived by a German, but it has been left to us to recognize its value and to place it on the world's markets. Toward the close of last year a small company bearing the title of the Day and Night Screens, Ltd., came into being. It was then that the patent screen —which, it was claimed, would "revolutionize cinematography"—was submitted for investigation to two of our best known cinema experts, Mr. Colin N. Bennett, F.C.S., and Mr. James W. Barber, A.M.I.E.E. It was also carefully examined and tested by Mr. Charles Urban, and each of these gentlemen has now cordially assented to its practicability. Mr. Urban believes that "after many years of experiment with the cinema in broad daylight, the present device has finally 'hit it.'" This evidence has so far satisfied Messrs. Keith Prowse & Co., the agents who have along been the power behind the new company, that they have now decided to back it to the extent of their prestige and reputation of 150 years. With this guarantee the "daylight cinema" may be taken as an accomplished fact.

The device is nothing if not simple. Its chief feature is a specially treated screen, the background of scientifically prepared and dressed canvas absolutely impervious to moisture, a coating of silver-faced material, whose ingredients are a strict secret, and a "matt" surface on the outside which contrives, among other things, to give the picture a "depth" and "atmosphere" and a bold relief not hitherto obtained.

The screen is chiefly remarkable for its almost entire failure to use up light by absorption, a characteristic which results in not only making daylight pictures possible, but in an enormous saving in electric current. It is claimed that the saving will be as much as 80 per cent, and it should be mentioned that no expert has yet placed it below 50 per cent. A corollary advantage of great significance in the daylight cinema is also the final seal it puts on the fire question. The risk of ignition becomes practically negligible by the use of the new screen. Not only that, the possibility of conflagration through a sudden stoppage in the machine is also avoided. The great field for the daylight cinema, of course, is outdoors. Pictures on the beach, at the county fair, on the school playground, are sure to provide its novelty, and this year it is to be put to the test in these directions.

Inquiries for the "day and night" screen have come to the London offices of the company from all parts of the world, and foreign options have been, I believe, energetically taken up in your country cousin, America, and also in Spain, France and the West Indies. In London a screen has been installed at the Cinema de Paris in Leicester Square, although the performance is still given in the darkened house. I understand that Mr. Charles Urban, however, will soon have one installed at the Scala-Kinemacolor Theatre in a lighted auditorium, and here it will probably have its first public trial.

CAUGHT BY KINEMACOLOR—A "HOODOO"

Kinemacolor, which first caught "The Coronation," "The Durbar" and "The Burial of the Maine," then captured the popular fancy of marveling millions of theatre-goers here and abroad, has added a new achievement to its notable record by catching the "Hoodoo" which for so long has hovered over the destinies of the Garden Theatre. Hundreds of thousands of dollars have been sunk in the past few years by theatrical promoters in the attempt to revive the vogue of this playhouse since George Ade's "College Widow" was the fad of the town there, and not until the transfer of the "Durbar in Kinemacolor" from Broadway to the Garden Theatre has the handsome playhouse been a paying investment. Oddly enough, too, it was during Holy Week, probably the poorest in the whole year, that Kinemacolor took up its permanent abode there, and again upset all the prognostications of the theatrical wiseacres by playing to almost capacity houses, and a handsome profit.

Surely Kinemacolor has become an established institution in New York, where it is now on the threshold of its eleventh month of continuous phenomenal success, and its third week in the Garden Theatre.

THE DURBAR IN KINEMACOLOR

By James Clarence Harvey

A riot of splendor and color!
The smoke and dust of the guns!
The brilliant red of troopers
And the setting of golden suns.
The stride of a thousand camels
And elephants, decked with gems!
A King and a Queen, on a pearl white throne,
In their royal diadems!

The shimmer and sheen of satin!
And the sombre khaki gray!
The cavalry charge of the Lancers
And a million souls at play!
The gray-beards, spared from the battle!
The Princes of proud descent
And fifty thousand British troops
In the sun-kissed Orient!

And that's the tale of the Durbar,
Too big for the rhymester's rhyme,
For it paints a wondrous picture,
As true as the hand of Time.
'Tis a thousand great Meissonnier,
With a canvas as wide as the world
And the rainbow high is torn from the sky
And into the picture hurled.

The troops are living and breathing,
The horses go galloping past.
The trees and the flowers are growing,
In a dream, made true at last.
Then a wreath of Bay for Urban
Who gathered from Nature's store,
The power to portray the things of to-day,
For the future, Forevermore.

Kinemacolor, a comparatively new word in our American vocabulary, has certainly taken a fixed and prominent place in the language, since the Kinemacolor Company of America commenced its intelligent and widespread campaign of publicity only a few weeks ago. Previous to that time few outside the trade, or those who had been fortunate enough to view the marvels of "The Coronation" and "The Durbar" in New York City, knew whether the term stood for a new breakfast food, a rat poison or a grease paint. It has been the kind of publicity that carries with it the punch of conviction and never fails, therefore, to command attention and general newspaper consideration. We quote herewith a few of the most forceful phrases that have of late come to our notice in the advertising and press stories emanating from the Kinemacolor headquarters and which are of the quality-brevity type that ever pounds the point into the public mind and which have now become familiar sights on every fence and deadwall in America.

"Kinemacolor Makes the Whole World Kin."
"Caught by Kinemacolor."
"Broadway's Biggest Hit."
"Nature's Own Necromancy."
"Deliciously Dazzling Durbar."
"The English Language Impotnet in Description."
"Gorgeous Replica of Riotous Coloring."
"Royal Pomp and Panoply of Earth's Greatest Pageant."
"Society's Newest Vogue."
"New York's Lenten Fad."
"Rainbow of Riotous Hues Run Rampant."
"The Very Imagination Outdone."
"A $30,000,000 Production."
"Urban has Caught Nature Napping."
"Kinemacolor Brings the Mountain to Mahomet."
"Outglories the Arabian Nights."
"Pictures Painted by Nature's Own Hand."

OUR MUSIC PAGE

Conducted by C. W. Long

A. O. Bilodean, Seattle, Washington, writes:

Enclosed you will find one dollar for the next six months' subscription to the Moving Picture News.

I should like to read suggestions in your paper on playing for the pictures, as I am a pianist, also wish you would answer a few questions.

Do you think it proper to play old tunes that seem to fit in certain scenes over and over again, or do you think a pianist should try to fake, according to the scene? We will take for instance—a young lover flirting with a girl. Well, say I play a piece like "Beautiful Doll," do you think it proper for me to play it in the next show, should the same scene come up again, not only in that scene but in others that occur in the business?

I am working with a trap drummer that is inclined to think we should, and I don't think that we should play it over and over again.

I have been playing pictures for nearly one year and they have got my goat.

Wish you would give me a few pointers concerning them. I will look for a reply in your magazine.

* * * *

Answer: We are pleased to enter your subscription to the News and as per your request we will try to answer the questions asked.

It is proper to play old tunes or airs to fit the different scenes that occur in the picture, but do not let them fit, as you say—"seem to fit"—play the ones that DO fit, and if they don't fill in just as they should don't play them.

It is all right to play a piece such as "Beautiful Doll" in a scene such as you describe, but why need you repeat it when there are so many more you can use, and thus avoid the monotony of repetition—which is one of the things a pianist who wishes to "make good" should avoid. I might mention some of these for your guidance for a scene such as you mention: "Whistle, and I'll wait for you," "Hoo Hoo, ain't you coming out to-night," "Some of these days," "Lonesome," "Meet me to-night in Dreamland," "Let me call you sweetheart," "Somebody else will if you don't," "You'll want me back," "I don't care whose girl you were, you're my girl now," "Can't you see I love you," "Billy," "If you talk in your sleep don't mention my name," "When I'm alone I'm lonesome" and many others; with all of the popular music that is being published you need not play the pieces so often, as you can use in conjunction with them the old standard pieces for "love scenes," such as "Annie Laurie," "Love's old sweet song," "Coming through the Rye," etc.

If you will but pause and consider how many people come to the theatre you will see how vital it is to have the music and effects absolutely perfect—on this one point I might add that it is by far harder to play to the picture and do it correctly, than it is to play vaudeville, drama or burlesque.

The average musician is under the impression that to properly play to the pictures, they must change the music with each and every change of scene that occurs in the picture, but this idea is entirely wrong, for to arrange your music and have enough of it out to last for the entire production and not have any repetition would be a very difficult proposition.

To play the pictures in the proper manner you must make it a point to play the music as smoothly as possible, so as to avoid that undesirable break that is so often heard and that is entirely uncalled for. The majority of the audience appreciate good music, and you will soon realize if you study your pictures as you should that it cannot be produced by trying to fit each and every individual scene as it appears. Four out of five of the patrons of the theatre appreciate appropriate music, properly rendered, and if you study the art of playing to the pictures as you should you will soon find out that it pays, for inappropriate music only appeals to the lower class of patrons that do not care (or would not know) what kind of music you play; but why need you cater to that class of people, strive to have music at all times that will appeal to the better class of people, the other class will come no matter what you play.

An intelligent musician, one of intuitive temperament, does much to enhance the beauty or intensify the comedy of a picture. Not long ago I went into a picture show and saw a very pretty picture, cleverly worked out—by the uniting of a young couple who had been meeting with distressful circumstances, on the course of true love, that has such a rough path. Just when they were joyfully embracing each other, "Oscar Bonehead," at the piano, was playing "Ah, I have sighed to rest me deep in the quiet grave," and yet some musicians wonder why they cannot get more money for their services, and wonder why their music (?) is not appreciated as they think it should be.

* * * *

The following appropriate scoring of music to accompany "Josephine," George Kleine's Cines release, for May 11, has been arranged by Mr. S. L. Rothapbel, proprietor of the Lyric Theatre, Minneapolis, Minn., and will doubtless prove interesting to readers, especially those who feel concern for the atmosphere which music is capable of weaving about a picture, and which is so often lacking:

At the opening of picture play "Sunshine and Shadow"—waltz—with spirit until Josephine's husband and children are arrested; then break into "Marsellaise." Play pianissimo until mob breaks into room, then crescendo. Continue until mob leaves room; gradually diminish as Josephine has vision of her husband's death. Crescendo again at the sub-title "After the death of Robespierre, Josephine and her two children are liberated." Play with spirit until sub-title "Josephine is introduced to Bonaparte, then a common artillery officer." Resume "Sunshine and Shadow Waltz;" continue until sub-title "The members of the French National Assembly are evicted by Bonaparte's grenadiers," then run into "Marsellaise." Play until sub-title "The religious marriage of Napoleon and Josephine on the eve of the coronation day," then play "Pomp and Circumstance," march, Elgar, very slow tempo, first movement. By repeating this movement it will just about bring you to the ceremony. Swing into second movement, play with very slow tempo until sub-title "Napoleon announces to the State Council his decision to divorce Josephine." Resume "Sunshine and Shadow," waltz, pianissimo until Napoleon hands Josephine letter. As she reads mute all strings and play with great feeling "Simple Aveu;" this is to be continued throughout the balance of the picture and can be used with crescendo where Napoleon shows the new born baby to the populace, but must diminish again as Josephine reads the letter which advises her that an heir is born.

This arrangement is made after a practical demonstration and will be found very efficient and simple, only four numbers being used in the entire picture; can be played effectively with piano, organ or orchestra of any number of pieces. The best effect will be obtained by a pipe organ, piano, two violins, cello, flute, clarinet, trombone, cornet and tympani. If lecturer is used mute all instruments.

Clinton, Iowa.—E. M. Henle has commenced the construction of his new picture-play theatre at 214 Sixth avenue, with a seating capacity of 1,000.

Topeka, Kan.—Mrs. Maude Gandy and son have bought the Aurora moving picture theatre, 814 Kansas avenue, from J. C. Elliott.

Elizabeth, N. J.—F. A. Meiling has purchased the Cranford Moving Picture Theatre of C. I. Roake.

Haselton, Ohio.—A contract has been granted for a moving picture house on Wilson avenue.

Warrensburg, N. Y.—The Fairyland Theatre has been sold to G. W. Dickinson and Jerald La Rocque.

Pittsfield, Mass.—John F. Cooney will erect a moving picture show in Union street.

SCENE FROM "THE EASTER BONNET"
Eclair's release for April 25th. A Romantic Story of a Pretty Milliner.

Great Northern

THE "KING PIN" of QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, APRIL 27th

THE DREAM OF DEATH

An unusual story certain to attract considerable attention. Secure your booking now.

RELEASE FOR SATURDAY, MAY 4th

THE MUSICIAN'S LOVE

A drama, quaint in its conception, and well acted in picturesque surroundings.
On the same reel:

NORWEGIAN MOUNTAIN CLEFTS

A remarkable selection of scneic grandeur.

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

THE MARGRAVE'S DAUGHTER

By Virginia West Adapted from Gaumont Release

THROUGHOUT the realm of the Margrave of Hess there were many fair maidens, but none was so far-famed for her beauty as Genevieve, the Margrave's own young daughter. So great was her beauty that the reports of it had been carried to distant lands, and many a handsome and gallant young knight had journeyed far to ask for her hand in marriage. Unsuccessful though they were, they went home again with no regret for the long journey, for the mere sight of one so lovely had well repaid them.

To the mind of the Margrave not even a prince was great enough for his daughter. She must mate with a king or remain a virgin.

To the maiden's mind all this seemed right, since her noble father willed it so.

The deep maiden heart of her had not then been touched, but the many knights who came to sue for her hand stirred her thoughts, and as she grew in beauty of womanhood she dreamed the long dreams. Into them would come the young and beautiful king who some day would come and claim her. Her heart responded to this dream, and she knew that when the king came for whom she waited she would know him for her lord and willingly would she lay her hand in his and ride away on her palfrey into a far-distant country, leaving even her white-haired father, whom she loved.

In a little bower in the shelter of the castle wall Genevieve loved to sit and dream. Often she would dismiss her ladies and steal to this little fairy spot at sunset and watch the afterglow in the dark water and then the bright stars come out one by one, and the whispering breeze sprang up and played among the dancing leaves around her.

So she sat on a warm summer evening. The birds twittered sleepily. The sun had gone and she sat waiting for the stars, thinking her long thoughts.

A figure stood between her and the fast darkening sky, the figure of a man, and he stood close within the entrance of her bower.

The heart of the maiden leaped within her. She sprang up and man and maid gazed into each other's eyes. He took one step toward her. Her white hands fluttered to her breasts and nestled there like frightened doves. Her eyes gazed and gazed, within their depths a thought far deeper than the thought of maiden modesty. Slowly the red lips moved and formed the words: "Thou are not a king."

"No, I am not a king. I am only a captain in thy father's army—Christian, thy servant. See, I kneel at thy feet. If thou couldst give me but the smallest portion of thy love, no king in all the world would be so rich."

The young captain touched the fair hand of Genevieve with his lips. Through her surged a warm, sweet pain. She put her hand to her eyes as though to shut out a too-great light. Christian, thinking her faint, put out his arm to sustain her. Then he folded his arms close about her. She yielded herself to his strength, half sobbing, with her lips against his: "Thou art not a king."

He answered her and said: "Let me be king of thy heart. I ask no other kingdom. Genevieve, my queen, I am unworthy, but I love thee, oh, I love thee!"

Then when she lay still in his arms and he looked down into her eyes, like two forest pools at twilight, he whispered, "Thou lovest me?" and she answered, drawing yet closer to him, "I do not understand, for thou are not a king."

Christian gently released her and stood looking at her wonderingly. "I do not understand," he said.

Then the maiden, with slender hands clasped over the full, round breasts so lately touched with love, told Christian how she had dreamed of the king who one day was to come and take her away to his own realm; how in her maiden's heart she had half known what she would feel at his coming, for her ladies had told her something of love's thrills, but she thought that only a king could bring this knowledge to her. Then with dove-soft eyes cast down, she told him, tremblingly, how the very sight of him, and, oh! how much more the touch of him, had waked that which she was keeping for the king; which she thought only the king could wake. How could this thing be?

And he answered, with his face against her hair, "It is love that wakes the soul and body to the great response, whether in king or beggar; without it the greatest king is poor. I have brought thee the love that dieth not. No king can bring thee more. Art thou content?"

"I am content."

Then he told her how he had loved her long and had watched for a chance to tell her of his love; how he had suffered when the many knights came to the castle; and how he had rejoiced in his heart when she looked with coldness on them.

Many times the lovers met in the shadow of the vines or close behind the tower wall or in the deep, embracing shade of sheltering oaks near by.

Knowing the Margrave well, Genevieve awaited a favorable opportunity for telling of her love and plead with him to give her in marriage to the brave and chivalrous captain of his army. Well she might fear, for she knew her father's pride and his inflexible will.

When the maid was bidden to the counsel chamber she knelt and kissed the Margrave's hand.

"My father."

"Thou hast desired an audience with me. What is it, child?"

"My father," she began, "I am no more a child. I am a woman now."

The Margrave looked at his daughter from under his bushy brow. Then he laughed in his thick, white beard.

"A woman! So, my maid has turned a woman? Mayhap the time has come to give the maid to wife."

The fair young head bowed low. A whispered word reached the Margrave's ears. Sharply he leaned forward and asked in a harsh voice, "Hast thou made choice?"

"I have chosen."

"What man? Speak!"

"Captain Christian, of thine own army."

The Margrave rose and towered above the kneeling maid. Rage o'erspread his features.

"My father, I love him. I care not for the rank of kings. 'Tis only love that counts."

"Thou hast forgot mine honor and thine. Where is thy pride of rank and beauty to throw away thyself on a soldier? Leave my presence ere I say what I would leave unsaid."

Genevieve, in the strength of her love, believed that she might yet show her father that her way was the best; that love must conquer in the end. This she believed until word reached her in her chamber that her lover had been ordered into exile. But two suns more could he see in his own land, then he must go away, with no hope for the future.

That night, in the leafy bower, strong arms clasped the fair body of the maiden, and mingled with the words of love were plans of escape for both that they might have eternal freedom and eternal love.

All was made ready and their hopes beat high. Genevieve was to join Christian at the postern gate as the sun

sank behind the castle tower. When he held her in his arms once more, to lift her to her horse, their safety seemed assured. But, no! The sounds of hoofs were heard. Their plans had miscarried and their attempted flight discovered.

Bravely and untiringly Christian fought the well-armed knights, and only when his spear and battleaxe were broken was he taken prisoner.

Vainly Genevieve pleaded, but she was led away to her father's presence.

Enraged as was the Margrave, he soon found that his words of wrath meant nothing to his anguished daughter, so he sent her from him more strongly yet, saying that her love should never be satisfied.

Wroth as the Margrave was, he was sorely grieved. Sadly he betook himself to the tribunal chamber where stern judges sat upon the case of the unfortunate Christian.

The sentence was passed—death.

Calmly the young captain received the verdict and turned to be conducted to his cell.

"Let him see no one but his confessor," said the Margrave.

Like slowly creeping snails the hours dragged by. So quietly in her chamber the maiden sat, the Margrave thought that with her dying hope would also die her love.

The execution morning dawned, and through the slanting rays of the blood-red sun slowly walked a black-robed figure with death-black cowl drawn close about the face. Without hesitation the guards admitted the monk to the prisoner's cell. A moment he stood, listening. Then the cowl fell back, the robe dropped, and the beauteous Genevieve stood before her lover.

Forgotten was the coming hour as they stood locked in each other's arms.

As the fatal moment approached the saving woman's wit of the fair maid came to the aid of the lovers.

Quickly the change was made and they walked forth from the cell, he the monk with close-drawn cowl, and she, the condemned knight, close-hooded.

They stood beside the block, the knight and his confessor.

A blast of a trumpet proclaimed that the hour had come. The man who presumed to ask for the hand of the beauteous daughter of the Margrave of Hess must die.

The signal came back from the Margrave's guard, and the head of the victim was uncovered. The monk, too, dropped his cowl, and the eyes of the astonished crowd beheld standing before them the lovers, ready to die together.

They knelt and bowed their heads upon the same block. The axeman stayed his hand and in horror turned his staring eyes toward the Margrave, watching from his raised balcony.

Suddenly the light broke upon the Margrave's brain. Like a flood the realization of the great love of those two swept over him.

"Stay thy hand."

Deep silence reigned through a period of breathless wonder.

For a moment the white head bowed, then proudly lifted in noble resolution. The deep, clear voice rang out over the heads of the people:

"The word of the Margrave of Hess has been given, but I take it back again. Christian, noble knight, I give thee to wife my own fair daughter, Genevieve. Such love must be forgiven."

SCENE FROM "RETRIBUTION"
Powers release May 11th.

Fairport, Ohio.—The Happy Hour situated on High street has opened with great success.

Ellenville, N. Y.—Cox Bros. store building on Canal street will be remodeled into a moving picture house.

Simplex
THE PEER OF ALL MOVING PICTURE MACHINES

NEW YORK MANAGERS SAY

The machine has given entire satisfaction, and we will soon need more machines for our other theatres.
Arthur S. White, Manager Moving Picture Department, Percy G. Williams Circuit of theatres.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
Wm. J. Gane, Manhattan Theatre.

We consider it far ahead of any other machine, and have since put them in our other theatres.
Walter Rosenberg, Savoy Theatre.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
Harry Levine, Manager, Riverside Theatre.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. Stern, Proprietor, Bleecker Theatre.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. Crane, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. Kolle, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theatres.
Fox Amusement Co.

Simplex
PRECISION MACHINE COMPANY
317 EAST 34th STREET, NEW YORK

IN THE YEAR 2,000.

Solax.

CAST

Ravishing Robert.....Darwin Karr
Claudine Claire.....Blanche Cornwall
Desperate Dorothy.....Fannie Simpson
Robert's Mother.....Billy Quirk
The Gang Leader.....Mrs. Pat. Foy

A great number of prognosticators often terrify us with visions of what will be when women shall rule the earth and the time when men shall be subordinates and adjuncts. It is rather a fine question to decide—for chival-

rous men, anyway. Today, with the multiplicity of feminine activities and the constant broadening of feminine spheres, it is difficult to predict to what height women will ascend.

In the Solax production of "In the Year 2000," the release of Friday, May 17th, a serio-comic prognostication is unreeled on the screen with such magnetic force, charm and rich imaginative detail that one is compelled to accept the theories advanced on their face value.

The conditions are reversed. Women in this film are supreme, and man's destiny is presided over by woman. No attempt is made at burlesque—but the very seriousness of the purpose of the theme makes the situations ludicrous. This is one of the funniest comedies released by the Solax company in some time, and that's saying a whole lot for this picture.

NESTOR GOING LARGELY INTO THE PRODUCTION OF WESTERNS.

We understand that the Nestor three a week will hereafter be composed principally of Western subjects.

Special feature films will also be included in the Nestor program at intervals. More definite news of the latter will follow at a later date.

NOVELTY SLIDE CO. HAVE COLORED SLIDES OF TITANIC SCENES

The Novelty Slide Company, of 20 East Fourteenth street, have been fortunate in securing a set of twenty-two scenes attendant on the wreck of the Titanic, and which have been converted into a series of excellent colored slides. These views are strictly authentic.

TOMORROW NEVER CAME.

Sounds like an unusual story. It is.

Tomorrow is the only uncertain thing about the future. If we knew what tomorrow had in store for us, what and where we would be, whether smiles or sighs were to be our portion, the future would be a cinch, and a lot of bad poetry would have been spared us. Tomorrow has been a good thing for fortune tellers and poets.

The Rex Company has made a drama of a tragedy of tomorrow that was averted, of sorry sighs that never were breathed, of sad sorrow that never was born. You see, she loved the Gypsy. She had fallen in love with

his music, the impulsive, impelling, careless notes of a wild, vagabond spirit, and when he asked her to fly with him she was just about inclined to do so. But some inner, intuitive suggestion prompted her to go to the Gypsy fortune teller and read the secrets of the future. She gazed into the crystal globe that presented the vista of tomorrow's years. She saw fate's panorama of the premature future, saw her womanhood dragged down to the level of the streets, where she sang the Gypsy songs for the miserable applause and reward of the multitude. She saw deception and the heat of Gypsy hate.

So that night when he called to take her away, he went away himself and the sorrowful future was averted.

GEORGE KLEINE'S CINES AND ECLIPSE FILMS.

For the week ending May 4th, George Kleine's program of releases covers an interesting variety of entertainment, including a Cines war drama with scenes laid on the battle fields surrounding Tripoli, showing several active engagements between the Italian soldiers and the Arabs. The action is quick, intense and very exciting throughout. Woven into the story, is a romance of real heart interest wherein a young lieutenant wins out in the love race for the hand of a beautiful Red Cross nurse in the face of the rivalry of his Colonel. The title of this story is "Twixt Love and War."

On the same reel is a beautifully colored panoramic view of the city of Genoa, Italy, showing many specialty points of interest.

The Eclipse release on Wednesday of the same week consists of a split reel of a thousand feet of continuous laughs under the titles "Percy's Visit" and "Chums."

For the Saturday Cines of this week, another unusually entertaining farce called "The Love Germ" is scheduled. This is a full reel of about a thousand feet and a fund of laughs is also furnished throughout the entire story.

The month of May promises to be exceptionally rich in splendid Kleine productions. Among them may be mentioned the romantic as well as historical story of Josephine and Napoleon.

Brooklyn, N. Y.—Jacob Cohen will construct an open air moving picture show on Fulton street, southeast corner Essex street, at a cost of $900.

Camden, N. J.—Schefflin, Payne & Schefflin have purchased the White Elephant moving picture theatre.

THE GLORY OF LIGHT.

Solax.

CAST

The Blind Man.....Darwin Karr
His Wife.....Blanche Cornwall
His Child.....Magda Foy
A Kind Boy.....Billy Quirk

Full of sympathy and pathos is the character of the poor blind man, who imagines there is glory in light—but later when he dreams of a "sighted" existence and realizes how much more wretched he could have been, he

is satisfied with his lot and is happy in the hope that since nature will not some day restore his darkened vision, it will at least not add to his afflictions.

The story is saturated with humanity, with that homely philosophy and with that heart-gripping human interest which reaches out and holds us in silent and breathless piety and reverence.

No character can entwine himscelf around one's heart's core unless he has a heart, and the old blind man, as played by Darwin Karr is all "heart."

FREE LANTERN SLIDE

An intense demand has been created for the free slides being given by the News. There are no strings attached to the offer, the only requirements being the return of the coupon (found on another page) and four cents in stamps to help pay the cost of packing and postage. The slides are beautifully lettered in colors by a new process and are mailed to readers of the News in a stout wooden box.

Only a limited number will be given away, so get your coupon in early so you will be sure to get one.

The slides are standard size, well made, with colored letters on a solid black ground.

Mobile, Ala.—Ben Harney Amusement Company filed incorporation papers for the purpose of building a new theatre.

THE FUTURE AVOIDED!

Just that and a few other interesting things are done in

"FATE'S WARNING"

RELEASED THURSDAY, MAY 2nd

"THE BEGINNING"

A drama of a Tragedy of Tomorrow, that was averted.

"A THORN IN VENGEANCE"

RELEASED SUNDAY, MAY 5th

"THE CONQUEST"

Tale of a rosy lie and a thorny truth.

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK
"Every Inch a Film"
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want
SUNDAY and THURSDAY REX
—but REMIND IT!

WILLIAM LORD WRIGHT'S PAGE

Ralph Radnor Earle, globe-trotter for the Pacific Weekly, believes the motion picture of current events will sooner or later put the illustrated weekly newspaper out of business.

"Within a year or so," asserts Mr. Earle, "you will find that the animated weekly newspaper will be depended upon by those who now subscribe for and read the pictorial weeklies and monthlies." His views are interesting. If he is correct in his theory, it will mean a revolution in an important branch of the publishing business.

The animated weeklies of both the independents and licensed forces have undoubtedly exceeded all expectations as to popularity. They are making new patrons for the moving picture theatres, many never missing the nights when the moving pictures of current events are shown. School teachers and others are partial to the innovation. The views of the latest activities in all sections of the world are not only absorbingly interesting but instructive. The Mississippi floods, political activities, the war in Tripoli—all are pictured faithfully. The world is pictured right before one's eyes. There is truth in Mr. Earle's assertion. Women, particularly, are interested in the animated weeklies. The suffragette pictures and the fashions have made a great hit in the Middle West.

* * * *

That vaudeville given in moving picture theatres has a deleterious influence, was the sentiment of the Columbus (Ohio) Council of Churches which recently held a meeting to consider the Sunday closing of the picture theatre. Dr. Washington Gladden, known nationally as the coiner of the expression "tainted money," asserted that the moving picture show is a great force for good and that, good or bad, it is a practical necessity, as it is the only institution outside of a saloon where the poor man's nickel has a significant value. Dr. Gladden is one of the foremost clergymen in this country, a close friend of Colonel Roosevelt, and an author of world-wide fame.

Dr. Gladden finds that the picture theatre has caused the gallery god to desert his former place of resort. Dr. Gladden believes that the Board of Censorship in New York is too remote and that such censors should be located in other large centers. "If libraries need supervision to see that improper books go not upon the shelves," he says, "surely an institution that is visited by so many more persons than go to a library, should have wholesome oversight."

* * * *

Certain educational forms came in for sharp criticism from one of the speakers at a recent meeting of the Michigan Academy of Sciences. "The study of classics in our schools and colleges," he said, "has, through 'dry-as-dust,' antiquated and impracticable methods of instruction, become at the present time, an almost inappreciable element in our system of education. It would be a sad day if, in the not distant future, our methods of scientific instruction should likewise be weighed in the balance and found wanting."

Enter now the moving picture. The schoolroom is darkened. Pictures are thrown upon the screen. Here we have the full chronicle, says the Toledo Blade, of the siege of Troy—a vivid, exciting picture and beyond forgetting. Then comes the Odyssey, beautiful beyond compare. Homer is no longer "dry-as-dust." No wet towels necessary now to keep the Iliad from anæstheticizing the student. The class in English literature assembles. Then come the portrayals of the masterpieces of Scott, Dickens, Thackeray, Dumas, and the poets. Again the pictures change. It is an Amazonian forest. Strange birds fly among plants of incredible variety. Insects crawl. Perhaps a large animal, driven by beaters, comes leaping across the screen, pauses momentarily, and is gone. Natural history is a different thing now from the droning and dreary recitation upon flower fertilization and the anatomy of the tumble-bug. So the pictures move—showing a ballroom at Versailles, with figures of Louis XIV and his courtiers, showing the discharge of a cargo from the Indies in the docks of London, showing the processes in a steel mill, showing the life history of a butterfly and the menace of the common housefly.

If education is to be weighed in the balance and found wanting after the evolution of the moving picture, it will be because our boys and girls are becoming suddenly a race of muddleheads.

In this day of the elaborate and spectacular feature films we have been wondering how long "Arabian Nights Entertainment" is to be passed over by the manufacturers. Not only is the "Arabian Nights" a classic and endeared to the juvenile population, but the adult, as well, would be delighted by the depiction of the Eastern stories on the picture screen. It is true that Whitney and others have utilized stories from the Arabian Nights for stageland, but, in our opinion, many of the tales are unusually adaptable for moving pictures.

"Ali Baba and the Forty Thieves," "Sinbad, the Sailor," and other stories would prove masterful productions filmed with the elaborateness that characterizes Selig and some others. A two or three-reel production of "Ali Baba" or "Sinbad" would become immediately popular and would outclass many of the costly fairy stories from a literary point of excellence and in entertaining action. What couldn't the Milano Film Company or Kinemacolor do with the story of "Sinbad, the Sailor" and its many possibilities for scenic and trick effects? Try this one, some of you.

* * * *

It is now estimated that the cinematograph has created 15,000,000 new theatre-goers in the United States in the last ten years; that there are about 12,000 of these places in this country; that more than 4,000,000 of persons go to see the silent actors; that of the whole theatre-going public fully eighty per cent belong to the motion picture class. It has been said that the receipts from these shows reach $1,000,000 for every working day in the year. Some class to moving pictures, don't you think?

* * * *

The motion picture business has made more rapid strides than any other business that has been launched in the past one hundred years. It has assumed greater proportions in less time than any other. More money is

invested in it, for the length of time it has been in existence, than is invested in any other industry. And more people daily attend the picture theatre than attend any other one thing on earth. Manufacturers and exhibitors speak in pictures to nearly a million people every day. In the course of a year they speak to nearly every man, woman and child in a state, for everybody attends a motion picture show at least once a year. But it tires the imagination to contemplate in the mind the vast number of persons these men are in direct touch with, giving them something they remember, placing ideas within their brains, creating desires within their minds, arousing emotions within their hearts. The motion picture is gaining more influence in this country than any one other agency, not excepting the churches.

And the exhibitors, also a majority of the manufacturers, realize their responsibility. They appreciate the influence they are having on the public mind and they desire that influence to be the best. They must respond to their own consciences, as it were, as well as respond to their financial interests.

The majority of these men have learned that it is the clean, commendable, elevating picture that is worth while and which pays in the end. Whatever tendency there may be to present unwholesome pictures, it will be sooner or later killed. Exhibitors saw even before the teacher or the preacher realized it, that moving pictures had come to stay and they will be popular only as they are clean, helpful and educational.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

The Ambitious Young Man

The ambitious young man down in Alabama, according to Herbert Corey, wanted to become an author. As the first step to that end he wrote out a story, all in a round fair hand, upon wide sheets of paper, and rolled it nicely in a fashion that would reduce the copy reader to gibbering melancholia, and mailed it to the offices of the Munsey publications. He was really in earnest in his hankering. Just to make certain that his first effort at authorship would be successful, he had written over again Bret Harte's "Luck of Roaring Camp." He had not marred it even by a syllable. He had even preserved the original names of the characters. "I hope you will accept this story," he had written. "I am a young man of twenty-one, and this is the first story I have ever written. My friends think it is very good." To which the editors of Munsey's replied that it was indeed a good story. The single reason that prevented them from accepting it was that it had been copyrighted by the first author, Mr. Bret Harte, away back in 1868. Even that, they admitted, might not be considered a good reason, for the copyright had expired. "But we are powerless to take advantage of this opportunity because of Mr. Munsey's objections," they wrote. "Mr. Munsey promised Mr. Harte upon his deathbed that he would never, never publish any of Mr. Harte's stories that had ever been published before."

Another budding playwright way down in Alabama, maybe it was the same mentioned above, submitted B. M. Bowers' "Chip of the Flying U" to a certain film company. "This, I think, is a mighty good picture-play; I will be willing to accept $35 for it," he wrote. "Why be content with $35?" wrote the editor. "Street & Smith paid the original author $150 for the same idea."

* * * *

Friend of the Author

A well-known scenario editor at a recent meeting of a literary club gave his audience some enlightening glimpses of the various problems which confront the occupant of the editorial chair. After refusing the seemingly popular idea that the unknown author is an unwelcome and ill-treated contributor, the speaker set forth many instances to prove that, on the contrary, the unknown playwright is cordially received and followed up with greatest interest if he shows any special sign of promise or originality. It was particularly edifying to ascertain how many times the script which had taken the public by storm, when written by an outside contributor, had been the result of some timely suggestion from the editor, who had seen in the writer possibilities quite unknown to himself, or had caused him to embark on some line other than that originally attempted. If it were generally known how many writers who have achieved success have practically been made by editors endowed with a gift of helping the young playwright to find himself, faultfinders would indeed be surprised.

"Take this script and change your climax, omitting so-and-so, which is impossible, and then resubmit your story and we will consider it," was an editorial suggestion accompanying a rejected script, one young author's first attempt. The suggestion was carefully followed and the editor bought the story. You could not convince this author that he needs to join any "protective societies" or that discrimination is being practiced to his disadvantage. To quote Epes Winthrop Sargent: "If you think your plots are stolen or favoritism is being practiced, stay out of the game." This is true. You are not compelled to write scripts and the editors are not compelled to accept them unless they meet requirements.

* * * *

Like Oliver Twist, "More"

A script writer of Washington, D. C., writes more on the "knife throwers" and "hammer wielders." "The only way to win success," writes our correspondent, "is to keep right at it, if you have talent. Without ability to write and create, your case is hopeless. I have made many friends in the business since starting to write, friends whose advice I appreciate and try to observe. I take every trade journal and find much beneficial to me and I do not have to pay a big tuition fee, either. I have had lots of failures, but also occasional successes. I find that many scripts favored by editors fail to please directors, and then the poor editor has to shoulder the blame. I send along a letter for you to publish which proves to my mind that editorial departments are as anxious for you to succeed as you can possibly be." The letter dated April 5th is from A. D. Hotaling, Lubin Manufacturing Company, Jacksonville, Fla. It reads as follows:

"We are returning to-day by first-class mail your scripts. Now if you would spend the time that you write ten scripts and put it on one and make it thorough, it would be of greater advantage. Any one of the scripts that you sent in would take two days' time of our scenario writer to arrange the scenes. Each scene in a script should be laid out, and the business in that scene explained, also leaders on sub-titles, with letters, should have careful consideration. Typewrite your scripts as they command higher prices. I do not mean to say that your efforts are not without merit, but they are hard to arrange. Now try this one, take 'How She Cured His Meanness,' lay out the scenes, put the business in same, and forward it to me and I may be able to use it. In fact all your efforts may be worked into good scenarios if you will spend a little more time and brains, and work them on same. I trust you will accept this advice in the manner in which it is sent."

Here is a director who received ten scripts, none of them available, and takes the time to write a kindly letter of advice to an unknown author.

* * * *

What Nestor is After

A. E. Christie, of the Nestor Film Company, writes to contributors that the Nestor Company is in the market for good, bright, up-to-date comedies, both for full and split reels. Rumors that the Nestor Company is not buying scripts is erroneous.

* * * *

Short Synopsis

The Edison Company is returning many manuscripts for shorter synopsis. In order for manuscripts to be considered by this company, synopsis must not exceed 250 words. That is giving the author plenty of space, for the story of the Creation was covered in about 500 words. At least, that was the wired assertion of a telegraph editor of a newspaper when a country correspondent wired 500 words on the death of a cow. Put time and thought into the synopsis of a script. Brevity is the soul of wit, and the briefer and more attractive the synopsis, the more chance there is that the editor will read the entire script.

OPERATORS' CHAT

By Tom Costello

AUX. LOCAL 35, I. A. T. S. E.

OFFICERS

John F. Stephens.....President
Sam Kaplan.....Vice-President
Gus Durkin.....Financial Secretary
Morris Klapholz.....Recording Secretary
Chas. Marnato.....Sergeant-at-Arms
Henry Weinberger.....Business Agent
Edward Phelps.....Asst. Business Agent

The auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Bro. Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

* * * *

The regular meeting of the auxiliary was held Monday morning, April 15th, at the above meeting rooms; when Bro. John Stephens called the meeting to order he had the pleasure of facing one of the largest assemblages of moving picture operators in many moons, and Bro. Gus Durkin was kept busy supplying paid up due cards to the long line of waiting brothers. Bro. Klapholz was elected recording secretary and as the membership has increased 50 per cent. in the last six months it will keep him busy answering the correspondence and attending to the clerical duties of the organization. In the future the meetings will be held at midnight, as many of the brothers have to leave before the close of the meeting or are too tired to attend the morning session after a day's work, but the brothers that are fortunate enough to be married voted unanimously for the night meeting, as it will give them a change to get away from wifey (more ways of killing a cat than one). Brothers Daisie McVey and Ritter were elected directors, and Brother Fred Stoffregan acted as vice-chairman (pro tem). It was regularly moved and seconded that Aux. Local 35 be affiliated with the labor council of New York. So brothers don't overlook the fact that the Moving Picture News is printed by union labor, and is read by Union Operators and its editor, Mr. Saunders, is always willing to help the labor movement through the medium of the Moving Picture News.

Both business agents' reports were gratifying, and the coming week promises work for all and then some. Meeting adjourned by Bro. Stephens at 3:30 p. m.

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On Sunday afternoon, April 21st, the regular meeting of the Local 35, I. A. T. S. E., was held in the Weona Club rooms, 409 W. Forty-seventh street, to a record-breaking attendance. The meeting was called to order by Chairman John Stephens at 2 o'clock. During the course of business speeches were made by Hugh Frayne, general organizer, A. F. L., and Charles Shea, worthy grand president of the I. A. T. S. E. Meeting adjourned at 5:30 p. m.

* * * *

I was lucky enough to be working at Wallack's Theatre last week, lucky to be Johnny on the (stage) during the presentation speech to Mr. Geo. Arliss by Henry Griesman after the matinee performance of "Disraeli," Wednesday, April 10, 1912. As it was Mr. Arliss' birthday, the various members of the house staff thought it the opportune time to show their appreciation to the quiet conservative man that thrills the audiences that pack Wallack's Theatre eight times a week. Mr. Arliss received as a birthday gift a handsome dressing mirror and stand inscribed with the names of donors on the back and a framed set of resolutions of thanks for the banquet tendered to them last Christmas Eve. The following is the speech by Bro. Griesman: "Mr. Arliss, I have been selected and assure you and the attachés of Wallack's Theatre I am indeed honored to present to you this slight token. It is not so much for its worth or value, but the spirit in which it is given. The boys of Wallack's Theatre learned that you are to-day blessed with a birthday and thought it the opportune time to show their appreciation towards you for last Christmas; they also wish me to express to you their sincere wishes for a long life and a merry one and success in all your future undertakings. This, Mr. Arliss, is a birthday—try as I might it was impossible for me to find out which one—but the boys of Wallack's will take your word for it.

Mr. Arliss' reply to Mr. Griesman, with apologies if I do not quote his exact words:

Mr. Arliss was usrprised, but being a brilliant tactician he stood for a moment and thought, and in his quiet way thanked the boys for their thoughtfulness, told them he would cherish and prize their gift. He said a long or short line was a mystery to him and how the ceilings were raised and lowered. The glowing fireplace and the moonlight glow, he said, seemed as though magicians were at work all the time. When it came to the age question he smiled and openly expressed that he was one of the oldest young actors; he also assured everyone that he had forty-four birthdays. The orchestra struck up, "We Won't Be Home Until Morning," and one of the pleasantest half hours I spent was on the stage of Wallack's Theatre, where good fellowship reigns supreme.

* * * *

Brother Rickards and Brother Noster, who worked in vaudeville for a long time, have separated, but still are the best of friends as all good union men should be. Brother Rickards and his talented sister, Pearl Rickards, are at present working at the Dreamland Theatre, No. 4410 Third avenue, talking pictures, and to talk to the congenial manager, Mr. Chas. Riese, who only wants the best in the amusement line for his patrons, he will tell you his receipts prove conclusively that John Rickards and his sister are box office attractions for any house that appreciates good talking pictures. Brother Rickards has been posing for the Vitagraph Company, and I am waiting anxiously for the release of the French Revolution and other pictures that he has posed in.

* * * *

I paid a visit to Weber's Music Hall and sat through one of the best programs of picture plays I have seen for a long time. Six first runs from the Empire Film Company, with the burial of the Maine as a feature. Going some, ain't it, boys, but you have to give them something on Broadway, and Brothers Walker and Sollish who handle the projection are delivering the goods. The manager, Mr. Ed. C. White, has purchased two motor-driven simplex projectors, and as the two brothers are old timers at the moving picture game you can rest assured that a good show is always on tap at Weber's Music Hall.

* * * *

The Orpheum Theatre, 126 Second avenue, is turning patrons away at every performance in the evening. When I visited it the other evening it was packed to the doors. I had a long chat with the manager, Mr. Nathan E. Block, who has a personality that is bound to gain patronage and to hold them and make them steady theatregoers to the Orpheum. Mr. Block thinks there aren't any two better operators in New York than the two he has, and as they both belong to the auxiliary I share his views. The projection, the music, and in fact, everything connected with the Orpheum is A No. 1. What more can a poor, tired scribe say?

* * * *

Hearing that there was a wireless outfit at Ganes' Manhattan Theatre and being curious and a doubting Thomas I made a trip up town where the bright lights glow, and got the surprise of my life. In a recent issue of The News I gave quite a lot of space to the projection and effects at Ganes' Theatre, but I'm going to write about an operator that doesn't frame pictures and push carbons, Bill (Bugs) Russel, who manipulates the wireless outfit in the lobby of the Manhattan Theatre. Bugs Russel, as his brother operators call him, has been at the key of many of our transatlantic steamers and has been placed in a precarious position many times. He has the distinction of being vice-president of the Wireless Operators' Association, and was operator of the transatlantic naval station, Key West, Florida. At the present time he is chief operator of the Mounted Scouts, National Guard, Aeroplane Service, and as he is only twenty-four years of age he certainly has an enviable reputation among his brother operators. He explained his apparatus to me and let me send and receive a message, and I can

assure you it was one of the pleasantest experiences I ever had, watching the spark from the induction coil, the whir and click of the motor and the constant ticking of the instrument that meant so much to the unfortunate passengers of the ill-fated Titanic. His outfit was taken down from Morsemere, N. J., at 6 p. m. and was actually in operation at the Manhattan Theatre, receiving Government and commercial messages which were read as bulletins from the stage. Part of the set came from Paul Basmark's Casino set. This set breaks the world's record of having sent a message 585 miles. The aero which is on the flag pole and all electric connections were made by Brother Joe Mc————of Auxiliary Local 35, I. A. T. S. E. The apparatus will be on exhibition for the rest of the week, and if you come from Missouri, go up and see it, as seeing is believing, and if you want tips from a live wire, watch Manager Ganes at the Manhattan Theatre, he has his cards stacked and always has an ace in the hole.

* * * *

My congenial friend, Jack Levy, who has been identified with the William Fox Amusement enterprises for the past ten years, can be seen any day at the Greater New York Film Company, 116 E. Fourteenth street, where he holds a responsible position as booking agent. Everybody talks favorably of Jack and he deserves credit, as he is a hustler and a live wire; always smiling and happy, he bids fair to make a very bright future in the film business.

* * * *

Brother Delegate Henry Weinburger is certainly proving that he is the right man in the right place. On Sunday last he signed up the "Fair" and put two men on the job. Nothing but the best in the projection line pleases the proprietors of the "Fair," so to please them, Brother Weinburger put Brothers Youngswick and Becker to work, and I am quite sure that they will satisfy the most critical, as they are quite a few years in the business and have always made good in the past.

* * * *

Brother Weinburger tells me he has signed up nine houses since last Saturday and has six more ready to sign by Friday, and he has given out a day's work to thirty-eight men in the past week, which, to my way of thinking, is some record.

* * * *

Brother members, get wise and come to the meeting and pay up dues or "the delegate will get you if you don't pay up," and, believe me, he is bound to get what he goes after. Some of the boys claim that he is a "holy terror" and they are glad to pay all back dues just to get rid of him.

* * * *

Brother Larry Dibella is mourning the loss of a nice soft job as his boss, McAdam Richter, had to close his place, the Electric Theatre, Chrome, N. J., on account of dull business. You have my sympathy, brother. I know how hard it is when you lose a job as easy as yours was.

* * * *

Brother Jack Preiss deserves great credit for holding his present job so long. He has been at the Munroe Theatre, 158 Munroe street, for two years, and he must have an iron constitution to work in such a sweat-box for that length of time. It is the poorest booth I have ever seen. It is a good thing that the law is compelling the exhibitors to put up decent operating rooms.

* * * *

Just to show you that the operators are wideawake, let me tell you that Brother Charles Marotta certainly made a hit as lecturer on the Titanic Disaster Pictures for the past week. And he says the "velvet" came in so easy he was able to buy a complete Powers No. 5 outfit. He says, comparing the lecturing to operating, that it's a shame to take the money.

* * * *

Brothers Ridder and Marotto are about to jump into the game as real live exhibitors. They are going to open the Yorkville Airdrome at 84th street and East River, just opposite Carl Schurz' Park. May 15th is the scheduled date for the opening and if you just drop around Fourteenth street and Third avenue and hear what's doing you will believe as I do, that it will be one grand affair. Best wishes to you, Brothers, from Brothers Costella and myself.

"PRINCE CHARMING"

Scenario, Geo. W. Terwilliger—Directed by Jas. Kirkwood
Reliance Release, May 15th

The Newsboy, afterward Prince Charming
"Little Billy" (Edna Foster)
The Princess .....Marie Newton
The Count and Countess Moneybags
Arthur Jacobson and Evelyn Converse
The Duke and Duchess of Gingerbread
"Dandy" Burns and Bessie Schrednecky
The Jester.....Morris Emmer

"Little Billy," the newsboy, is having a lonesome time in the park when a rich little girl and her roller-skating friends pass by. The little girl drops her gloves and Billy hastens to pick them up and return them to her. She is so pleased that she calls over her governess and makes her give Billy her bag of cakes. Billy looks after her longingly, and when she is out of sight, returns to his little shack and sleepily sits down to munch the cakes. He falls asleep and dreams that a wonderful lackey, dressed in silken doublet and hose, is standing before him. He hands him a letter commanding him to appear at the court of the Princess Marie, and also gives him a wonderful court costume. Billy attires himself in his new costume and is soon at the court. The Count and Countess Moneybags and the Duke and Duchess of Gingerbred precede him but, much to their chagrin, are refused admittance to the throne room.

When Prince Charming (Billy) arrives the jester is told to lead him at once to the Princess. The others resent the unknown being made a favorite. Prince Charming makes love to the Princess and wins her favor, which causes the other members of the court to vow immediate vengeance. They get Prince Charming while he is alone in the throne room and, notwithstanding that he puts up a splendid fight, he is overpowered by sheer numbers. They are about to evict him when the Princess appears and saves him. She commands the jester to take him away and clothe him in "cloth of gold." Upon his reappearance the Princess calls upon her court to bend the knee and she takes Prince Charming as her royal husband. Then Billy wakes up, but "Gee, it was a great dream."

ON THE SHORE

Imp Release of May 6,

There is a sharp dramatic turn in the story, "On the Shore," which will unquestionably make the film an attractive one to moving picture audiences. An old fisherman is about to be dispossessed from his home "on the shore," by the powers that be of a dock company which requires the land upon which the fisherman's cottage stands, for the purpose of making an extension.

But the fisherman is a very stubborn man, prone to

insist upon his rights, prescriptive or otherwise. So he quarrels with the manager of the company, wounds him, is arrested, jailed and stands in some danger of being punished for his offence.

But the fisherman's saving possession is a pretty daughter, who assists him by mending his nets and keeping house for the old fellow and she undertakes to intercede with the wounded manager in behalf of her father. The manager is very human and very humane, not cherishing resentment, he forgives the fisherman and so arranges matters that the Dock Company will cut its extension on a piece of land removed from the fisherman's cottage.

The dramatic turn of the story consists in the eloquent pleading of the fisherman's daughter for her father's freedom. She not only succeeds in this, her immediate object, but achieves one that she probably did not contemplate when she started off to interview the handsome, wounded manager. She made him fall in love with her. And so in forgiving the father, he at the same time won a pretty young wife.

THE LAND OF PROMISE

(Imp Release of May 9, 1912)

A young Mexican couple, Jose and Juanita, left their native Mexico for Southern California, with the determination to start life anew amidst more promising conditions than those which existed in their chronically disturbed native land.

But when they arrived there they had to encounter a very natural suspicion attaching to their race, in the eyes and minds of primitive Americans.

They insalled themselves in an old shack, under a promise to pay the balance of the rent, which the owner demanded when he found they had taken possession of his property. Then the man went out to look for work, which was not forthcoming, but opportunity gave him a chance of saving the life of the old ranchero, which was threatened by a dynamite blast. He is wounded, however, and returns home, where his wife dresses the wound and puts him to bed. They have no money or food, and Juanita goes out, determined to secure the one or the other. In her Mexican innocence and ignorance she comes into casual possession of a calf. Unfortunately, just about this time the authorities were issuing a proclamation against cattle rustlers and the young Mexican couple fell under suspicion as being the culprits. Matters after a certain point look black for them, when by good chance the old ranchero recognizes in the young Mexican the savior of his life against the dynamite blast. So suspicion being removed from Jose and Juanita work was found for him, and there was a

prospect of happiness and prosperity for the strangers in the land of promise.

This picture gives opportunity for the portrayal of graphic scenes of Western life to-day—not the Western life of a decade ago, the wild Western life that is rapidly becoming forgotten, but natural incidents associated with the agricultural and cattle raising in the far western States of to-day. There are some excellent and truthful characterizations in the picture—in fact, the naturalness, sentiment and action in "The Land of Promise" constitute its greatest attraction.

THE REAL KID CANFIELD

The genuine and original Kid Canfield, who posed for the moving pictures made by the Champion Film Company, wishes us to announce that any news concerning the whereabouts of the imposter who has been appropriating his name would be much appreciated. The original is with The Queens of the Folies Bergere Company who have been playing at the Century Theatre, Kansas City, Missouri, since April 22d, and will be at the Standard Theatre, St. Louis, the week beginning April 29th. Any correspondence addressed to Kid Canfield of this company will be received by him O. K.

ABOUT "JESS" (THANHOUSER)

Concerning "Jess," the next adaption by Thanhouser Company (released Tuesday, May 28), that concern has this to say:

"'Jess,' as filmed by us, is in two reels.

"It was written by H. Rider Haggard, who wrote 'She,' the 1911 Thanhouser star effort.

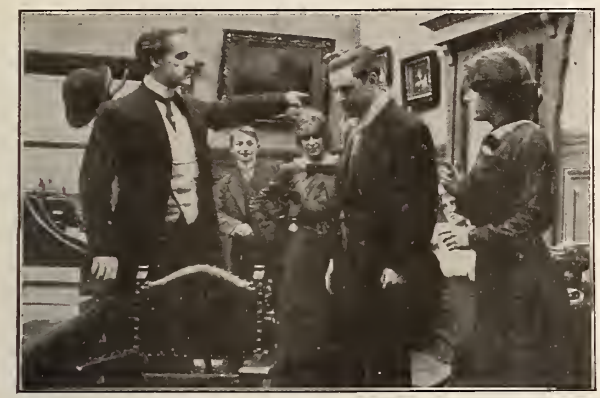
"The strength of 'She' in mystery effects is paralleled by the strength of 'Jess' in sensational effects.

"The burning of Silas Croft's home alone is worth going many miles to see.

"The special paper and booklets that are issued for all Thanhouser features, will certainly be issued for this. The advertising exhibitor will make good easily with 'Jess,' since it is a big production, founded on a big, well-known story, by a big, well-known author."

THANHOUSER'S $40,000 FASHION FILM.

"The Saleslady," the film for which real models posed, all the 1912 spring and summer creations of Worth, Paquin, Louise and Redfern for the Thanhouser cameras —$40,000 worth all told—will be released Tuesday, May 7th. It is likely the most pretentious thing in the way of a "fashions film" that has ever been attempted. While the creations are the main feature, because of the way they



appeal to women, there is a bright story woven around them involving the misguided efforts of "The Saleslady" to advance the interests of her sweetheart, who is employed in the same establishment. The whole subject is a graphic study of department store conditions, and as the department store is a well-known and interesting institution the reel should "draw" on this feature, too.

NESTOR RELEASES

"The Impostor" is a very interesting drama which is to be released by Nestor on Monday, April 29. This picture has been given very splendid settings, and the plot of the story is good. It is the story of a deception

"THE IMPOSTOR"
Nestor Release.

worked by a young author of good character, who impersonates another more fortunate man than himself in order to gain access to the home and heart of a young and beautiful girl. Many dramatic situations arise, which are tense and interesting. The story ends happily and to the satisfaction of the audience.

Two splendid comedies also appear among the Nestor coming releases, both of which will get a laugh every time.

"EVERLASTING JUDY"
Nestor Release.

"The Everlasting Judy" which is for release May 1st, in which Eugenie Ford stands out in the best bit of work she has ever done, clinching Rudyard Kipling's poetic contention that the female of the species is mightier than

"HER CORNER ON HEARTS"
Nestor Release.

the male. Jack Conway also shows up well in this Western comedy.

"Her Corner on Hearts" is full of the funniest situations that could be imagined.

THE OPERATORS' PAGE

Edited by Esau Shindler

Well, boys, here is a small clipping I found in the Kinetogram, a bi-monthly published by Thomas A. Edison, Inc., Orange, N. J. As this piece seemed to interest me very much, I believed it a good thing to take up a little space in this week's page and let all our fellow-brothers take a peep at it.

The article read as follows:

Breaks World's Record for Changing Reels

"The world's record for changing reels on a motion picture machine, formerly held by a Mr. Jones, of Chicago Local No. 2, I. A. T. S. E., was broken here yesterday when Roger H. Neal, in the presence of a Journal man, changed reels at the Amuzu Theatre in exactly nineteen seconds. This seems remarkable, but the Journal can vouch for the fact that it was done. Mr. Neal is by all means the most expert operator ever in Winston-Salem, and is a thorough gentleman withal."—Winston-Salem Journal.

Here is one of the most remarkable performances which has ever come to our attention. When one considers that it usually takes about one full minute to change reels, this nineteen-second shift is little short of marvelous. Mr. Neal, however, in a letter to the company, assures us that two stop watches timed the trick, and that it was a complete and accurate change.

The performance took place upon an Edison Kinetoscope, and is cited by Mr. Neal as an instance of the great possibilities of our machine, which is unconsciously praised by another Southern newspaper which, in commenting on this remarkable feat, says:

"The efficiency of the operator is manifesting itself to the patrons of the Amuzu in a clear and distinct picture, with regular light, and dispatch in changing from one picture to another. 'Forty seconds to change reels' the sign reads, and it is very seldom that a longer time is consumed. This service, with other features inaugurated by the management, tends to make the Amuzu a mighty popular place, and its patronage is growing steadily."

We are publishing the account of this record-breaking change in the hope that other operators will become interested in an endeavor to break this new record—though we do not believe it can be done.—The Kinetogram.

What do you say about this, fellows? There is something to this, isn't there? Let us all wake up and see if we can break this record. I don't think I could. If there is any fellow who thinks he can, then let him try it. Good for you, Mr. Neal!

* * * * * *

I dropped into the Jolliette Theatre again the other day, to see my friends, the good operators there. I can say that their operating still stands up to the 100 per cent mark. There was only one fault I found and that was the sound effects in one picture. Well, one of the operators was running off a railroad picture, which was supposed to illustrate two locomotives in a collision, etc. In one scene the engine was running full speed and the engineer is seen pulling the string of the bell with all his might, but no noise or sound of a bell was heard in the theatre. Then the engine comes to a standstill and the engineer is not touching the bell, and here is where Mr. Drummer wakes up to hammer his bell effect. And, by gosh! It did not sound like a locomotive bell at all, to me; it rather sounded like a dinner bell or a carfare ringer. There also was another scene in which are seen two engines racing over a bridge to meet themselves in a head-on collision; the engineer and fireman are seen jumping into a nearby river, and Mr. Drummer is pounding on his car gong as strongly as he can. I do not know how the bell on the engine could ever ring, when no one is in charge, unless they had a storage battery connected to the bell. I think if the drummer should purchase a real bell or gong it would make the picture seem more realistic and it would sound much better, unless he has not got the price. I'm very sorry; I'd lend him a few dollars, but these days my pocket is kind of empty. As I said before, the picture was a real treat and the projection was O.K. I af glad to see my old pals keeping up their good work in the operating-room. Chief Operator George L. Grotl and Henry W. Shumaker are still there, and also another good fellow. I should say that he is a good fellow! His name is Rufus Lubao, the assistant, the man who never projected a slide on the screen upside down, and also Mr. Lubao has got a good patent; that is, he believes that when lighting an arc and bringing the carbons so close together that they nearly freeze and not separating them saves a lot of trouble of feeding them every once in a while. He does not mind the tackheads on the carbons, for you can easily knock them off. The Jolliette is a pretty little picture house; its seating capacity holds about 300. It also has one of the largest booths in Boston, as I hear, and has a 65-foot throw. Mr. Meyer Shapiro, the man behind the gun, has the management duty in his hands. They also have a dainty little sweet-voiced singer; her name is Miss Julia Dicyntha, and, fellows, she comes from Missouri and she can show you the goods. The classy music for the house is furnished by pianists, Misses Jennie Fountain and Dora Landerville, Miss Jennie Fountain being musical director. They also have a good drummer, but I have forgotten his name; he can play the drums and bells all right, but I think he does not know much about train gongs. Don't get discouraged about this, Mr. Drummer, because I am doing this in order to wake up other drummers who are asleep. As I was speaking about the house before, I shall finish my statement by saying that it is making out pretty fair, by giving a good show of five reels of pictures and two illustrated songs, with the able assistance of Manager Shapiro.

* * * * * *

I ran across an operator the other day who advanced to me an idea, which is 'way ahead of my time; he is operating on direct current and he did not like the idea of wasting all the current in the rheostat. He has introduced a unique device which, according to him, saves this waste. He has placed an ordinary electric fan over his rheostat, so that the wind blows down on it; and his contention is that the wind cools the coils in the rheostat, thereby offering more resistance and saving the electricity which is wasted in heat. Does this strike you? Well, it does strike me. If that fellow is wise he ought to get a patent out for that scheme. Very marvelous and foolish. I should think that he would be wasting more current by having the fan running.

* * * * * * *

While tramping around a few weeks ago, having scarcely anything to do, I thought I would take a little stroll to the uptown district and take a peep at the other houses situated there. Well I stepped into the National Theatre on Berkely street, one of Boston's newest vaudeville houses; also claiming to be the largest house in America for vaudeville, and is owned by the B. F. Keith interests. The house is a pretty large one and is very neatly built. This house offers high-class vaudeville and pictures and is making a great success. I sat down, waiting for the asbestos curtain to rise, and finally it rose and Mr. Motion Picture Machine Operator began to turn the crank of his projector. Talking about projection, it was the poorest I've ever seen. The first reel was started off and the entire screen was out of focus for about two minutes, till some one woke the operator up, I suppose. But for the sub-titles now used on films, the people would not know what they were seeing. After a little while the picture was focused and then came a frame-down, Mr. Operator not paying attention to this; must have said to himself, "Why should I mind this? It is nothing at all." But the picture remained this way for about three minutes. He also had a beautiful light on the magazine, but the only light that could be seen on the screen was mostly half of the picture yellow and the other half white, so I am positive that the spot was not on the aperture plate hardly at all. Then, looking at the right-hand side of the picture, it seemed kind of blurry, and the bottom corner could not be seen at all, as the shutter must have been out of adjustment. Next came the projection of slides, which seemed to interest me a great deal; they have a dissolver, as it looked and worked like one, but one thing it could not dissolve, and that was the dirt on the slides.

Take it for dirt, it looked more like mud to me, or as if they had a mud bath. Mr. Operator did not mind whether they were straight, clean, dirty or crooked, just so long as he had a light on the screen. Well, boys, I do not like to go hard on a fellow, but, to tell the truth, a man ought to know more than to operate in such a manner. It seems kind of strange that the theatres downtown have very good operators and most of the houses around the wealthy neighborhood have poor operators.

THE LUBIN CHILD WONDER

Master Roswell "Buster" Johnson is probably the most wonderful 25 pounds of intelligence and dramatic ability in the profession. Born in New York, he is now scarcely three and a half years old, 2 feet 9 inches high, and has been working for the Lubin Manufacturing Company since he was two years of age. Many children are used in the Lubin stock companies, but Buster is always the star kiddie. He plays girls or boys with equal intelligence, and the more

mischief required in the role the better. In a recent picture-play, called the "Kiddies' Christmas," five children were used, four of them were brought from New York City on account of their ability. They ranged from five to nine years of age, and had appeared in many of the Broadway productions, but on the animated screen not one of them stood a chance against little Roswell Johnson. He is an unusually handsome blonde, well built and as robust as a fawn. Among the patrons of the moving picture houses "Buster" is well known, and a big favorite.

FEATURE AND EDUCATIONAL FILM CO.

The F. & E. Film Company has purchased rights on "The Land of Darkness" for the state of Ohio, Michigan, Wisconsin, Illinois and Kentucky. The bookings in Illinois and Wisconsin will be handled through the F. & E. Film Co., 721 Caswell Building, Milwaukee; for Michigan through the F. & E. Film Co., 305 Equity Building, Detroit; and for Ohio, through the F. & E. Film Co., 104 Prospect street, Cleveland.

CAPTAIN LESLIE T. PEACOCKE

Captain Leslie T. Peacocke, whose likeness appears above, is a well-known writer. His short stories are very much in demand. The Captain is a pioneer scenario writer, his specialty being comedies, and we understand him to be one of the highest paid men in the scenario field. Mr. David Horsley, who has long admired Captain Peacocke's writings, lately made him a tempting offer with the result that this gifted writer is now in the folds of the Nestor Film Company. Mr. Horsley, Captain Peacocke and the Nsetor company are to be highly congratulated.

CHAMPION NOTES

It is understood that Gertrude Shipman, who has been termed the Bernhardt of America, will appear for the Champion Film Company in their two-reel production of "Camille." She has played from coast to coast in many of the great productions of the past few seasons, and has distinguished herself by her remarkable portrayal of the title role of the Dumas drama, "Camille."

Miss Shipman possesses a fire and genius which makes her stand apart in a class by herself, and to this peculiar talent she adds beauty and grace of form and figure, which, with a youthful charm, is possessed by few who rank as high, either in the film or theatrical world.

Another release of Champion now ready for the market is "Brothers," a most highly commendable film from a moral and artistic standpoint. The atmosphere and environment are what they should be, as is also the action of the piece. With only one character who is not a Roman Catholic, the staging of this strictly Romanist play is exceedingly good. "The Horse Thieves of Bar X" and "An Italian Romance" are also good.

Webster, Mass.—The St. Jean Theatre is to be remodeled this Summer.

Worcester, Mass.—S. Z. Poli, of New Haven, has taken over the Lincoln Theatre.

Form 260

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#49.

TITANIC WRECK PICTURES AMAZE BROADWAY THRONGS

Weber's Theatre, New York, Shows Animated Weekly to Immense Crowds

Exactly one week from the time that the greatest vessel in the world, the Titanic, struck an iceberg, moving pictures showing the rescue boat Carpathia, survivors and incidental scenes were shown to tremendous crowds at Weber's Theatre on Broadway.

It was a remarkable achievement and opens a new thought of how records for future generations will be preserved.

The Sales Company's Animated Weekly, a compilation in moving pictures of the world's current events, was first on the scene with specially chartered tugboats and an extra relay of camera men.

The pictures were taken under the most difficult and trying circumstances, but the effort was more than worth while, as was demonstrated at Weber's Theatre.

The first scene shows the laying of the Titanic's keel in Belfast, Ireland; then follows her launching—a noteworthy feature—one showing to excellent advantage her tremendous size in comparison with the workmen nearby.

The hero skipper is shown in realistic poses; then follows a series of views showing icebergs taken three days before the Titanic struck by one of the Animated Weekly men who was returning from Europe.

Several of the survivors who were present declare these icebergs to be identical with the one which foundered the Titanic. The screen is darkened for a minute and the "C. Q. D." is flashed on in vivid reality. This is followed by views in several harbor cities showing the rescue activities. From Halifax, Nova Scotia, the Mackay-Bennett cable boat is seen to start loaded with coffins to pick up the dead. The Animated Weekly's sea-going tug, the Mary Scully, with Jack Binns and camera men, leaves from Providence, R. I. The scene shifts back to the White Star offices in Broadway, where crowds await the news of relatives and friends—and then the docks where society ladies in private automobiles are bringing clothes and supplies to the relief of the rescued, when the Carpathia arrives.

The next view is of the Carpathia—"heroine of the sea"—bearing the 705 men and women who were saved from death. The Animated Weekly draws close to her side. The survivors are plainly seen on deck. There are scenes of Captain Rostron of the Carpathia, Robert Hichens, quartermaster of the Titanic, who was at the wheel when the vessel struck. Many views of the survivors; of Signor William Marconi, who invented the wireless; of the lifeboats and life preservers; the Carpathia at dock and more—all of which will live in memory as long as man exists. It is a truly wonderful film, and the Animated Weekly, with its staff, come in for credit for getting the biggest picture scoop the world has ever known.

HALLBERG EQUIPPING THEM COMPLETELY

Mr. J. H. Hallberg, "the economizer man," reports a splendid increase in business during the past week. Has order from Imperial Amusement Company, Paterson, N. J., for one Simplex M. P. machine, Hallberg 220 volt D. C. economizer, and full line of supplies. W. J. Ward, 186th and Washington avenue, The Bronx, two Edison model B. M. P. machines, Hallberg A. C. economizer, and full line of supplies. W. J. Waters, Milford, N. J., Edison model B., with Hallberg economizer, Skidmore's Imperial Theatre, Bridgeport, Conn., one Edison model B. Collingwood Opera House, Poughkeepsie, N. Y., one Hallberg special 60 ampere A. C. to D. C. economizer.

GREAT NORTHERN FEATURE FILM CO. COMPLIMENTED ON "A VICTIM OF THE MORMONS"

A number of telegfams have been received recently by the Great Northern Feature Film Co., containing such complimentary statements as the following: "It is a grand production and feel sure it will be a big money getter." "Think it is more than what you claim and that I will have a moneymaker." "Film pleased large audiences from early morning till eleven P. M."

We also notice that an innovation in lobby frames is introduced by this company, which in our judgment, is an improvement on anything ever put out in the way of a lobby display.

NOTES OF THE WEEK

MANAGER JACK GARRITY, of the Schubert Masonic Theatre, Louisville, Ky., evidently thinks that there is nothing too good for the boys. He has also evidenced his good faith in the value of evolutionary methods by means of the moving picture, as well as his faith in the Louisville newsboys' faculty of appreciation, when he treated them to an evening's entertainment of Bernhardt and Rejane pictures. It is the same old story, so difficult of comprehension, it would seem, by many connected with the industry; a picture is a picture, and whether it is a Bernhardt or a bowery tough, so long as it moves and expresses emotion, as in real life, it is just the same. Then why not always a Bernhardt or a Rejane or someone of even semi-equal talent and proficiency in the dramatic art?

* * * *

According to the Boston, Mass., Evening American Mrs. Eva V. White, who is in charge of the New Elizabeth Peabody Settlement House to be built on Charles street, Boston, has made the following statement with regard to the moving picture, and the theatre that is to form a part of the settlement house:

"The theatre will be the main feature of the New Elizabeth Peabody Settlement House to be built on Charles street," said Mrs. Eva W. White before the Twentieth Century Club.

"It is a tremendous force of getting at people. I have gone around for three years studying moving picture shows and I feel that they, too, along with the theatre, play a helpful part in the entertainment of the average person."

* * * *

Working girls of Minneapolis are to have new quarters. These new quarters will accommodate 200 of them, and will have the usual equipment of small bedrooms, dining-room and sewing room.

But there will be a difference. The new home will contain seven or eight small reception rooms for use when the girls have callers. It will contain a large gymnasium, which can be used for dances and entertainments and parties of all sorts; and it will contain a moving picture show.

* * * *

The moving picture as an educator has had many successful trials, says the Politische Korrespondent (Berlin), and in proof of the assertion refers to the pictures on sanitation, natural history, botany, anatomy, etc. The latest step in that direction was made recently by Dr. Ludwig Munch, of Darmstadt, who employed the motion picture to demonstrate mathematical problems, "and by this means enabled those students who were unable to grasp the questions and methods of solution in their original form to thoroughly understand the work."

* * * *

The Cincinnati, O., Times-Star has the following joke on the actor:

"We've eaten our white bread," said a very prominent theatrical manager the other day. "We have taken a little more from the theatrical traffic than it would bear. That's the why of the pictures—and it's why a lot of downtown theatres will be turned into moving picture houses before long. As for the actors: Well, I heard the other day of an actor who begged all his friends to save trading stamps for him. One friend turned in a huge mess. 'Fine,' said the actor, with genuine enthusiasm. 'Bully. As soon as I get enough of these stamps I'm going to get a kit of tools with them and go to work.'"

* * * *

James Q. Clemmer's $100,000 exclusive picture-play theatre, which was opened in Seattle, Wash., a short time ago, is, according to the following account, a credit to the industry:

From a decorative point of view, it is beautiful in its simplicity or artistic richness. The attractive canopy over the sidewalk invites one into the entrance finished in marble, with a ceiling of ornamental plastering, resplendent with electric lights. In the auditorium the old Roman style of architecture is used, plain columns being set off by flaming electric torches. The color scheme of French gray, with trimmings of ivory and gold, is followed in all the decorations. The curtains and draperies are golden brown.

Beneath the dome is a frieze representing the Washington forests, while in the background are the snow-capped mountains. A group of allegorical figures adorns the top of the proscenium frame.

In niches on either side of the proscenium arch will be placed the pipes of the massive organ which will be installed some time during this month. This will be one of the largest as well as finest pipe organs in the West. Oliver G. Wallace, recognized for his ability in the interpretation of picture-plays on the pipe organ and piano, will be the player.

Heating and ventilation are perfect, the air of the house being renewed every three minutes. This theatre will seat 1,200 persons.

* * * *

Says the Des Moines "Tribune":

Musicians in the old world have already appropriated motion picture films for throwing the score before an audience when giving an interpretative lecture

The device suggests many possibilities for instructing the general public and helping them to visualize as well as memorize by ear the succession of notes which characterize a particular production.

The practice of using films for this purpose has not become common in this country as yet, but probably will be used in the near future.

Meanwhile, psychologists are objecting to the over-emphasis of the visual at the expense of the contemplative conception. We are learning to grasp externals, they insist, to demand that we see rather than that we understand and perceive with the eye of the mind alone.

It is possible that there may be an excessive use of the motion films especially where the training of young children is concerned. But used with discrimination and moderately they are certainly a means in education which cannot be wisely ignored.

* * * *

Instructors in physiology at the Ohio State University have adopted a novel plan of teaching this study. Arrangements have been made with a moving picture show

located near the university to run rolls of films illustrating the subject of physiology and which are made especially for teaching purposes.

* * * *

Harry Whitney, the sportsman of note, has sailed in company with Captain Robert A. Bartlett on a sealing trip, carrying with him aboard the Neptune, which has a capacity for a cargo of 35,000 seals, 20,000 feet of moving picture film. Mr. Whitney expects to bring back with him some fine moving pictures of scenes in the ice.

* * * *

That the moving picture has become a power in the world of medicine and scientific research, as an instrument of demonstration can no longer be denied. In Germany there have been exhibited recently, moving pictures of the stomach of human beings and animals in the process of digestion, which have been made possible by X-ray experiments, and which have thrown considerable light on the digestive process.

Experiments were made first on cats, according to the Philadelphia **Press.** By adding a little subnitrate of bismuth, a harmless powder, to the food of the felines, the contents of the stomach became visible to the X-ray apparatus. By taking X-ray photographs in rapid succession, it became possible to secure a moving picture showing the exact motions the stomach goes through when digesting a meal.

The old idea that the stomach is divided practically into two parts, one being used as a sort of reservoir and the other doing the digestion, is fully disproved by the pictures. The whole stomach works.

Soon after the food enters the stomach begins to churn and knead back and forth. This churning movement takes the form of regular waves, which succeed one another at intervals of twenty seconds. As the food becomes thoroughly digested it advances to the "pylorus," or "gatekeeper," which allows it to pass on. So long as there are undigested masses in the stomach the kneading action continues and the pylorus remains obdurate.

It is plainly shown by the moving pictures that worry, anger or other excitement causes digestive action to stop. Observation on cats and other animals prove that when they are teased, or even when they have been asleep, and have had bad dreams, there is a cessation of the stomach movements.

It is believed that a careful study of this subject will throw much new light on the digestive processes and aid in the treatment of disease.

* * * *

At Wichita, Kansas, the First Methodist Church has made a most commendable move toward solving the entertainment problem among the young hopefuls of the church. Each Wednesday evening hereafter the church will put up as fine an entertainment with moving pictures and music as is shown at any of the best theatres. They have put in a fireproof booth and the Edison type B machine. Every child who is on time at Sunday school will be given a ticket to the Wednesday evening moving picture show, and they are trying this scheme as an inducement to get the children to come to Sunday school. Their first program consisted of "Naval Review," "Human Sacrifice," and "Current Events." They are going after it in first class style and will run the Sales Company's Animated Weekly every Wednesday together with all the big features of the day as soon as they come out. They have engaged a large orchestra to play during intermission and will also have a pipe organ solo.

Dr. Heppe, the pastor, in a short talk on the subject, said:

"All of our play should be of such a high order that God will bless us in our play as well as in our work. There is no harm in giving moving pictures of educational and uplifting value in a church. People once considered it horrible to bring organs into churches, and violins were regarded as instruments of the devil. There has come a time when we hope to redeem many things the world is using."

The Wichita Film & Supply Company, Inc., are supplying the films used at these entertainments.

Rochester, N. Y.—The Rochester Hippodrome Company, capitalized at $25,000, has filed a certificate of incorporation.

MANUFACTURERS' NOTES

James A. Crosby, Superintendent of the Reliance Moving Picture Company, at Coney Island, was presented a couple of weeks ago, in celebration of his birthday, with a loving cup, suitably inscribed, by the employees of the company, who had gathered at the Luna Villa Hotel, Mermaid avenue and West Seventeenth street, where a very enjoyable time was spent.

Those present were: Mr. and Mrs. James A. Crosby, Geo. Lane, Miss Tryon, Joe White, Louis Paturzo, Fred Buckwiller, Miss Nellie Weldon, Bob Kohler, Miss Cassie Homan, Miss Lillie Bryson, Charlie Clark, John Pender, Frank Concilla, Joe Dadetto, Mr. Languy, Pat Flanagan, Joe Gargano, Miss Shapiro, Miss May Cronin, Miss Emil A. Schaaf, Mrs. Stein, Mrs. Weber, Geo. Richards, Miss Roberts, Miss Tessie Molloy, A. Schaaf.

* * * *

Says the Portland, Ore., Oregonian:

"Ralph R. Earle, of New York, one of the prominent moving-picture artists of the world, is in Portland and for the next two months will be busy securing material is Portland and Oregon for the Pathe Weekly, a motion-picture record of current events which is shown in every part of the civilized world. Mr. Earle is the operator who took the now famous moving pictures of the Equitable fire in New York, the great flood in Austin and other important events that have happened in different parts of the United States during the past few months."

* * * *

Mr. Edwin B. Hessor, of the Kinemacolor Company of America, has made arrangements for the taking of a number of pictures of Ithaca, N. Y.

These scenes will be selected in such a manner as to be characteristic of the University City. The films will be arranged in a forty-minute series and will be exhibited first at the Lyceum Theatre, Ithaca.

Cornell University will figure largely in these films, and is the first university in the world to be shown in kinemacolor.

* * * *

Fifty thousand dollars' worth of films of Max Reinhardt's play, "The Miracle," which were being brought to this country by Henry B. Harris, theatrical manager, were lost with the Titanic.

EXHIBITORS' NOTES

Oakland, Cal.—The City Council passed to print a new ordinance regulating theatres using moving-picture apparatus for first reading at the suggestion of Commissioner of Public Health and Safety F. C. Turner. It provides that all doors of moving-picture operating rooms must be kept locked, and requires that each moving-picture theatre must pay for the services of a special fireman.

* * * *

The Globe Amusement Company, of Los Angeles, of which the progressive and well known showman W. H. Nixon is general manager, propose to build within the next few months a circuit of fifteen beautiful suburban houses, each with a seating capacity in the neighborhood of 1,000.

* * * *

L. F. Spaulding, the well known real estate owner and builder, is even now erecting a magnificent theatre to be known as Globe Theatre No. 4, for this company on his lot situated near Eighteenth street on Main. This theatre, when completed, will undoubtedly be the largest and most perfectly equipped motion picture theatre west of Chicago, and will cost $75,000, with a capacity of 1,000.

* * * *

The Globe Theatre at Fifth and Los Angeles streets is in active operation, and the other Theatre buildings under process of construction. The side walls of the Globe Theatre No. 3 at Sunset Boulevard and Echo Park avenue have already reached a height of sixteen feet and the house will undoubtedly be completed and ready for opening within sixty days. This house will have a capacity of over 800 and will cost something over $35,000.

The Olympia theatre, Cleveland, Ohio, one of the largest exclusive moving picture theatres in the United States, opened to the public Saturday evening, April 14th. It is a beautiful playhouse, provided with stage and equipment for any class of theatrical attraction, and is to open with an entertainment of the same nature that has made the Alhambra so popular, and is to be operated in connection with the Alhambra, the Grand and the Globe, under the general management of J. H. Michael.

The theatre seats 2,000 persons. It is absolutely fireproof and embraces every modern idea in theatre construction. The decorations are rich and every comfort of patrons has been well looked after. The $10,000 Moeller concealed pipe organ and chimes are to be in charge of Herbert Sisson and selections will form a part of every entertainment, in addition to orchestral music as accompaniment for the photo plays. The decorations throughout were furnished by the Sterling & Welch Company and draperies by The May Company.

The building includes eight ground floor stores and thirty suites, fronting 200 feet on E. 55th street and 250 feet on Hamlet street.

* * * *

The City Council, Oakland, Cal., passed to print a new ordinance regulating theatres using moving picture apparatus for first reading at the suggestion of Commissioner of Public Health and Safety F. C. Turner. It provides that all doors of moving picture operating rooms must be kept locked, and requires that each moving picture theatre must pay for the services of a special fireman.

"HOW HE WON HER"
Shamrock release May 11th.

MAJESTIC RELEASES

Majestic's release for Sunday, May 5th, is an excellent comedy. Majestic's comedies are always good, therefore the public are never surprised to find bobbing up once in a while one better than another. This is the case with "His Wedding Day." It is a dandy, and is produced in the smoothest, most clean-cut manner. The groom in this instance attended a bachelor supper the night previous to his wedding day, and in consequence his memory, not being as brilliant as usual on the day of all days for him, he forgot the ring. A series of funny happenings is the result.

"Redeemed," Majestic release for Tuesday, May 7, is a well worked out drama. The young wife of a French fisherman, stands on the shore, her baby in her arms, and watches her husband go out to sea. The sea claims him, the baby falls ill and dies, and Jeanne, the wife, accepts the offer of an artist, to pose for him. She goes to Paris and becomes the idol of the studios. In a riotous life, hardened by her surroundings, she forgets her gentler feelings and emotions.

A poor artist, in whose mind Jeanne is a Madonna, asks her to pose as the mother of a child. She consents, laughing cynically, but when she takes the baby in her arms a vision of her own child comes to her. She fights the softening influence, but further posing with the baby renews it.

The child's mother dies, leaving it to Jeanne. Her former companions come and ask her to join their carousals, but Jeanne, redeemed by the tender pressure of a baby's arms, renounces them.

THE DUCK HUNT

Champion

This is certainly a very entertaining and novel natural subject, showing the manner of decoying ducks, some exciting sharp-shooting, the largest flock of ducks in the

world; also a scene of a hunter with the day's haul. The picture was taken in the Northwest and gives some very fine, scenic views which are bound to elicit admiration.

WHAT MIGHT HAVE BEEN

Champion

After congratulating a girl friend upon her approaching marriage, Miss Celia Rill, a woman of thirty-five, realizes for the first time that she is growing old. As she sits by the fire-side, she goes through her treasure box, and begins to read over the love letters sent her from former admirers. As she reads each letter, we behold a scene showing the present state of each admirer;

none of whom has turned out to be a fit husband as they had pledged they would. She comes to one letter, however, written by the only one whom she had loved. A trick of fate had separated them, and as she sits weeping over his letter, in softly steps her beloved. The passing of time had only served to strengthen his love, and thus both are rewarded for their constancy. This release is for May 13th.

STEAMER CARPATHIA
HEROINE OF THE SEAS
IN THE ICE FIELDS
TITANIC
WRECK
EXCLUSIVELY SHOWN IN
THE Animated Weekly

"101"-BISON HEADLINERS-"101"

"THE POST TELEGRAPHER"

Cyclonic Presentation of War

2 REELS FOR SHIPMENT MAY 1 2 REELS

"BLAZING THE TRAIL" shipped April 15

COMING! "THE CRISIS" COMING!

2 REELS FOR SHIPMENT MAY 15 2 REELS

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VIRGINIA—Washington F. Ex., Washington, D. C.
WASHINGTON—Pacific Film Exchange, Seattle, Wash.
W. VIRGINIA—Ind. Film Ex., Pittsburg, Pa.
WISCONSIN—Laemmle F. Ser., Chicago and Minneapolis.
WYOMING—H. H. Swanson, Denver, Colo.

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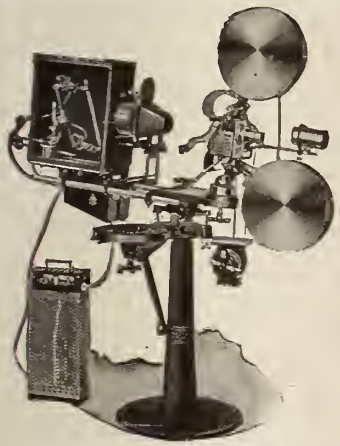
NEW YORK MOTION PICTURE CO., 251 West 19th Street, NEW YORK CITY



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MANUFACTURED BY

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FOR SALE BY LIVE DEALERS EVERYWHERE.

Boston, Mass.—A new motion picture show will be opened at the Herald Building on Washingotn street.

St. Joseph, Mo.—The new Airdrome which will be lolocated on Felix street between Eighth and Ninth streets, will be opened about May 18th, and will have a seating capacity of 2,500.

Cincinnati, Ohio.—The Waldorf Amusement Company will build a large motion picture house on Eighth avenue and Depot street.

Newark, N. J.—The Roseville will be constructed at 459 Orange street for Jordan Green, and have a seating capacity of about 300.

MANUFACTURERS' SYNOPSES of FILMS

HIS WEDDING DAY

Majestic Release, May 5

On the night before the wedding the groom kisses the bride, and goes to a bachelor supper. He makes merry with his men friends, who present him with babies' shoes, a rattle, a toothing ring and so on, ending with a baby carriage, which is rolled on the table, among the many wine bottles. When the party breaks up, the groom generously empties his purse, for the benefit of the waiters, and unsteadily seeks his homeward way.

The bride, meanwhile, has been receiving her girl friends, displaying her presents, and indulging in all the sweet sentimentality that a woman feels at such a time. She finally retires, kissing the groom's picture, and putting it under her pillow.

Contrast the wobbly groom, who cannot find the keyhole, and has recourse to a window to enter his house. His careful placing of his shoes under his pillow. His hanging his hat and coat on the chandelier, and depositing his collar in the water pitcher.

The next morning his alarm clock does its duty, but he smothers its sounds, sleeps again, and when he does awake he is three hours late. Added embarassment, he has forgotten the wedding ring. Hurriedly dressing he rushes to a jeweler's. He has forgotten his purse, "no credit" is the jeweler's motto, and out goes the distracted groom. He enters a cafe, where two of his friends are drinking, and his appeals for cash bring him nothing but an invitation to drink, and roars of laughter from his friends, at his predicament. The highly indignant groom goes to a pawnshop. But his watch is in his evening clothes, he has forgotten his pin, and the pawnbroker is not a humanitarian. He rushes back to his room, and there his empty purse reminds him of his ill-advised generosity of the night before. He gets his watch, and again seeks the pawnbroker.

The bride has arisen promptly. Arrayed in her wedding finery, the minister and guests assembled, she awaits the groom, who is rushing out of the pawnshop, the price of the ring in his grasp. Again to the jeweler's. He secures the precious token, hurries out, and hales an automobile. After the occasional manner of automobiles, this one breaks down. An ash cart carries out the "any port in a storm" idea. The ash man is willing, and he and the groom belabor the surprised and indignant old horse, which draws them speedily to the bride's house. But further disaster awaits. There is no money to satisfy the ash cart driver's demands, he decides to take it out on the groom and a fight ensues.

Wonder, impatience, fear and despair have succeeded one another in the bride's mind. Hysterics are about to follow, as the guests are preparing to leave. Sounds of conflict are heard outside, the bride's father investigates, and advances money to pay the belligerent driver. The groom joins the wedding party, and explains. He starts to produce the trouble-making ring, but cannot find it. A frantie search, however, reveals it in an unexpected pocket, and his troubles are over, for the day.

REDEEMED

Majestic Release, May 7

Jeanne is the young wife of a French fisherman. He goes to sea, with his comrades, leaving her watching from the shore, her baby in her arms. The sea claims the husband, illness and death take the baby, and Jeanne is heartsick and hopeless.

Attracted by her beauty a visiting artist has asked her to pose for him, and, thinking to escape her memories, Jeanne goes to his studio, in Paris. She finds herself overwhelmed with attention, and soon falls into the easy-going, lax life of the Latin Quarter. Her bitter memories are gone, replaced by a reckless coldness and cynicism that see nothing of beauty or idealism in the life about her. She becomes hardened, and indifferent to the gentler emotions.

Raoul, a poor artist, is painting a picture of a mother with her child in her arms. His model becomes ill, and cannot pose longer. Raoul sees in Jeanne's beauty the ideal of the Madonna and child. He asks her to pose for him. She laughingly consents, the idea appealing to her satirical sense of humor.

But when the baby is given to her, and its arms tighten around her neck, a vision comes to her of herself, in her home by the sea, with her own child. Half hysterical she relinquishes the child, dashes out, and once more with her companions, tries to forget the vision in dissipation.

But the memory will not down. Again she seeks Raoul's studio, and poses with the baby until the picture is finished, and the softening influence grows stronger and stronger. The child's mother dies, intrusting her baby to Jeanne, and this touch of confidence, and the love for the child, complete Jeanne's redemption. Her friends go to her room, to get her to join their carousals, but she sends them away. With the baby in her arms, Jeanne has found an old and a new life.

THE VOICE OF THE PAST

Eclair Release May 5

Grandmother, watchful of her servants, surprises her valet talking with her granddaughter Jeannette. To punish the obstinate young girl, she locks her in the garret. Jeannette inspects her prison and notices a large trunk. She opens it, and finds the wedding garments of her grandparents. A few minutes later the girls employed on the farm, rush into the garret, Jeannette and Lucien are donning their grandparents wedding garments, and they all descend with great precaution, preceded by a violinist in imitation of a real wedding procession. Grandmother, asleep near the fireplace is dreaming of her younger days, she sees again her marriage, the procession passing in front of the church, while the wedding bells are ringing. She awakens, rubs her eyes, hears the music of the violin, which is playing in a low tone; she follows the movements of the music, with her head, all absorbed by the feeling of the past. Is it really a dream? She turns to find her children kneeling at her feet! Jeanette's tricks have succeeded, and grandmother consents to a union, which is the desire of everyone present.

On the same reel:

The Alhambra Granada, an educational subject.

TWO FOOLS THERE WERE

Gaumont Release, May 26

Two brothers live peaceably together until a motor accident happens to bring to the house a woman with whom they at once fall in love. She is a flirt, and encourages their attentions, with the result that they are soon at enmity with one another. As a matter of fact she is already engaged and her lover and father call and fetch her away whilst the brothers are out. The father leaves a letter stating that they have all gone to America, and the brothers, realizing that the girl has been duping them, resume their friendly relations and pursue the even tenor of their way, at peace with themselves and the world in general.

ZAMETTO'S MARRIAGE

Gaumont Release May 30

The Duke's Discomfiture.

This is a beautiful colored film, which tells us a love history of bygone times, wherein the gorgeous costumes, artistic setting, and superb acting combine together to give us one of the finest productions yet put before the public.

A handsome young Minstrel has passed the night, wrapped in his mantle, beneath the twinkling stars. Awaking with the dawn, the youth looks to his guitar with fond affection, and prepares to leave his erstwhile resting place.

But suddenly the musician's attention is arrested by an equipage standing some little distance away. Two attendants are observed dosing on either side of a magnificent sedan chair, and so sound is their sleep that an idea suggests itself to the adventurer. Approaching quietly, he opens the door and quickly conceals himself within its luxurious embrace. The valets are awakened, and thinking their master has given the order, they hurriedly take up the chair and start on their journey. Shortly after the little party has left the mansion, several waiting men emerge from the entrance, one of whom calls for the Duke's chair. The rheumatic old dandy appears at the door, and his rage may be imagined on finding that his equipage has disappeared. Impatient to fulfil his appointment, he starts away on foot to see the pretty Phyllis to whom he is paying his court.

Meanwhile the carriers have transported Zametto to Phyllis's beautiful residence. The beauty who is impatiently awaiting the Duke's visit, is stupefied at the unexpected apparition which alights from the sedan—an apparition so handsome and gallant that he soon gains favor with the charming lady. Poet and musician, Zametto wins the heart of his pretty hostess, and a delicious love scene takes place in the embowered garden, fragrant with flowers and foliage.

Whilst thus agreeably engaged, the fiery old Duke surprises them, and seeks to run the musician through with his rapier; but Zametto disarms the enraged nobleman with his guitar, and the old coxcomb collapses on his seat. However, he will not yet acknowledge defeat, and writes laying his title and fortune at the feet of the fair Phyllis, who replies, "What matters fortune, when one has youth and love. I love and shall marry my Minstrel."

COMING A tender, touching two-reel story radiant with the delicacy of maternity, showing a sympathetic angle of the relation of daughter to mother. A tale of love that will better your box office.

The Fate of Mothers

Joy, love, sympathy, despair, surprise, anguish, terror, passion, jealousy, selfishness and thoughtlessness are permanently combined in the most striking black and white drama ever filmed. 2000 feet. Sunday, May 19. 2000 feet.

JIMMIE

THE BOLD BUCCANEER

1000 FEET. THURSDAY, MAY 9

A full reel of uproarious Moroccan adventures experienced by little Jimmie, the terror of the North African coast.

Scene from "Jimmie, the Bold Buccaneer"

THE LOST RING

And UPPER BAVARIA

925 FEET. SUNDAY, MAY 12

More hand-colored subjects containing a delicate story in delicate manner, of most delicate colors. $20 extra for coloring.

ATTACKED BY A LION

THURSDAY, MAY 16

The greatest lion film ever offered.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY Sole Distributors

THE FATE OF MOTHERS

ANOTHER GAUMONT SENSATION

SHOOT YOUR ORDER NOW FOR

MAY 2—THE SHADE OF AUTUMN
And the Banks of the Danube

MAY 5—Driven from the Ranch

Gaumont

GAUMONT CO., Flushing, New York

The Firm of Lions and Hand-Coloreds

Gaumont

Look Out for the Lion!

ON THURSDAY, MAY 16—1000 FEET OF THE GREATEST THRILLER EVER

Attacked by a Lion!!

Ask any of the Western Exchangemen who have had the good fortune of seeing this graphic feature what they think of it. You can't afford to miss the most remarkable film of the century. A lion attacks a horse only to be shot by its rider in the act of springing. All we ask you to do is to treat your exhibitor with the best, most sensational and remarkable reel feature ever offered. EVEN OUT-GAUMONTED THE ORDINARY GAUMONT STANDARD ON THIS FEATURE.

THE BABY'S SHOES
Republic Release, May 7

REP Frank Fenton and wife are mourning the death of their first born. It preys so on tbe mind of the young father that he drinks to drown his sorrow, neglecting wife and home until she can endure it no longer and seeks relief in the divorce courts, and a few years later she becomes the wife of William Brown.

In the meantime, Frank Fenton goes from bad to worse and becomes a burglar. One night he enters Brown's house, not knowing it is the home of his former wife. Safe in his rookery, he looks over his haul—in a little cabinet box he finds a tiny pair of baby's shoes with a card attached, and in his own handwriting, the name of his own infant, date of birth, and death.

Braving all dangers of being arrested he writes to the lady of the house which he bad robbed stating that if not molested he will return certain articles be has stolen from tbe house. In due time comes a reply stating tbat the lady of the house will be pleased to receive him. In the meantime, she has sent to headquarters for a detective. The thief is usbered in; he recognizes the woman, but she does not recognize her former husband. He takes from under his coat the small cabinet and hands it to her—she opens it and takes out the tiny baby's shoes, looks at them, bows her head over them and kisses them. Frank wipes his eyes with his coat sleeves, and turns as if to go. She talks to him and asks him why he took these above all things. He replies, "Only to bring back the saddest memory of my miserable life." She then recognizes her former husband.

Frank looks at her "Am I now free to go?" She nods yes, he holds out his hand and says, "Won't you take it for old time's sake?" She slowly looks up and extends her band—he takes it and kisses it, holds it for a moment, shows deep emotion and lets it drop and slowly starts for the door. She looks up, calls softly to him, he turns, and she takes the pair of shoes, breaks the ribbon that holds them together and extends one of the shoes to him.

FROM THE PATH DIRECT
Republic Release, May 11

Rufus and Jobn Meredith, two brothers, are in love with Mary Warren. Rufus proposes and is rejected. Jobn, being the favored one, later marries Mary. Rufus takes the wrong path while John becomes a prosperous man. Rufus is continually borrowing money from his brother, which he squanders. His brother becomes aware of Rufus' dissipated habits and upbraids him. Rufus resents his brother's interference, then John declares he need expect no more money from him.

Rufus is threatened with imprisonment for a debt and realizing that he can ask his brother's assistance he goes to his brother's home and asks for a loan, not telling him the trouble he is in. John refuses him help and a quarrel ensues in which Rufus is ordered from the house. Rufus, thinking that bis brother's wife can help him, writes her a note asking her to meet him; she does so, and when she learns of Rufus' request she expresses her regret that she cannot help him. While they are talking, John sees his wife and brother together, and when his wife returns to the house he questions her about being with Rufus. She resents his attitude toward her and refuses explanation.

John leaves on a business trip and Rufus, becoming desperate, decides to obtain money from his brother's strong box. He enters the house and being surprised by John's wife, he holds her up with a revolver, shielding his face

with a cloak. John, while on the way, discovers the absence of some valuable papers, which he recalls having left on the table during his quarrel with his wife. He starts back toward the house. John's sudden arrival prevents Rufus from leaving the house and he conceals himself in a clock and John, entering, is told by his wife of the intruder. John is aware of no one passing him in the hall but is attracted by the clock being stopped. He infers that there is some one in the clock; he orders the person to come out and, not being obeyed, he fires through the door of the clock. John then opens the door and his brother Rufus falls on the floor wounded.

John, believing that the reason his brother is in the house is because he is his wife's lover, refuses to listen to his wife's explanation. Later, when Rufus regains consciousness, he explains everything to John's satisfaction, showing the letter which prompted him to enter the house in order to rob his brother. Rufus is forgiven and John pays the debt. Rufus promises to mend his ways, thankful that his wound was not serious.

REALIZATION OF A CHILD'S DREAM
Champion Release, May 6

Horace Winton, his wife, and their only child, Eva, composed a very happy group one fine morning. Just as Mr. Winton is about to start for his office, little Eva comes to him with tears in her eyes. She has broken a favorite toy. The proud father consoles her with a promise of a new one on his return that evening. Unable to secure a duplicate, Mr. Winton, knowing Eva's love for animals, buys her a toy dog, of which she soon becomes very fond.

One night she takes the toy to bed with her and in her childish dreams the toy comes to life. Her dreamland adventures take her and her dog to the pantry, where she feeds the dog on milk and cakes; thence to the street, where a candy store is visited, and in the meantime meeting many of her playmates. In the possession of her beautiful doggie she is both proud and happy. But, alas! dreams must end. The next morning she awakens to find not the frisky, playful dog of her dreams, but merely the wooden, fur-covered toy.

Her childish disappointment is so great that she cries out in agony, and in her frantic scramble to tell her woes to her mother she falls from her bed, striking her head on the up-turned leg of her toy, thus rendering her unconscious. The parents come in and anxiously behold the situation. The doctor is immediately called for, and he dressed the wound, giving them assurance that it is nothing serious, and that she will soon be well again.

Two weeks pass by and little Eva is restored to health, but her mind is a blank. The shock, together with her vivid dream, has unbalanced her mind. The doctor puzzles over the strange case, and decides to experiment upon a remedy. In her delirium little Eva imagines her toy is alive, so they secure a living dog and replace the toy. Eva will not accept it, however, for it is a white dog, while her toy is black. Not until they have secured an exact duplicate of the black toy dog are they able to make the exchange. And then Eva's joy on beholding her dreams come true restores her shattered mind.

LUCKY JIM
Champion Release, May 8

In the first place Jim Baldwin has earned the sobriquet of Lucky Jim. Jim is a fine fellow, yet the sort that doesn't find favor with the boys. The ranchman's daughter, Bess, comes to the ranch and all the boys are introduced to her, except Jim. "Jim,"—he stands apart,—yet is the first to reach her heart." Later on, the ranchman takes Bess out, accompanied by all the boys, except Jim. The boys laugh at him as they go out, and he is left alone; but presently the girl returns for some reason or other, and in geting off her horse, hurts a foot or seems to. "Thus she soothes her love's alarms, and hurts her foot to reach his arms." Jim picks her up in his arms, and carries her off—Lucky Jim.

Later on the girl's father is bitten by a snake. The boys run for a doctor, but Jim remains and draws out the venom with his lips. "Thus he saves the ranchman's life and wins his favor and a wife." Soon, again, an old Indian is rescued from the clutches of a disreputable character by Bess. The gratitude is shown when he gives her gold and also the right to a claim. But Jim is also a sharer on this deal, accompanying Bess to the old Indian "dug-out." The latter gives him an equal interest with Bess, rightly judging that one day she'll be his squaw. "Thus, again, we see Lucky Jim, and how all things come to him."

For heaven's sake watch for the Imp's Decoration Day release. King Baggot and one Entire Imp Company in a totally new sort of drama! Title "The Peril."

And Here Are Four More Glorious Imps:

"ON THE SHORE"—Monday, May 6th. A California Imp that will smack the bull'seye plump in the center! Demand it!
(*Copyright* 1912 *Imp Films Co.*)

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"LET WILLIE DO IT"—Saturday, May 11th. A Saturday Split Imp that has a laugh in every foot. Demand it!
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IMP FILMS COMPANY — IMP

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102 *West* 101*st Street, New York.*
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DEMAND 3 IMPS EVERY WEEK

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At the grave of the old Indian "In silent prayer kneel Jim and Bess, and comes old Bear Grease them to bless." The story is peculiar. It has the daring and dashing cowboy flavor, yet the various phases of the Western life are so arranged as to give a poetic interest of the vital kind to every scene and situation. It is a screening of a remarkable story, depicting Western life in its best estate.

THE END OF THE FEUD

American Release, May 2

Old man Jackson was born in Kentucky. So was his father and his only son, Bruce. Hence it was not surprising that Bruce's grandfather began a feud with George Perriwell which his son had sworn to carry forward. But Perriwell moved to a remote part of Kentucky, and Jackson was never able to execute his promise.

When Jackson lay on his death-bed the memory of his promise to his father recurred to him. He called Bruce, told him of the feud, gave him the family enemy's name, and swore his son to avenge the parental honor. This Bruce, crying over his father's death-bed, promised to do.

When Jackson had been buried Bruce packed his belongings, swung them over his shoulder, mounted his horse, and started Westward. Carefully, he treasured the badly scrawled name, "George Perriwell," in his pocket.

In the desert, Bruce's horse died. The lad staggered bravely forward, until, water gone, and with dry, parched throat, his exhausted frame gave way. Two hours later a prairie schooner appeared. Its proprietor found him near death and, with the aid of his pretty daughter, Margaret, nursed him back to life. In the days that followed the pair grew to love each other deeply, and one day asked the father's sonsent. The emigrant slapped Bruce heartily on the back and bade him welcome to the family.

Then came a day, when, the caravan stopping for lunch, Bruce was left alone about the wagon. The wind blew a flap of the canvas cover, exposing a name. Suddenly it occurred to him that he had never heard his benefactor's last name. In Western fashion, it had been "George" and "Bruce" with them. He had called her "Margaret," because her father did. The truth flashed over him, dashing his new-found happiness to death, for there on the inside canvas cover was the name, "George Perriwell."

Perriwell appeared. He beckoned him to a distant grove of trees, told his name, and, with tears running down his cheeks, fired straight at Perriwell. The gun missed fire. Perriwell, meantime, took careful aim at his antagonist. Then, suddenly Margaret hurled herself into her father's arms. Perriwell hesitated, then, seeing the outstretched hand of Bruce, clasped it with his own, thus ending a feud that threatened to wreck three lives.

HER WEDDING DRESS

American Release, May 6

The crowd swarmed out of the little Baptist church. Miss Betty Bartlett, just turned 38, hesitated, glanced timidly around among her friends, and, seeing the slightly stooped form of Bob Plummer joining the throng at the foot of the step, swung hastily in the opposite direction.

Arrived at her pretty cottage, Betty stopped. She looked longingly down the shaded avenue, glanced with a sigh at the finger that had borne an engagement ring for ten long years. A vision came—a vision of herself and Bob Plummer, ten years ago, when he had placed that ring with a kiss on the third finger of the left hand, promising that when he had saved enough he would claim her. But, while the memory lingered in Bob's heart, the long-expected ship never arrived.

There were wild scenes at the post-office the following day. Old Zeb Winters eyed with much curiosity the long, white envelope that bore the name of a prominent legal firm in the far East. He had it—"Miss Betty's an heiress!" The news spread. Little Miss Williams, waving the envelope above her head, proclaimed the fact broadcast. Bob Plummer listened with wonder.

Miss Williams told the glad news. She was followed shortly by Zeb Winters, who soon found an opportunity to declare his matrimonial aspirations. The first visitors in ten years pleased and delighted Miss Betty, but it was not until Bob Plummer, hanging in the outskirts of the little cottage, arrived, that she was really happy. And Bob finally proposed.

Two weeks of domestic bliss followed. Then a second envelope arrived from the legal firm. They opened it together. It read: "Thanks for your prompt reply." No mention of an heritage! Bob was dumfounded, and Betty much surprised at his strange actions. When Bob inquired about the inheritance, Betty was even more surprised. She knew nothing of a legacy. Then it suddenly dawned upon her why Bob had married her, and why all those recent visitors.

Bob left the house and walked into the garden. When he returned the battle was over. He found a note of farewell from Betty, and hurried into the garden, where all accounts were squared.

THE IMPOSTER

Nestor Release, April 29

John Sanborn, a fine young fellow, is on his way to visit the family and take charge of the estate of his best friend, Ned Miller, who has recently died. Mrs. Miller and daughter are looking forward to the visit of Sanborn, whom they have never seen.

Sanborn stops in a park for a moment's rest. From a wallet he extracts the cordial letter he had received from Ned's mother and re-reads it with great satisfaction. Arising from the bench, he suddenly faints and tumbles down in a heap. Henry Vincent, a poor, struggling young author, goes to the fallen man's assistance. After Sanborn is taken away in an ambulance, Vincent finds the wallet and attempts to return it, but without success.

The next day, reading that there is no hope of Sanborn recovering his mind and probably his life, and being in desperate circumstances, Vincent yields to temptation, and with the money and the letter, he goes to the home of Mrs. Miller, where he impersonates Sanborn. Being brilliant and attractive, he finds no difficulty in making Mrs. Miller and her daughter believe that the best friend of Ned has come to protect them.

He suffers much, as he falls in love with Rita Miller and, being a decent fellow, he

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TUESDAY, MAY 7

"THE RAVEN"—Poe's Masterwork—in Two Reels—the Triumph of Cinematic Artistry

THURSDAY, MAY 9

"HER WEEK OF ANGUISH"—A Domestic Drollery which will be a Comic Feature

SUNDAY, MAY 12

"A USELESS SACRIFICE"—(Paris) with Arabian Customs. On the same reel, "Arabian Customs and Scenes"

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finds it hard to carry on his deception, and asks Rita to marry him. The denouement comes when Sanborn, having recovered his memory, appears among them and unmasks the imposter.

In the meantime, Vincent has written a great hook. He leaves the Miller home under the scorn of the girl and her mother. He finds no happiness and Rita's deep love for him causes her to go into decline until her life is despaired of. John Sanhorn takes it upon himself to go and hring the now famous author back to her, and all ends well.

THE EVERLASTING JUDY

Nestor Release, May 1

Poor, henpecked Jed is left to sweep the floor and wash the dishes while his wife, Judy, goes to the village to shop. No sooner is she gone, however, than Jed seats himself to have a good smoke, a forbidden pleasure in the house. Judy, returning unexpectedly, surprises her frightened husband and, taking him by the ear, marches him into the kitchen to wash the dishes, while she sits calmly in the sitting-room to wait until he has finished. As he is carrying the dishpan to the sink it falls, breaking his wife's hest china. With one glance toward the sitting-room door, Jed dives through the window, and when Judy gets to the kitchen Jed is already half way down the street.

Arriving at the village, two of his friends take him to the nearest har to give him a little "courage," but, after spending an hour with them, Jed decides it would be hest to take a quiet little nap before approaching his loving wife, and accordingly climbs into an empty hox car, which is soon hearing the sleeping Jed to the glorious West.

Some time elapses. Judy, not having heard from her husband, has accepted an offer from a Western mining camp to act as cook, and is accordingly met with due deference by the foreman. His gallantry and that of the hoys is entirely lost on Judy, and she at once starts in to rule the camp with an iron rod. It is at this point that Jed, who is in the vicinity looking for work, meets the foreman and is offered a joh. He meets his wife face to face when he enters for dinner and, terror-stricken, he makes a dash for the door, overturning table and chairs as he goes. The boys, however, soon overtake him and listen in sympathy to his explanation. Taking their lariats, they rig them up as though to hang Jed, believing it will excite the compassion of Judy, but, instead, she snatches up a whip and proceeds to wield it with all her strength until the boys succeed in roping her and getting her to the house.

The next day Judy sets out hag and haggage with her husband in tow, bent upon returning to their little town. At the railroad station Jed dutifully helps his wife upon the train, but just as it starts to gather speed, Jed swings off, to the glee of the waiting hoys and the utter consternation of Judy. Then, lest she should return, the boys hurry him upon a horse with the advice "to keep right on a-ridin'."

THE SALESLADY

Thanhouser Release, May 7

They said in the big department store that "nothing could please Nora Grady." She was a saleslady, hard working, hut with plenty of heart, and, her enemies whispered, a hit of temper. She didn't love her daily grind, but the father and mother and the little sister needed the money, so she kept at it.

Love had never entered her life, she was too husy, but they say that pity is akin to love, and that was how her funny litle romance started. A gawky country boy applied for work, and he was so helpless that Nora felt sorry for him, guided him to the proper department and aided materially in landing him in the wrapping room.

The ruralite was very grateful. He thanked Nora and she invited him to dinner. She advised him how he could make his work count, and he followed her suggestions as hest he could. hut he never was nor would he ever be the "capahle" hand that the girl was.

The owner of the store was a man who helieved in developing talent. He offered a cash reward and promotion for the employee who suggested the best way to display the spring fashions, and many men and women entered as competitors. When the ideas were examined there was one that stood out, head and shoulders over the rest, and the superintendent candidly expressed surprise that "the country yawp in the wrapping room had real ideas." For the man that Nora helped was the prize winner.

The firm didn't break faith with him. He was taken out of the lowly position, given a frock coat at cost, and told that from then on he was a floorwalker. He was a happy little floorwalker too, for the joh suited him, hut the superintendent would occasionally look at him in a worried manner, and remark, "He seems all right, hut who would ever imagine he could think?"

The floorwalker grew more haughty as the days passed. He ignored the girl who had first brought him into the store, and for once Nora had nothing to say. In this case, little sister, also employed in the store, did the talking for the family.

She went to the superintendent and told him that the prize winning idea was Nora's, but that she felt sorry for the meek little man from the country, and wanted to hoost him along. And the superintendent swore bitterly and sent for the floorwalker to come on the run.

The messenger found the floorwalker, who was in the seventh heaven of delight. He had just escorted the boss's daughter about the storc and to her auto, and dreamed of the day when she would he his bride. Then he tripped into the office and met his Waterloo.

Tearfully he confessed. Savagely the superintendent rebuked him. Happily, little sister laughed. Then sentence was pronounced.

He wasn't fired. That was because Nora interceded for him, but he ceased to be a floorwalker and was restored to the wrapping room. It is said they offered to put his frock coat back in stock. hut he held to it as the only remaining sign of his once grandeur. Nora was promoted, but "the Ingrate" stuck to his cord and twine to the end of the chapter, and probably never realized what a weak man he really was.

LOVE'S MIRACLE

Thanhouser Release, May 10

Wealth does not always hring happiness. The girl was young, rich, but an invalid, and the noted physicians who cared for her shook their heads wisely and gravely pronounced her case as one of general ill health, a gradual wasting away.

Her one trouble, although the physicians did not suspect it, was that the girl did not really care whether she lived or died. Life was tiresome, she had no one to care for, nothing to be interested in, and whether the end came sooner or later did not seem to her to be a matter of much concern.

Then there came a startling change.

The girl, in her invalid's chair, was seated on the beach one pleasant morning, when a convict, hunted hy dogs and men, swam ashore at her feet. He first threatened her, then begged her protection. The girl listened with interest. She realized that here was a fellow invalid, for while her ailment was physical, his was moral, and it struck her that while no one apparently could cure *her*, she *could* and *would* cure *him*.

So she provided a hiding place for him, supplied him with food, clothing and money, and aided him to elude his pursuers. All she asked of him was that he lead a new life, and this he solemnly promised that he would do.

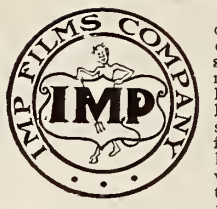
Time passed on, and much to her surprise, she heard from her "patient." He was not as bad as she thought, in fact he had heen sent to jail for another's crime and was able later to establish his innocence. Other letters told of his making a new place in the world and steadily forging ahead, and each breathed a message that he owed everything he had or expected to have to her.

Not many months after the hunted and disheartened convict had stolen from her presence, the girl met him again. But this time, he came to her a free man, his head erect, and the joy of living in his eyes. He told her he had come to pay his debt of gratitude for the new life she had placed within his hands, by showing her that the future held nothing but happiness for them both. He asked her to become his wife, but the girl, feeling she was a confirmed invalid, refused him, although he had grown to he her whole life.

Then the miracle transpired. With her hands clasped in his, and his eyes looking into hers, he told her she was no longer ill, that she was to grow well and strong for his sake. Standing a few paces away he held out his arms to her, breathing the one word, "Come." Scarcely realizing what she was doing, the girl struggled tremhling to her feet, and stood alone, as she had not done for years. Then smiling and confident of her power to conquer death, she walked into the arms of love.

ON THE SHORE

Imp Release, May 6



Old Tom Morgan had occupied his little shack on the shore it almost seemed from time immemorial. He was happy there; he made his living out of the sea, which was visible from his door, and the least of his thoughts was that he was likely to be evicted while life remained to him.

His pretty daughter, Bess, who was his helper, mended his nets, etc., was in the same way of thinking as regarded the tenure of possession of the shack.

But the march of improvement could not be withstood. So it fell that one day a new dock was projected and Morgan was given notice of eviction. Refusing to go, means were taken to force him out. There was a quarrel, and the manager of the steamship company was wounded. Of course Tom Morgan was arrested.

Bess intervened in behalf of her father and made such a pretty and convincing speech to the dock manager, that the latter wounded though he was, readily forgave Tom, fell in love with the daughter, and left the old man in undisputed possession of his home.

The steamship company decided to lengthen an existing dock instead of huilding a new one.

THE LAND OF PROMISE

Imp Release, May 9

José and his wife having found conditions poor in their own country, Mexico, emigrate to Southern California. They enter the land of promise full of hope and joyful anticipation even though they are almost at the end of their resources. They are seen by some of the native sons taking possession of an old adohe shack without the formality of asking permission. The men thereupon advise the owner of the shack of the trespass of the unwelcome and despised Mexicans. The owner goes to see them and demands rent; Jose gives him all he has which is short of the sum demanded. José is downhearted and discouraged when he finds himself without money, food, or work.

His wife, however, cheers him with words of encouragement and Jose' leaves in search of work. He applies at a ranch hut fails to obtain employment. Wandering disconsolate ahout he comes upon the foreman of a road grading gang, who has just set a mine for a blast. He applies to him for work, hut is again disappointed. The foreman has just lighted the fuse and they run for cover. Just then José sees the ranchowner riding by the set mine. He shouts but the ranchowner does not hear. José then darts forward, grabs the horse hy the bridle, turns him and runs him out of danger. The foreman calls to José to save himself hut he is too late. The blast explodes and fragments strike José. He insists upon going home without assistance. His wife meets him at the door, leads him in, handages the wound then soothes him to sleep.

Finding nothing nourishing in the house for José in his weakened condition and no money to purchase food, she becomes desperate and determines to secure one or the other.

In the meantime, reward notices have been posted in an effort to affect the capture of cattle rustlers, who have been operating in the vicinity.

The wife starts out and seeing a calf tied in a corral and nohody in sight, she decides to take it. One of the boys sees her, and notifying the others, they follow her. She deserts the calf in the road and half dead from fright hurries home. The ranchowner and the boys reach the house and are about to treat her roughly, when the former recognizes in José the man who saved his life. Explanations are forthcoming and when the ranchowner learns that hunger prompted the deed, he starts a subscription and turns the amount over to José; then offers him work on his ranch. They then depart, leaving husband and wife to rejoice over the turn of the tide of their fortunes.

LÈT WILLIE DO IT

Imp Release, May 11

Willie promises to give up smoking, and other evil hahits, in order to win the affections of his sweetheart, but unfortunately does not keep his promise, and falls into disrepute.

The cook heing reprimanded by her mistress leaves and matters in the house are all awry when in the emergency Willie is appealed to in his office to come and straighten out matters. He encounters more than he bargained for being set to do the cooking, dishwashing

and cleaning work from which he would escape were it not that company was expected.

He, however, stuck to his joh and in tbe end placates his fiancee and her mother hy his willingness to atone for his smoking habit hy his domestic inclinations.

J. R. Cumpson and Grace Lewis play the lead in this hright little comedy.

On tbe same reel:

THE STAFF OF AGE

Picturesque old Lawrence Shea was quite a figure in his district. He was crippled as well as venerable and he peddled shoe laces and other trifles for a living. His only possession of any consequence in this world was a small hut precocious grandson who tended the old man as best he could, and was himself tended in return.

The little hoy was thrifty, frugal and persevering and so it fell that when one day old Lawrence was arrtsted for peddling without a license, the boy was ahle to come to the assistance of his grandfather by going to court and proffering payment of the fine, which the kindly judge refused to accept, and released the poor old man.

So the aged derelict and the small boy, so full of promise, returned home to work out their respective destinies in accordance with prohabilities.

Tbe picture depicts graphically the life of the poor as it is lived in all large cities. The characters of the grandfather and the hoy are picturesque and there is opportunity for some pathetic acting by both characters as well as the realistic representation of one of those humane police court scenes that are, alas, unfortunately of too common occurrence.

THE WOOING OF ALICE
Solax Release, May 8

Now and then, in literature, as well as in real life, one comes across a character who is absolutely repulsive and ohnoxious, hut has a certain uncanny attraction, a certain fascination, an intangible magnetism, that a weaker person will find difficult to defy. Such a character is "Bull" Hicks. He is burly and rough-necked, and is feared hy his evil associates, as a leopard fears the tiger. "The Bull," as Hicks is called by his pals, has every one "bluffed." Meek and poor Alice is also under tbe spell of his domineering personality.

Soon, however, a new influence comes into the life of Alice. Geoffrey Hall, a young clubman, and his friends, go slumming, and find themselves in a dance hall of questionahle repute. A number of typical characters of the neighhorhood are enjoying themselves in the ploce. "The Bull" and his "gal," Alice, are also amongst the crowd. As soon as Hall sees Alice, he sees that she does not belong in such an environment. Somehow she stands out strikingly and hy contrast, attracts attention.

Of course, the inevitahle happens. Geoffrey becomes interested in Alice, and thus incurs the displeasure of "The Bull." There is a fight, after wbich Alice goes to the house of Hall, where she is looked after hy Hall's mother. "The Bull" comes to claim Alice, and in one of the most remarkahle scenes in pictures, and exhihitions of acting, "Tbe Bull" shows that at last he has lost his power. The struggle is hard. There is a hattle royal of good with evil, and good finally conquers. Alice, hy a supreme effort, casts off the spell in which "The Bull" has had her enveloped.

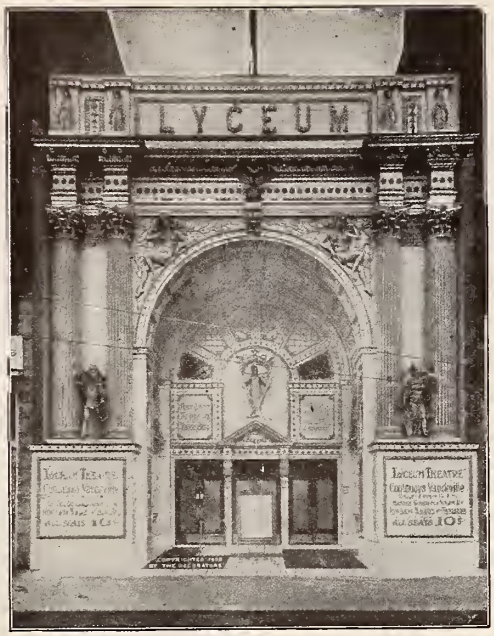
THE MUSICIAN'S LOVE
Great Northern Release, May 4

Irma, the village belle, is loved by Errol, a young musician, and she returns his love, although forbidden hy her mother, for Erroll is poor, and the mother has higher aspirations, for tbe girl, convinced that her heauty should bring her riches. Andrew, the son of a wealthy merchant, loves the girl, hut is in every way unworthy, heing a boor and a bully. There is a gay dance on the village green, and Errol is engaged to play. Irma wishes to mingle with the merry-makers, but is forhidden by her mother as a punishment for meeting Errol against her wisbes. Irma wanders down by a pretty brook, and Andrew, missing her from the gay party, sets out in quest of the girl. He finds her in her sorrow and forces his attentions upon her. She repulses him and, in his rage, he throws her to the ground, where she is found by a hunter and taken to his cabin, the hunter chastising tbe ruffian. Andrew is taken into the presence of his father by the hunter, and the matter explained. The father is grieved at the action of the son. Andrew visits the dance and attacks Errol, and in the struggle the precious violin is broken, and Errol is disconsolate. Irma tries to cheer him, but to no avail. He will never he happy again. The father of Andrew purchases a violin, a sweet-toned Cremona, and presents it to Errol, apologizing for the actions of the son. Errol attunes the instrument and plays with his mother and Irma as listeners. The effect is marvelous, and the young musician is happy in the love of the girl and the possession of the priceless violin.

On the same reel:

NORWEGIAN MOUNTAIN CLEFTS

About 350 feet of marvelously beautiful scenery, photographed in the mountains of Norway, which cannot fail to interest. The pictures are clear and sharp, and the splendor of the towering mountains, with the winding roads and beautiful waterfalls, are a parorama of picturesque and gorgeous scenes which will enrapture and delight.



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HER CORNER ON HEARTS
Nestor Release, May 4

Alice is Jack's girl. Calling at her home to take her to a party, he makes her promise not to flirt with the boys, for Jack is the jealous kid.

At the party Alice forgets the promise and flirts freely. The lovers quarrel; Alice finally throws Jack's houquet at his feet and walks away to join pleasanter company. She now flirts more outrageously than ever and three young men separately promise to take her home. They soon realize that Alice is using them as catspaws and conclude to teach her a lesson by letting her go home unescorted. Even Jack deserts her.

Alice refuses to let the butler accompany her home and starts on her way alone. She is accosted hy a young dude hut the timely appearance of a working man returning from his night shift saves her from further annoyance. The working man, going in the same direction as Alice, accompanies her to her corner.

Jack, meantime, has taken another girl home. Feeling that he has wronged Alice, he hurries to overtake her. Near her home the lovers meet; he pleads and she is unforgiving. The honest working man is husy lighting his pipe; glancing hack, he sees, as he supposes, another

dude annoying the young lady. Swiftly he comes upon them and with one blow fells Jack to the ground. Alice screams, then hastens to explain matters. Jack gives his assailant a cigar and the man with the mighty fist departs in peace.

At the gate the estranged twain linger after the most approved fashion of lovers, kiss and make up.

On the same reel:

ISLETA, N. M., INDIAN CITY

A complete panoramic view of Isleta, the Indian city, built about A.D. 1500, transports the no-looker to a forgotten age, for the picture fails to show anything approaching modern times. The only structure linking the past to the present is the Church of San Felipe, which is more than four hundred years old, and is the house of worship for the entire population of this strange and quaint town numbering some ten hundred or more Pueblo Indians. A saintly French priest ministers to the spiritual wants of these interesting people, who are very devout Catholics. Twenty per cent of the population speaks English and the remainder Spanish.

The Pueblo Indian, his abode and his mode of living are graphically shown. Mr. and Mrs. Juan P. Lente and their educated daughter, Marie, trained at the Alburquerque Indian School, form but one of the many interesting and picturesque groups.

A BRIDEGROOM'S TROUBLES
Powers' Release, May 7

Jemison is not a particularly young man, but is a very ardent lover, and when his wedding day arrives he is the happiest man alive. Alas for the stability of human hopes; Jemison starts off for the house of his intended in an automobile, and his troubles begin. The machine is run by an irascible chauffeur, who disagrees with Jemison regarding the fare, and the result of the argument leaves Jemison with a badly damaged wardrobe. Jemison's efforts, in the house of his expected bride, to obtain the proper habiliments of a bridegroom form a series of incidents and accidents that are pleasanter to witness than experience. The ceremony is finally performed, however, just in the nick of time to catch the train, and Mr. and Mrs. Jemison escape from a land of troubles to a world of married bliss.

RETRIBUTION
Powers' Release, May 11

Horace Marsden is an ambitious young chemist who, while poor in this world's goods, is blessed by the love of lovely Ethel Martin, whom he expects to make his wife. He, alas, has a sworn friend, Edward Marshall.

Horace discovers a wonderful germ killer for the purification of water, and hastens to inform Ethel and his friend, to both of whom he gives a demonstration of his discovery. Marshall, who is a promoter, sees a great opportunity in the germ killer, and proposes celebrating his friend's success, at the same time offering to assist him in a financial way. They go to Marshall's apartment and Marshall induces Horace to drink until he becomes intoxicated. He then ships Horace aboard a tramp steamer bound for a foreign port, first making a copy of the formula for the germ killer, which he immediately has patented. He then makes Ethel and her mother believe that Horace has eloped with another woman. Later on, aided by her mother, he persuades Ethel to marry him, and they go West, where he begins the manufacture of a germ killer.

Horace works his way back on another steamer, and lands in a destitute condition. Unable to find Ethel or his friend, Marshall, and having no money with which to place his discovery on the market, he gives up the struggle, and hopeless and ambitionless, he becomes an aimless wanderer.

Six years later, Horace accidentally arrives in the town where Marshall lives, and noticing a poster advertising the germ killer, under Marshall's name, he goes to Marshall's home to demand a settlement. Here, to his astonishment, he meets Ethel and her child, and learns for the first time the full extent of Marshall's treachery. Ethel is astonished at meeting Horace and naturally upbraids him for having deceived her so cruelly. Horace defends himself, explaining most fully Marshall's infamy. Ethel, shocked and disillusioned, sends for Marshall, and the men have a terrible scene, and only the intervention of Ethel prevents Horace from shooting his enemy. Then Ethel bids Morshall farewell forever, and in spite of his pleadings for forgiveness, she takes her child and leaves him, crushed with shame and remorse. Horace, feeling that his revenge is complete, also departs, leaving his revolver on the floor. Then Marshall, picking up the weapon, sits gazing at it, realizing that he has lost all that is worth living for; the love of his wife and child, and the respect of the community.

A GYPSY'S LOVE
Shamrock Release, May 7

Leila, a gypsy maiden, is in love with a handsome youth who came to her rescue when she was attacked by a couple of ruffians. An innocent flirtation follows, and the ardent blood of the gypsy becomes inflamed; she takes the attentions of the youth seriously. He later marries a young woman of his choice, and after an interval of a few years they have a beautiful child. This little one, left in charge of a careless maid, wanders away across the fields and is soon lost to view in a meadow of golden rod. The child becomes weary, seats itself in the midst of the flowers. It so transpires that the band of gypsies passes. Leila, the gypsy maiden, is among them. They see the child; thinking that they will receive a reward for finding it, they carry the little one away. The distracted parents, after a vain search, believe their darling dead, yet continue the search, heart-broken, with hope abandoned. Through a newspaper, inadvertently dropped, Leila learns the identity of the child, and in a spirit of vengeance concludes to keep it. She places the litle girl in a fashionable seminary, and toils for years for its maintenance and education. Eleven years later, Leila visits the child, who has now grown to girlhood, and, remorseful, tells her story to one of the good Sisters, who persuades her to return the little girl to its parents. Accompanied by one of the Sisters, she visits the home of her former sweetheart, and makes a full and complete confession, and disappeared in a maze of memories, friendless, abandoned, and alone.

AUTO SUGGESTION
Solax Release, May 10

Billy takes his friend Tom out for a drive in his new car. Tom gets off to make a purchase, and while Billy is waiting, along comes Marian, beautifully clad. Billy wishes to himself that she would come into his car. Somehow his wish is immediately fulfilled—for Marian—thinking that he is a public chauffeur, hires him. Billy blissfully drives Marian on, and at his journey's end, tells Marian that she may always have his car at cut rates, if she 'phones him at the garage.

Billy rides off in high spirits. He is rich in imagination, and already sees himself embroiled in a temptuous love affair. After a series of auto complications and fun, with mistaken identities worked out in an entirely new way, and in an atmosphere absolutely original, mirth-provoking Billy boldly captures his pretty maid and rides off—but the car breaks down, and so we see them both in the end fixing the car amidst besmudged and begreased bliss.

FATE'S WARNING
Rex Release, May 2

The woof that is woven int the warp of to-morrow is a strange fabric. In its meshes is concealed all the history and mystery of the future hours that will sometime be to-day. To-morrow is the only institution that can lay any plans for the future and get away with it. Yesterday and to-day are pikers compared with to-morrow. Until the last clock ticks away the last hour, to-morrow is the only thing in the world that is really eternal. To-morrow is always the newest thing on earth. If we could see the secrets of the days still in the womb of time, if we could read the message of the unborn years, many a sorry sob of the soul, many a bitter throb of the heart, would be spared. That's just what happens presently.

The woman was a countess, and just because all the countesses you've known were "proud and haughty" you must not think she was that kind of a lady. On the contrary, in spite of all fate did to prevent it, she was a human being—a sweet, sympathetic, pulsating heart-woman. She loved the world and the things and the beings thereof; she was five feet five of humanity and humility.

So naturally she loved music. Often she went to a little Gypsy music garden—this happened in Europe—to see and hear life as it pushed by with its songs and throngs, to drink wine and in the red forgetfulness still remember that she was lonesome, to listen to the haunting, seductive Gypsy music that interprets life as a rushing, roaring sea, with the sweet low murmur of a lazy brook thrilling its way throughout. Those nights her soul was swept away with the exotic, ecstatic songs of the sentimental Gypsy maids and the strong, bold Gypsy men.

And there her soul began to hunger for the arms and lips of the Gypsy.

Often she met him, and in his kisses was the strife of senses, and in his arms her troubled heart found peace. Then he urged her to fly with him.

With a suggestion that could not be stifled, with a premonition of impending and imminent disaster, she went to a Gypsy fortune teller to gaze into the vale of veiled years. And she looked into the crystal ball—and she saw.

She saw her womanhood dragged down to the level of the lost, saw herself wending the streets with her Gypsy, singing his songs for a coin and a laugh. She saw his love change into the realization of possession, into despotic mastery, into brute tyranny. She saw tears and sneers, pain and stain, hunger and hate.

That night when he came she told him that which avoided the future and averted its sorrows.

THE THORN IN VENGEANCE
Rex Release, May 5

For woman's love is mystery,
And woman's ways are dark;
That is the hopeless history
That's left its dreary mark
And weary stain on hungry hearts
Through all the years that died;
They've sold their hearts on moneyed marts,
The while their kisses lied.

Yet we who cry of their deceit
May search our hidden souls
And find a record there replete
With sins and dastard roles—
A record red with honor dead,
A story black and bleak;
So when the hearts that we have bled
Their hunger vengeance wreak
Shall we cry out and have it said
The weaker made us weak?

If you've read this far, we'll spare your feelings and proceed to tell the tale in prose. When he met the other woman, and the lies he told were on record in the heart of the first, he followed the law of least resistance, as most men do under similar cirmumstances, and retreated. He wrote the first woman a note, telling her he desired never to see her again, and became engaged to the innocent young thing whose charms had captivated him.

The first woman was not so very helpless. She had spoken to the world, and she had heard its answer. She may not even have loved him enough to excuse her act, but her piqued vanity, if you want to call it that, impelled her to go to him and conquer his impulse. If only to have the right to acknowledge to herself that she had vanquished his love for the other woman, if only for the sweet right to possess the victory, she would make him admit his love for her, for her only, and always.

She played with him. She made him hate and love, detest and respect her. But love and respect were stronger and longer. So he wrote the second woman what before he had written the first.

The girl and the father called for an explanation. In the manner of men, the father denounced and renounced him; but the girl was only silent, yet her silence was a greater reproof than her father's boisterous reprimand. So they left.

And the other woman heard the call of the sex, and fought the battle of her sister.

ADVERTISERS GET RESULTS
FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., April 25.—Of all the features in the line of motion photography that have ever been shown in Hot Springs, there is none that awakened so much genuine interest as the Selig reel, "The Last Rites of the Maine," which came to the New Central Theatre for a two days' run.

The reason that so much interest was manifested in this special picture was due to the fact that the press agent of the New Central, seeing a chance to take advantage of a good opportunity to put over some excellent advertising, pointed out that those who had read of the sinking of the steamship Titanic off the New Foundland banks could gain some idea of how that great vessel went down by seeing the Maine take the last and final dive. The result was that thousands of persons visited the New Central theatre, and the picture was most excellent.

I studied the crowd closely and have never seen any one feature that held the attention as this one did. It was not alone awe-inspiring, but the memory of the catastrophe of the Titanic was so fresh in the minds of all that one could not but recall that terrible horror when they saw the picture of the old battleship dipping and sinking in the waters of the gulf, and finally, dip low and go to the bottom. It was a picture that all will remember for years.

And here's a funny incident in connection with this reel. The New Central theatre had advertised it extensively in advance, and the management of this house was surprised to see on the day that it was shown there that the Lyceum also had a copy of the same picture. I learned later how this came to pass; also how near the Lyceum came to overlooking the best bet of the season. It appears that the exchange that the Lyceum does business with had sent them a big shipment of reels in advance, so that if anything should go wrong with their program, or if there should be any "repeaters" in the day's run, they could pick out something different from the big advance stock held in reserve. Well, the boys at the Lyceum never took the opportunity to look over these reels. Just received them and placed them away in a safe place, and it was not until the day the New Central theatre showed the "Last Rites of the Maine" that the Lyceum discovered that it had this picture in storage several days and did not know it. Can you beat it? There was a chance to get a "scoop" that would have broken the hearts of the New Central force, but the best that the Lyceum could do was to show it the same day the New Central did, which was done. I understand that an edict has been issued by the Lyceum management to have its operators make a note of all pictures sent in in advance, and this is done in the hope that the next time a competitor makes a play for a special that some of the other houses may get to it just a little beforehand.

The floods in the eastern part of the state are certainly playing "hob" with the motion picture people in this state, especially the houses doing business with Memphis exchanges. As I write this, it looks that the situation is getting worse instead of better. It is quite impossible, I have been informed, for them to get service out of Memphis, owing to the floods there. Mail and passengers are sent to Helena, Ark., by boat, and from there to this city and other points. The flood swill also injure the business of Hot Springs this summer, for it will delay, if not entirely ruin crops, and the farmers in the eastern part of the state, together with the wealthy planters, were wont to come to Hot Springs during the summer. They will be so busy recuperating from their loss because of the flood that they will have little time, much less money, to spend, and this resort will lose, as a result of the deluge, a vast amount of ready cash that was spent here each summer. Those in the cast have no idea of the extent of the floods, but could you be in touch with the situation, realize that five and ten counties in Arkansas and Mississippi and some in Missouri are under water five to ten feet deep; that towns are buried for the time being, and that thousands have lost their household effects; that the great levee is practically ruined and that it will cost millions to repair the same, you will have some adequate conception of what this torrent means to the people in this section of the country.

Word has been received by Secretary George Belding, of the Business Men's League, that the pictures taken of this city will soon be ready for release, and if there is one feature that will get a good run for its money it is this special, for the entire city, as I stated before, is interested in this production. King Baggot has also written his friends here that he is hard at work in the Imp studio and that he has not forgotten his pleasant trip to "the valley of vapors." Incidentally, we might remark that we have not forgotten the King, and only wish that he could take time to make us another visit.

And speaking of the floods reminds me of another incident. The entire show at the Princess, the whole five acts, missed the Monday matinee because they could not make train connections. Finally, along about 7 o'clock three of the acts arrived, careworn and weary, after a journey about twice as long as it should have been if the water had not busted up the railroad tracks. Manager Frank Head was wondering if he would have a show for his people. Well, he gave them the three acts and managed to meet a gentleman who proved a "life saver." This man had in his possession a reel of pictures of the Jeffreys-Johnson battle and he turned the same over to Mr. Head. That covered a multitude of sins and the crowd seemed satisfied, which proves that one should never give up hope.

The best independent feature of the week was the third of a series of the "101 Ranch" pictures, which were put out by the Bison company, entitled "War on the Plains," which came to the photo play. These pictures have been much enjoyed and the management of the Photo Play has been greatly complimented on securing the same.

THE MAN IN THE BATHS.

QUALITY — QUALITY — QUALITY — QUALITY — QUALITY — QUALITY — QUALITY — QUALITY

SEE SYNOPSES

Powers Picture Plays

RELEASE FOR TUESDAY, MAY 7th—OUR USUAL SPLIT REEL

"A BRIDEGROOM'S TROUBLES" and SCENES FROM NAPLES

BOOK OUR TUESDAY SPLIT REEL
RELEASE FOR SATURDAY, MAY 11th

"RETRIBUTION"

POWERS MOTION PICTURE CO., 511 W. 42nd St., New York City

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COMING RELEASES

SOULS IN THE SHADOW

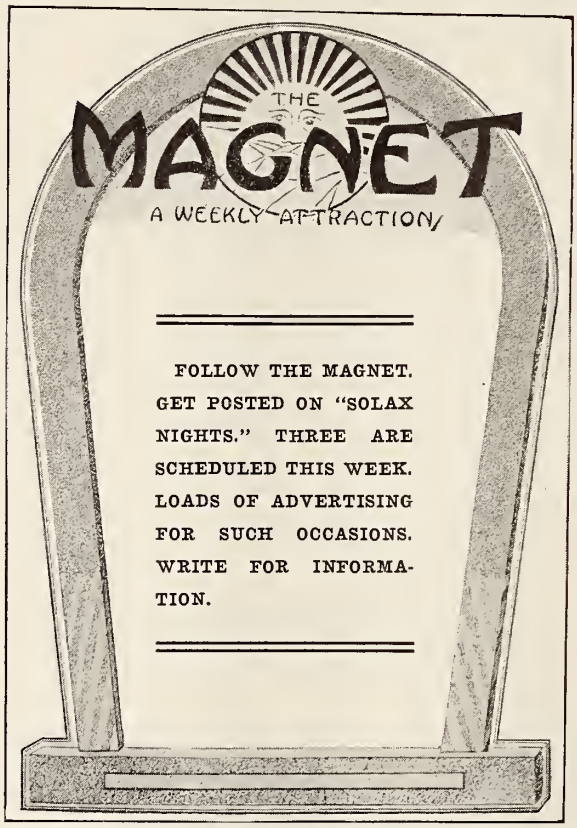
RELEASED WEDNESDAY, MAY 15th

Gripping and sensational story of social errors.

IN THE YEAR 2000

RELEASED WEDNESDAY, MAY 22nd

A "serious" comedy dealing in futures. One of the few novelties of the season.



FOLLOW THE MAGNET. GET POSTED ON "SOLAX NIGHTS." THREE ARE SCHEDULED THIS WEEK. LOADS OF ADVERTISING FOR SUCH OCCASIONS. WRITE FOR INFORMATION.

THE WOOING OF ALICE

RELEASED WEDNESDAY, MAY 8th

A thug and a gentleman have a superhuman s ruggle for the love of a girl. The girl finds it difficult to shake off the thug's brutal fascination. This is another wonderful psychological story.

AUTO SUGGESTION

RELEASED FRIDAY, MAY 10th

A breezy "psychic" comedy in which two autos and a mistaken identity play important roles. When Billy and Marian find themselves on the running-board of a broken-down machine with smudged faces—we'll leave the rest to the imagination, and to Billy.

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Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

	Feet
Mar. 20—Convict No. 75 (Dr.)	
Mar. 27—Photographs $5.000 Each (Com.)	
Apr. 3—A Mother's Love (Dr.)	
Apr. 3—A Dancing Fit (Com.)	
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	

AMERICAN

	Feet
Apr. 8—Checkmate (Dr.)	750
Apr. 8—Ranchman's Marathon (Com.)	250
Apr. 11—The Coward	
Apr. 15—The Distant Relative	
Apr. 25—The Mountain Home (Dr.)	1000
Apr. 29—The Pensioners (Dr.)	
May 6—Her Wedding Dress	
May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	

BISON

Feb. 13—Broncho Bill's Love Affair
Feb. 16—The Wild West Circus
Feb. 20—The Deputy's Sweetheart
Feb. 23—War on the Plains
Mar. 1—The Indian Massacre
Mar. 8—The Battle of the Redmen
Mar. 15—The Deserter
Apr. 15—Blazing the Trail
May 1—The Post Telegrapher

CHAMPION

	Feet
Apr. 8—The Blue Mountain Buffaloes	
Apr. 10—Salvation Sue	950
Apr. 15—Baby's Adventures	950
Apr. 17—A Gay Deceiver	950
Apr. 22—Winona	950
Apr. 24—Brothers	950
Apr. 29—The Horse Thieves of Bar X Ranch	950
May 1—An Italian Romance	950
May 6—Realization of a Child's Dream	950
May 8—Lucky Jim	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.).
Jan. 12—The Widow (Com., Dr.)
Jan. 15—The Braid (Dr.)
Jan. 19—Thirty Days (Com.)

ECLAIR

Apr. 2—Letter With the Black Seals
Apr. 7—A Masher Outwitted
Apr. 30—Revenge of the Silk Masks (Dr.)
May 2—Cousin Kate's Revolution (Com.)
May 5—The Voice of the Past
May 5—Scenes at Granada—The Alhambra (Edu.)
May 7—The Raven—2 reels) (Dr.)
May 9—Her Wreck of Anguish (Com.)
May 12—A Useless Sacrifice
May 12—Arabian Customs (Edu.)
May 14—The Chamber of Forgetfulness (Dr.)
May 16—Roses and Thorns (Com.)
May 19—Her Folly
May 21—Nathaniel Hawthorne's "Feathertop" (Dr.)
May 23—The Beauty Spots (Com.)
May 30—Mr. Hamfat's Success (Com.)
June 4—The High Cost of Living
June 6—The Title Huntresses

GREAT NORTHERN

	Feet
Apr. 13—Glimpses of Southern France	
Apr. 20—Those Eyes (Dr.)	
Apr. 20—Revenge is Blind (Dr.)	
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—The Musician's Love	

GAUMONT

Apr. 21—The Drugged Cigarettes
May 9—Jimmie the Bold Buccaneer
May 12—The Lost Ring (handcolored) and Upper Bavaria (handcolored)
May 16—Attacked by a Lion
May 23—Tommy Becomes Toreador and Jimmie is Nearsighted
May 2—The Shade of Autumn and The Banks of the Danube
May 5—Driven from the Ranch
May 19—The Fate of Mothers (2 reels)
May 26—Zanetto's Wedding and Carnivorous Animals
May 30—Two Fools There Were

IMP

Apr. 27—U. S. Artillery Manoeuvres
Apr. 29—The Lure of the Picture
May 2—All for Her
May 4—Melodrama of Yesterday
May 4—Breach of Promise
May 6—On the Shore
May 9—The Land of Promise
May 11—The Staff of Age
May 11—Let Willie Do It

ITALA

Feb. 10—Toto, the Door-Keeper
Feb. 10—Hunting Ducks
Feb. 17—The Italian Army in Tripoli
Feb. 17—Making a Cinematograph Scene

LUX
By Prieur.

	Feet
Apr. 5—An Enjoyable Ride (Com.)	426
Apr. 12—The Miner's Claim (Dr.)	960
Apr. 19—An Embarrassing Purchase (Com.)	514
Apr. 19—Ching-Chang in Paris (Com.)	429
Apr. 25—The Fashion Review	
Apr. 26—The Crimson Heart (Dr.)	937
Apr. 28—The Serpent's Eyes	
May 3—Go to the Rescue (Com.)	
May 3—Arabella's Droll Wooing (Com.)	

NESTOR FILM COMPANY

Apr. 13—In Dry Territory (Com.)
Apr. 15—A Pair of Baby Shoes (Dr.)
Apr. 17—Her Indian Hero (W. Dr.)
Apr. 27—Three of a Kind (Com.)
Apr. 29—The Imposter (Dr.)
May 1—The Everlasting Judy (W. Com.)
May 4—Her Corner on Hearts (Com.)
May 4—Isleta, New Mexico (Sc.)
May 6—The Ten of Diamonds (Dr.)
May 8—The Thespian Bandit (W. Com.)
May 11—A Game of Bluff (Com.)

POWERS' PICTURE PLAYS

Apr. 16—Her Lord and Master
Apr. 16—What's the Use?
Apr. 20—Ethel's Sacrifice
Apr. 23—Bangs' Burglar Alarm
Apr. 27—The Schemers
Apr. 30—When the Lily Died
Apr. 30—The Five Senses
May 4—In Friendship's Name

RELIANCE

	Feet
Apr. 20—Love is Blind	
Apr. 24—The Burglar's Reformation	
Apr. 27—Bedelia as a Mother-In-Law	
May 1—Return of John Gray	
May 4—His Love of Children	
May 8—The Recoil	
May 11—Miser's Daughter	
May 15—Prince Charming	

REPUBLIC

Apr. 27—The Claim Jumper
Apr. 30—The Tale of a Kite
May 4—In the Tide
May 7—Baby's Shoes
May 11—From the Path Direct
May 14—President Incog.
May 18—Don't Trifle with Fire

REX

Apr. 18—Beauty and the Beast
Apr. 21—While Wedding Bells Ring Out
Apr. 25—The Fashion Review
Apr. 28—The Serpent's Eyes
May 2—Fate's Warning (Dr.)
May 5—A Thorn in Vengeance (Dr.)

SOLAX COMPANY

Apr. 26—Billy's Insomnia
Apr. 29—Handle With Care
May 1—The Reformation of Mary
May 3—A Question of Hair
May 8—The Wooing of Alice
May 10—Auto Suggestion
May 15—Souls in the Shadow
May 17—In the Year 2000

THANHOUSER COMPANY.

Apr. 26—When Mandy Came to Town
Apr. 30—The Cry of the Children (Part I)
Apr. 30—The Cry of the Children (Part II)
May 3—Miss Arabella Snaith
May 7—The Saleslady
May 10—Love's Miracle

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)
Nov. 20—Zigomar (Dr.)
Jan. 1The Thunderbolt (Dr.)

GT. NORTHERN SPECIAL FEATURE FILM

	Feet
Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

Apr. 14—The Return of Life
Apr. 16—Not on the Program
Apr. 21—Down and Out
Apr. 23—The Installment Plan
Apr. 28—Boys
Apr. 30—The Silent Call
May 5—His Wedding Day
May 7—Redeemed

SHAMROCK

May 7—A Gypsy's Love (Dr.)
May 11—How He Won Her (Com.)
May 14—On the Verge (W. Dr.)
May 18—Algernon's Busy Day (Com.)

The following films will be released by the Moving Picture Distributing and Sales Company for the week of April 28th, 1912:

Sunday, April 28th

Miett's Adventures—Fishes.....Eclair
Heliogabalus—Aviators .....Gaumont
The Serpent's Eyes.....Rex

Monday, April 29th

The Pensioners .....American
Horse Thieves of Bar X Ranch.....Champion
Lure of the Pictures.....Imp
The Imposter .....Nestor

Tuesday, April 30th

Kid Kite & Kitty or Revenge of the Silk Mask...Eclair
When the Lily Died.....Powers
Tale of a Kite.....Republic
Cry of the Children .....Thanhouser

Wednesday, May 1st

Italian Romance .....Champion
Everlasting Judy .....Nestor
Return of John Gray .....Reliance
Reformation of Mary .....Solax
Animated Weekly .....Sales Co.

Thursday, May 2nd

End of the Feud .....American
Cousin Kate's Revolution .....Eclair
All For Her .....Imp
Fate's Warning .....Rex
Shades of Autumn—Danube.....Gaumont

Friday, May 3rd

Bill to the Rescue.....Lux
Question of Hair .....Solax
Miss Arabella Snaith .....Thanhouser

Saturday, May 4th

Musician's Love—Norwegian .....Gr. Northern
Melodrama of Yesterday—Breach of Promise.....Imp
Her Corner on Hearts—Isleta, Mexico.....Nestor
In Friendship's Name.....Powers
His Love of Children .....Reliance
In the Tide .....Republic

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Apr. 29—The Lesser Evil (Dr.).....
May 2—The Leading Man (Com.).....
May 2—The Fickle Spaniard (Com.).....
Apr. 18—Just Like a Woman (Dr.).....
Apr. 22—The Brave Hunter (Com.).....
Apr. 22—Won by a Fish (Com.).....
Apr. 25—One is Business; the Other Crime (Dr.) .....

CINES

C. Kleine

May 11—Josephine (Hist. Dr.).....1000
May 14—Two Weary Willies (Com.)..... 660
May 14—The Substitute (Com.)..... 340
May 18—Family Jars (Com.).....1000
May 21—Fatima (Dr.) 830
May 21—Scenes in Padua, Italy (Sc.)..... 170
May 25—A Mysterious Telephone Call (Dr.).1000
May 28—The Lottery of Love (Com.)..... 790
May 28—Fountains of Rome (Travel)..... 210
June 1—The Bogus Professor (Com. Dr.).. 695
June 1—Rome on the Tiber (Travel)..... 305
June 4—The Trifler (Dr.)..... 830
June 4—Picturesque Scenes in Padua (Sc.). 170
June 8—In Wrong (Com.).....1000
June 11—A Soldier's Heart (Dr.)..... 575
June 11—Messina as it is To-day (Travel)... 425
June 15—Leah, the Telephone Girl (Com.).. 575
June 15—Venice, Italy (Sc.)..... 425

EDISON

Apr. 16—The Insurgent Senator (Dr.).....1000
Apr. 17—The Dumb Wooing (Com.).....1000
Apr. 19—The Boss of Lumber Camp No. 4 (Dr.) 985
Apr. 20—Dream Dances 400
Apr. 20—How Patrick's Eyes Were Opened (Com.) 600
Apr. 23—The Little Woolen Shoe (Dr.).... 990
Apr. 24—A Tenacious Solicitor (Com.).....1000
Apr. 26—An Unusual Sacrifice (Dr.).....1000
Apr. 27—A Winter Visit to Central Park, New York City..... 640
Apr. 27—The Butler and the Maid (Com.).. 360
Apr. 30—Winter Logging in Maine.....1000
May 1—Blinks and Jinks, Attorneys-at-Law (Com.) 1000
May 3—Out of the Deep (Dr.).....1000
May 4—The Guilty Party (Dr.).....1000
May 7—Billie (Dr.) 1000
May 8—Aunt Miranda's Cat (Com.).....1000
May 10—Treasure Island (Dr.).....1000
May 11—Every Rose Has Its Stem (Com. Dr.) 1000
May 14—The Bank President's Son (Dr.)...1000
May 15—A Personal Affair (Com.).....1000

ESSANAY FILM CO.

Apr. 5—Teaching a Liar a Lesson (Com.)...1000
Apr. 6—A Road Agent's Love (Dr.).....1000
Apr. 9—Broncho Billy and the Girl (Dr.)..1000
Apr. 11—All in the Family (Com. Dr.).....1000
Apr. 12—Lonesome Robert (Dr.).....1000
Apr. 13—Under Mexican Skies (Dr.).....1000
Apr. 16—The Clue (Dr.).....1000
Apr. 18—Sam Simpkins, Sleuth (Com.).....1000
Apr. 19—The Rivals (Dr.).....1000
Apr. 20—The Cattle King's Daughter (Dr.)..1000
Apr. 23—"Alkali" Ike's Boarding House (Com.) 1000
Apr. 25—The Doctor (Com.).....1000
Apr. 26—Our Neighbor's Wife (Com.).....1000
Apr. 27—The Indian and the Child (Dr.)...1000
Mar. 29—The Banker's Daughter (Dr.).....1000
Apr. 1—Jean of the Jail (Dr.).....1000

Feet

Apr. 3—The Spanish Revolt of 1836 (Hist. Dr.) 1000
Apr. 5—The Schoolma'am of Stone Gulch (Com.) 1000
Apr. 8—The Tide of Battle (Hist. Dr.)....1000
Apr. 10—A Leap Year Elopement (Com.)....1000
Apr. 12—The Secret of the Miser's Cave (Dr.) 1000
Apr. 15—War's Havoc (Dr.).....1000
Apr. 17—The Adventures of American Joe (Dr.) 1000
Apr. 19—The Trail of Gold (Dr.).....1000
Apr. 22—A Mardi Gras Mix-Up (Com.)....1000
Apr. 24—The Mexican Revolutionist (Dr.)..1000
Apr. 26—The Pasadena Peach (Com.).....1000
Apr. 27—The Indian and the Child.....1000
Apr. 30—Napatia, the Greek Singer.....1000

LUBIN

Feet

Apr. 13—Becky Gets a Husband (Com.)....
Apr. 15—In After Years (Dr.).....1000
Apr. 17—The Lover's Signal (Com.).....1000
Apr. 18—A Gay Time in Jacksonville, Florida (Com.) 1000
Apr. 20—Captain King's Rescue (Dr.).....1000
Apr. 22—A New Beginning (Dr.).....1000
Apr. 24—A Complicated Campaign (Com.)..1000
Apr. 25—Paying the Price (Dr.).....1000
Apr. 27—The Lost Dog (Com.).....
Apr. 27—The Forgotten Pocket-Book (Com.)..
Apr. 29—A Leap Year Lottery Prize (Com.).
May 1—Won By Waiting (Dr.).....
May 2—A Son's Devotion (Dr.).....
May 4—Turtle Industry in Florida (Ind.)..
May 4—The Tin Can Rattle (Com.).....
May 8—The Salted Mine (Dr.).....
May 9—The Violin's Message (Dr.).....
May 11—Brave, Braver, Bravest (Com.)....
May 11—Wanted—A Baby (Com.).....

G. MELIES.

Apr. 25—True Till Death (Dr.).....1000
May 2—Widowers Three (Com.).....
May 9—Finding the "Last Chance Mine" (Dr.) .....
May 16—The Swastika (Dr.).....
May 23—All is Fair (Com.).....
May 30—The Rustler's Daughter (Dr.).....

PATHE FRERES

Apr. 16—The Anonymous Letter (Dr.).....
Apr. 16—The Albertos.....
Apr. 17—Easy Marks (Com.).....
Apr. 17—Training Fighting Cocks in Cuba...
Apr. 18—The Fishermaid's Love Story (Dr.)
Apr. 19—A Hasty Honeymoon (Com.).....
Apr. 19—An Excursion in New Zealand....
Apr. 20—The Art of Printing (Ind.).....
Apr. 20—Bathing Cavalry Horses (Scenic)..
Apr. 22—Pathe's Weekly No. 17.....
Apr. 23—Jane Shore (Dr.).....
Apr. 24—That Houn' Dawg (Com.).....
Apr. 25—For the Papoose (Dr.).....
Apr. 26—The Queen's Messenger (Dr.).....
Apr. 27—For His Mother's Sake (Dr.).....
Apr. 29—Pathe's Weekly No. 18.....
May 6—Pathe's Weekly No. 19.....
May 7—The Automatic Moving Co.....
May 7—Palace and Fountains of Versailles, France .....
May 8—The Empty Grave (Dr.).....
May 9—An Unexpected Reception (Com.)..
May 9—A Samourais School.....
May 10—Henri IV and the Woodchopper (Com.) .....
May 10—Cod Fishing Off Iceland (Ind.)....
May 11—The Parachute Maker (Dr.).....

KALEM CO.

Feet

Apr. 30—A la Francaise (Com.).....
Apr. 30—Abaca, Its Culture and Use in the Philippines (Ind.) .....
Apr. 30—Betty's Worse Than Ever (Com.)..
May 1—The Redman's Honor (Dr.).....
May 2—The Cowboy Girls (Com.).....
May 3—A Sister's Devotion (Dr.).....
May 4—The Salvationist (Dr.).....

SELIG

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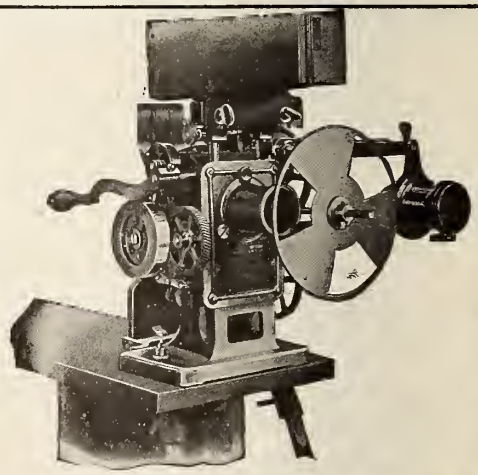

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MAY 15 1912

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Volume V
No. 18

May 4
1912

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (20 *years Expert in Cinematography*).

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Volume V **May 4, 1912** **Number 18**

DIRECTORS, ACTORS AND ACTRESSES

WHEN we wrote our article in the April 20th issue we little thought we should have so many communications in reply thereto, but it seems to have hit the nail right on the head and driven it home. We have received from certain parties rather adverse criticisms to our editorial. The following two will more than counterbalance any of the adverse ones we have. One friend writes:

"Dear Mr. Saunders:

"Congratulations on the right-to-the-point editorial, 'Directors, Actors and Actresses,' in last week's issue of News just received and editorial read. There are too many of the amorous, coarse individuals posing as directors in the business to-day, and, no matter how refined the actress, she is oftentimes forced to submit to humiliation and insult. Keep up the good work."

We felt that this letter was worth all the space we could give it, hence its reproduction. We hope the point will go home to some of those who need it.

One great fault of the manufacturers is the fact that they are too avaricious, stealing away directors of other companies. These same directors have reached a low mark on the ladder, practically fallen from the top to the last three or four rungs. They are eagerly snapped up by unsuspecting companies who know very little of their antecedents. Needless to say, the old companies with whom they have been employed are mighty glad to get rid of them. One great trouble with these directors is the fact that they upset conditions existing in the new companies. They turn out well-tried employees and foist their own favorites into the places, taking them from the company they have left. This is unjust, not only to their old employer, but also to their new one and to the rank and file with whom they have to work with, and so fail to get the best results.

Directors should always be gentlemen and endeavor as such to obtain the full confidence of those with whom they are thrown in contact, and be above petty spite and jealousies.

Another point with some of these directors (?) is they have many scenarios submitted to them and they always write their own scenarios and put them on. After leaving the old firm they rehash up the old stories for the new firm, under slight alteration, of course, yet old at that. One director we have in mind stole three good military subjects, put them on for one firm, altered slightly, and put them on for another.

Another letter to the point is as follows:

"Dear Mr. Saunders:

"Your recent editorial addressed to 'Directors, Actors and Actresses' was a cheerful surprise to me, I never having read in a professional paper a confession so to the point.

"Every honest director and actor will agree with you that our need is such a critic as your editorial performs—frank and unbiased and fearless enough to unveil defects, not to cover them up or smooth them over. This latter tendency is most damaging to screen productions as well as to productions on the legitimate stage, but is widely prevalent.

"Let me cite, in illustration, this personal experience. On a certain occasion, after taking a scene, I noticed where I could have made improvements, and I so informed the other stage directors. But they indignantly explained: 'We stage directors are never at fault. If we are not furnished with better actors and camera men we cannot produce better results. We cannot be held responsible.' Why, if not the stage director, who, in God's name, *is* responsible? The charwoman? The call-boy?

"And, regarding the actors, how many, or, rather, how few, possess the needed ability to portray emotions by the glance of the eye, by mobility of feature, by movements of the head and hands? Many 'favorites' own but the one identical expression for all occasions, and they employ it whether depicting joy, sorrow, life or death. We get the same glance in every scene, through all the picture—there is no escaping it. I think I make no mistake in asserting that 60 per cent. of the actors belong to the above category. Whether the actress intends to represent a typewriter girl or a cultured society woman, we see always only Miss So and So. The female of the species doesn't bother about characterization; she is content to be only herself. And the masculine element is not much better. Whether Mr. So and So plays a cowboy, a dancing master or a clubman, the carriage of the body, gait, man-

ners, all remain unchanged—the character is inevitably Mr. So and So.

"If the manufacturers would take your suggestions to heart, they would be the gainers, and would thereby elevate the keynote of the picture play, thus furnishing the managers with better sellers. To accomplish this requires in the artists more than mere 'pull' or personal pulchritude, more even than experience; it can be produced only by in-born ability and gift possessed by the actresses, actors and stage directors.

"Permit me to assure you that I admire your courage of attack which, if followed up, must result in raising the standard of the photo play to a real artistic height: Magna est veritas, et prevalebit!"

The above letter, from a well-knwon director, is so much to the point that we have given it in full. Our only object in publishing the above letters is that, with the writers who know, we may endeavor to elevate the tone of the moving picture. We take to ourselves some of the credit during the last six years of having elevated the business to the condition it is to-day, and if we can only help elevate the tone of the studios and all employed therein we shall have accomplished a good work, and our writing will not be in vain.

LINEN LEADERS

A WESTERN correspondent at Wichita, Kan., sent us the original of the above cut, and when we saw it we thought it was the very latest rediscovery in cinematography. Our correspondent wrote: "There is no longer any need of film exchanges paying from 1 to 2 cents a foot for a leader, as Mr. John Boob, at Latham, Kan., has a new invention. We are enclosing you one of the unbreakable, sprocketless leaders. You have to hand it to the 'Boobs' in Kansas to invent things."

Indeed we have, Friend Kansas, and as such we have given it all due publicity. If any of our readers can beat it, we will be glad to give them all the publicity they desire for stringing on leaders where they are needed. If Mr. Boob will send us his experience with the sprocketless, pliable leader we will give him a column all to himself.

At the same time we want to point out that this device was in use ten years ago, only it was tape the width of the film that was used and not linen.

FIRE! FIRE! FIRE!

CELLULOID burns—burns rapidly—and when once it gets a start, if there is a large quantity stored, it is a very difficult matter to stop it. Witness the Vitagraph fire, the Pittsburgh fire, Klein Optical Co.'s fire, the Western Film Exchange fire, Milwaukee, and others of like nature. We, in the interests of our readers, have been seeking som means of fire prevention, or, if a fire breaks out in a flm factory or exchange, it can be put out immediately. With this end in view, we have been witnessing some tests that we believe will answer the purpose, and on Tuesday, May 21st, we are arranging for a demonstration for the whole trade to witness. Manufacturers, exchange men, exhibitors, operators—everybody—interested in seeing 7,000 or 8,000 feet of celluloid film set on fire and—INSTANTLY PUT OUT. Don't believe it! I thought you would say that. Come and see. Write for a ticket of invitation, if you are interested, and we will give you the biggest Moving Picture Show you ever saw in your life. Manufacturers, bring your camera men and take a negative. It will do more to reassure your patrons—The Public—than anything you could write or say. Don't forget the date—May 21st, 2 o'clock in the afternoon. Send us your name and we will send the card of admission.

GIGGLING WOMEN FOR CENSORS

The Censorship of moving pictures has become almost as much a matter of business as a matter of duty. Therefore it should, we hold, be conducted on a serious, businesslike basis. There is, according to reports which we have no reason to disbelieve, a fund provided as payment to those good people who give their services to the betterment of the cause on the National Board of Censorship. The members of this Board of Censorship, who are appointed by the People's Institute at the request of the manufacturers and exhibitors of moving pictures, giving their time, which in this rapid age means money, from their various professional duties, are entitled to just compensation for time spent in the interests of the moving picture. But they have at the same time a right to discharge their duties in a businesslike manner.

According to echoes which have slipped through unguarded chinks in the projecting rooms where this body of censors sits in judgment on the product of the various moving picture plants, it is impossible for any normal individual to properly concentrate on the moral adaptability of a film, which often lies too deep to make itself evident above the silly giggle and idiotic remarks of some of the female members of the National Board of Censorship.

Are there not enough sensible, solid-brained, well-rounded women in New York City capable of sitting silently for the space of fifteen or twenty minutes, allowing others about them the privilege of quiet meditation on the work which is being placed before them for serious consideration, without filling up the ranks with women who have not as yet progressed far enough along the road of good breeding and advancement to have become thoroughly cognizant of their duty to society?

Northampton, Conn—Goldstein Brothers' Amusement Company have opened a moving picture theatre.

ARTISTIC BLUR.

It seems to me that there is one thing overlooked in the contention about artistic diffusion of focus in photographic pictures; at least I have not noticed any one making use of this point in the argument of the artistic value and necessity of blur or diffusion—and that is the diametrical distinction between artistic blurring and photographic blurring—between the kind of blurring made by the lens put out of commission as a lens and the softening of outline and blending of contiguous areas practiced by painters.

The inability of the lens to present any but one plane distinctly, all in front of this optical sharpness as well as all in the rear rapidly passing into blur, obliterating all form, relief and outline. This blurring is, of course, more pronounced in the case of pictures taken with a portrait lens, on account of the optical construction.

The portrait lens, unlike our eyes, sees single objects from too many points of view, bunched together within its own circumference.

The picture made by the painter is nothing like that produced by the lens. The painter has different degrees of sharpness in different parts of the same plane, near or distant, where he consciously, deliberately and purposely brings some particular feature into more prominence to emphasize the effect.

What the painter tries to do, and what, in proportion to his skill he does effect, is a presentation in his picture of what our normal vision actually experiences. It is incorrect to assert that our eyes see things as in a diffusion of focus. To be sure, vision has the power to focus upon any desired plane and to perceive it with all its absoluteness, but, at the same time, in ordinary viewing, especially where we wish to derive artistic pleasure from our contemplation, we make use of the power of accommodation possessed by our eyes.

In other words, we have a sort of cinematographic view of the subject. At very short intervals, indeed, before the impression from one plane is entirely liberated, an impression from some other area is superimposed and we have the effect produced not only by modification of color, but also modification of form and outline. This is the true artistic blur, and that practiced or attempted by the painter, and is related more to aerial perspective than to optics. The visual blurring is the effect, therefore, of superimposed impression, each impression or a short interval being absolutely in focus. For this very reason the painting by a genuine impressionist does not affect us as a mass of blur when viewed at the proper distance, whereas a blurred, out-of-focus, diffused, or whatever you may call it, photograph is blurred and indistinct at any point of view.

In the painting we get the impression the eye gets when it gives itself up to the esthetic contemplation of the subject. In the photograph we get only the imitation of the effect the painter has presented on his canvas.—Frank V. Chambers in Bulletin of Photography.

(Good for you Friend Chambers. We are glad to see such an article from your pen. We like to see good, clear, sharp pictures in photography. The apeing after effects that cannot be obtained with the camera, as by the artistic results in mediocre fuzzygraphs. We see no art, or anything in such stuff. Our youngsters are fully capable of producing fuzzygraphs, and they say, when we tell them they are not sharp: But father look here, look at these pictures, ours are quite as good. Yes, we reply, but we want to see you do better. No out of focus pictures for us either in genre or cinematographic photography, thank you.

ED. M. P. NEWS.)

ROSES AND THORNS.

Eclair Comedy

The tale of a youth who would a-wooing go—with an unknown young lady, pledged to arrive on a certain train, wearing a white rose in her coat lapel—and the adventures of a prim aggregation of picknicking schoolmarms, who return on the same train, each wearing a rose; such is the theme of "Roses and Thorns" which is released on May 16. Jack Adolfi plays the unfortunate youth with tear-provoking drollery; the scenic effects are very gardenesque.

"HAL" REID, NEW RELIANCE DIRECTOR

The most important individual in the moving picture studio, the one upon whom all the responsibility for the conception and artistic production falls, is the director.

Reliance has made a most excellent choice in appointing to that responsible position Mr. Hal Reid, who is well known as a proficient director, and also as a writer of moving picture scenarios and dramatic plays. Among his successes ap-

pear 'Human Hearts" and "Jim and Joe" (Selig); "The Red Cross Martyr," "At Scrogginses Corners," "The Woman Haters," "Love in the Ghetto," and others produced by Vitagraph.

The first of the Reid releases will be "Father Beauclaire," on May 25th. Mr. Reid will be supported by Gertrude Robinson, Edith Lyle, Virginia Westbrook, Susan Balfour, Lula Lieferman, Wallace Reid, Charles Herman Sigman, and Robert Tabor.

H. A. MACKIE'S WHEREABOUTS

Mr. H. A. Mackie, who was formerly connected with H. A. Mackie, Inc., has opened up a suite of offices in the Commercial Trust Building, 1451 Broadway, corner of Forty-first street. Mr. Mackie has been occupying these offices since April 1st, and is at the present time engaged chiefly in buying and selling theatres. He expects, however, in a couple of weeks' time to have perfected an organization for operating both motion picture and vaudeville theatres. It is Mr. Mackie's intention to build up a strong patronage through square dealing, and we extend to him our heartiest good wishes for success in his venture for the handling of amusement enterprises.

AMERICAN TO PRODUCE HISTORICAL SERIES.

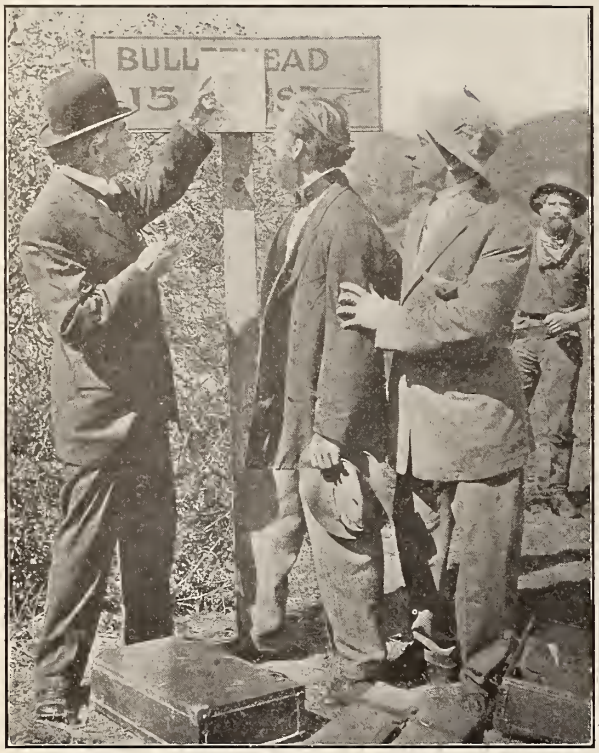
Responding to the ever increasing demand for historical subjects, The American Film Company announces for the near future a series of elaborate two-reel historical subjects. The subjects will be Western in character, in accordance with the American's policy, and promise some astounding effects in the matter of large aggregations of performers. Plans have been perfected that assure the use of 300 trained horsemen.

THE THESPIAN BANDIT.

Nestor.

In "The Thespian Bandit," the exceedingly worthwhile Nestor release of Wednesday, May 8, we have a Western photoplay that is new in more ways than one.

The story deals with Harry, Dick and Tom, three impecunious actors, who, though at liberty, are under the eagle-eyed surveillance of Mrs. Sharp, the landlady. Tom and Dick are the wise boys, and Harry has to face the music unaided and alone. A newspaper item acquaints the disengaged trio of the fact that actors are wanted for motion pictures, but the place is Los Angeles, California, and that's more than three thousand miles from "home." Harry pooh-poohs the idea, but his companions



are not to be denied. They appropriate his jewelry and exchange it for the solid stuff to supply the inner man en route to California, position, prosperity and fame.

Mrs. Sharp is not sharp enough to prevent the boys from deserting her roof to occupy that of a Westbound freight Pullman. All goes well until a burly brakeman brutally demands "Fare" and Harry is cleaned out of all his loose change. Tom and Dick are jubilant because, like them, he has nothing more to lose.

After an eventful journey, the Golden West is reached, and, though Los Angeles is still many miles away, the Thespians are obliged to come off their high perch and foot it across the hills in a rather precipitous and undignified manner. This enforced exploration of the country brings the panting trinity face to face with a post bearing the legend: $1,000 reward for the capture of Black Bill, the bandit." Here's Dame Fortune smiling upon them. Will they overlook the golden smile? Nay! Nay! They must capture the reward, but how can they without first capturing Black Bill? While thus pondering, they are regaled with a look at the fierce-looking bandit as he rides by, giving the merry "Ha-ha" to the pursuing sheriff and the posse, which convinces Tom, Dick and Harry of the utter impossibility of subduing the awe-inspiring outlaw. Nevertheless, it is hard to let one thousand dollars in real money go without making an attempt at halting it. Eureka! The boys have their "make-up" paraphernalia handy, and reluctant Harry is soon transformed into a perfect likeness of Black Bill. By foisting him as the bandit on the Sheriff, the reward will be theirs. All might have gone as planned but for the bad man's unexpected appearance. Black Bill likes the boys' idea and utilizes it for himself. Tom and Dick receive a warm send-off while Harry is conducted to the sheriff's. At the critical moment, Fate intervenes. Black Bill gets his deserts and Harry becomes a "thousandaire." With so much money in his possession, Broadway looks good to him and we soon find him on his way East, traveling in true regal style. Tom and Harry vainly try to fasten themselves upon their fortunate companion. There's nothing for them to do but resort to the familiar tie-counting process.

This refreshingly novel Western comedy abounds with humorous situations that are capitally handled by a select company of players. Jack Conway as "Harry" wins unprecedented success; William Clifford as "Tom" is in his proper element, and Eugenia Forde makes an honest-to-God landlady. The backgrounds are especially beautiful and were selected with apparent care. The photography is, if anything, even more witching than is usual with the Nestor Company.

SCENE FROM "DISTRICT ATTORNEY'S CONSCIENCE"
Reliance Release May 22nd.

SCENE FROM "FATHER BEAUCLAIRE"
Reliance Release, May 25th.

CHAMPION SPLIT REELS.

Attention is requested to the following releases which have been changed to Split subjects. "The Duck Hunt," released May 15, carries another subject entitled "The Indian's Gratitude." "Lucky Jim." to be released May 8, carries with it a four-hundred foot comedy, entitled "Henpecko," Western and military productions are again being taken up by the Champion Company. The releases for May 27 and 29, Monday and Wednesday, are Western and Military subjects respectively, namely, "The Ranch Woman" and "Heroes of the Blue and Gray." The last-mentioned release is a Decoration Day offering.

MOVING PICTURE LEAGUE OF AMERICA

The motion picture exhibitors of the State of Kentucky met in convention in Lexington at the Phœnix Hotel on Thursday, April 25, 1912. The convention was called to order by the chairman of the local committee, Mr. L. H. Ramsey. Mr. A. B. Tracy was selected as temporary secretary. The temporary chairman introduced Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, who addressed the convention in part as follows:

"Ladies and gentlemen, we have met here to-day for the purpose of organizing the Motion Picture Exhibitors' League of Kentucky, which will affiliate with the Motion Picture Exhibitors' League of America. The aims and objects of our organization are to uplift, promote and assist in every way possible, to advance cinematography and everybody's interest engaged in our line of business, more especially our own, asking for nothing only a square deal for each and every exhibitor throughout the country.

"Themotion picture exhibitors and cinematography have been ridiculed and abused, and in many cases misrepresented. When the business first started it was looked upon as amusement for children, but as the business grew and the picture plays became more popular, naturally business men and the educators began to take notice. From humble beginning cinematography has grown until to-day it is educating and amusing more people and has more patrons than any other business in the world. Millions of dollars are invested and thousands of people engaged in the business and the Motion Picture Exhibitors' League of America are doing everything in their power to educate the public and to advance cinematography to the high standard to which it is entitled.

"The cornerstone that was rejected and thrown away in the rubbish was found and became the chief cornerstone of the building. Just so with cinematography. It has been looked upon, and is to-day by many looked upon as nothing only a passing fancy to amuse children, but, to the most advanced thinkers and educators cinematography is the cornerstone to our modern civilazation and education. In fact, it is the philosopher stone. It is here to stay and to-day is in its infancy.

"It has grown more rapidly than any other line of business ever discovered. Millions of dollars are being invested, and from the ticket-taker at the door to the most celebrated actor or actress, it gives employment. In fact, it is advancing at such a rate, that even those of us who are engaged in the business are often surprised at the wonderful progress it is now making. Kentucky needs organization, not only of the exhibitors, but all the people of Kentucky. Through our organization, we are going to advance cinematography to the high plane which it so richly deserves.

"We need every exhibitor in America and every exhibitor needs us.

"You will find the national organization ever ready to assist you in bringing about a condition that will benefit all of us."

After Mr. Neff had addressed the convention, all present were asked to join the Motion Picture Exhibitors' League of Kentucky and every exhibitor came forward and paid his initiation fee of five dollars and became a member. The next order of business was the electing of officers. J. H. Stamper, Jr., of Lexington, and L. J. Dittmar, of Louisville, were placed in nomination. J. H. Stamper, Jr., receiving two votes more than Mr. Dittmar, was declared elected president; L. J. Dittmar was elected first vice-president; Sherman Arn, of Maysville, was elected second vice-president; L. H. Ramsey, of Lexington, was elected secretary, and A. J. Wellman, of Cattletsburg, was elected treasurer. Orrene Parker, Colonial Theatre, Covington, Ky., was elected national vice-president, to represent the state of Kentucky in the national board of directors.

After the election of this committee the following committee on the Constitution and By-laws was appointed: L. J. Dittmar, Orrene Parker, H. B. Struble, J. M. Perkins, M. H. Nave.

The following committees were appointed: Legislation—J. M. Perkins, J. C. Taylor, Max L. Simons, E. C. Tarvin, Joseph J. Ciarlo. Grievance—George A. Duncan, S. C. Stephens, C. S. Graves, H. M. Hacker, F. Dolle.

After the delegates had lunch they assembled in front of the new Orpheum Theatre, where a photograph was taken, and also a motion picture by the Gaumont Company.

Automobiles were in waiting to take the delegates sightseeing. On arriving at the noted Hagan stock farm, Gaumont's camera was again in waiting to take a motion picture. The delegates then visited the Hagan dairy, where another picture was taken, and from there visited several of the largest racing stables of the United States, where noted horses were shown and their pedigrees explained.

The beautiful scenery and the grand old country homes continually reminded all of that grand old song, "My Old Kentucky Home." The flowers in bloom, the trees budding, the sweet perfume of the flowers and the green waving blue stem, reminded all that they were visiting the garden spot where, it is said, the richest soil in the world is to be found.

All arrived safe but one automobile, which L. D. McKinney, of the Motion Picture Distributing and Sales Company of New York; C. Lang Cobb, of the Reliance Company of New York; E. D. Powell, of the Inventors Specialty Company of Chicago; George M. Wesley, of Cleveland, were in. The automobile punctured a tire and the boys were left behind. Covered with dust, but content, all arrived at the hotel without further accident.

At 7 p.m. the convention reconvened and received a few more members, who were late in arriving, adopted by-laws and resolutions, and selected Lexington as the next place of meeting, to meet on the second day of July, 1912. The motion was made and carried to employ G. M. Wesley, of Cleveland, to organize the state. A resolution was also passed thanking the editors and proprietors of newspapers in Kentucky who assisted Mr. Neff in bringing about the success of the convention.

After listening to a business speech and instructions from the national president, Mr. M. A. Neff, they adjourned to the spacious banquet hall in the Phoenix Hotel, where the following menu was served:

MENU

Tomato Soup

Celery Olives Pickles

Cutlet of Sole Tartar Sauce

Saratoga Potatoes

Roast Phoenix Birds

Rissole Potatoes French Peas

Lettuce and Tomato Salad

Ice Cream and Cake

Coffee

During the banquet selections were rendered by the following: Stamper and Lyons, character singers; Miss Katherine Johnson, soprano; Arthur M. Siebrecht, pianist; Miss Mattie West, pianist of the Orpheum Theatre; Ertz and Frankel, character singers; Miss Nellie Brennan, pianist; Misses Buchignani, pianists of the Colonial Theatre; Vertner P. Saxton, tenor; Miss Julia Hogarty, pianist of the Princess Theatre; Miss Florence Talbot, ragtime; Miss Florence Sheriff, pianist of the Star Theatre; entire vaudeville cast, with orchestra from Hippodrome.

Motion pictures were shown in the banquet room and a general good time was had. Everybody enjoyed themselves while hundreds of people in the big lobby of the Phoenix Hotel looked through the windows, with wide open eyes, at the grand banquet being given in honor of the motion picture exhibitors of Kentucky. Over fifty exhibitors attended the banquet. Everybody was enthusiastic and it was predicted for Kentucky that they will secure every exhibitor in the state. Louisville was represented the strongest of any city, the local committee at Lexington and the citizens of Lexington showing that they have not forgotten the traditional hospitality of the grand old commonwealth of Kentucky.

* * * *

April 27, 1912.

Editor, Moving Picture News.

Dear Sir: The motion picture exhibitors of Pennsylvania please take notice: The state convention that was called to meet at Harrisburg, May 6, 1912, has been called off and will be held in Pittsburgh, June 24th and 25th, 1912.

Every motion picture exhibitor in the State of Penn-

sylvania is not only invited to attend the convention at Pittsburgh, but is urged to do so, as matters of great importance to every exhibitor will come before the convention.

M. A. NEFF,
President, M. P. E. L. of A.

MAJESTIC RELEASES.

"Tomboy," which makes its debut on May 12, follows up the lead of previous majestic comedies. It is a real, bubbling comedy—the story of the pranks of a school girl and her elopement under extraordinary difficulties from boarding school. In order to escape detection Tomboy dresses in the chauffeur's clothes and Bob, her sweetheart, in the cook's. They go to her father, who is a minister, and nearsighted, and are married by him while Bob's father from across the way is called in to act as witness. This makes a funny complication as the parents have previously parted the pair.

"Buncoed" is another good comedy from the same firm. The story runs thus:

Nettie is a very clever girl, but she is without funds, in a country hotel. So she announces that she has lost a five dollar bill with the corner torn off, and five rural admirers help her to search for it.

Of course the bill is not found, but the smartest countryman conceives a plan. He tears the corner off a five dollar bill, presents it to Nettie, and tells her he has found it. She is delighted, and invites him to call for a walk, at three.

One after another the five carry out this idea, each concealing it from the others. The second has to pawn his watch, the third and fourth work at carrying baggage and sawing wood, and the last, a "tightwad," yields with great reluctance.

At three o'clock all call at the hotel, dressed in their best, but Nettie has gone. A horrible suspicion comes to them. They dash down to the station in time to see the three-ten train depart, with Nettie aboard.

But they receive a note, which reads: "Boys—aren't you glad it wasn't a ten dollar bill?"

LYNCHBURG, VA.

The leading motion picture theatres in the city have all undergone material changes within the past few weeks, and now the city has several of the finest and best-equipped places of amusement to be found in the South. The Belvedere, operated by Dr. P. H. Casey, has been changed considerably, and instead of having singers appear in spot-light, a stage has been erected and the attractions are presented in full view before the footlights. Only singers are booked at this house, and with high class films shown daily, the patronage is strictly the best in the city.

The Majestic, operated by Dr. P. H. Cassey, has been renovated and new seats provided to accommodate the public. Largely independent service is employed here and the theatre caters to the working class, mostly.

The Gayety, which was formerly owned by J. B. Trent, was sold some time ago to Roanoke interests, who operate it now. A mirroroid screen has been placed in the theatre and this has proven very popular with the patrons.

The Trenton theatre, owned and operated by the Trent Brothers, and managed by J. F. Jackson, is a new house, which has met with favor since the opening day. Pictures are shown daily in conection with four Keith vaudeville acts, and judging from the crowds at each performance, the owners are making money. It is the intention of the management to remodel the house soon as the summer season comes, and when this is done, the Trenton will be one of the finest vaudeville houses in the country.

"JESS'" FIRE SCENES SUCCESS.

Thanhouser burned down a house in New Rochelle last May for the film "Flames and Fortune" and Tuesday of this week they repeated the stunt, this time in New Jersey, for "Jess." Of course, the destruction of the home of Silas Croft, Jess' uncle, is the item for which the Tuesday house was fired. The conflagration was a huge success and should give a lot of thrill to the story. Thanhouser Company say they are filming "Jess" the way H. Rider Haggard wrote it and that it will prove even more popular than their "She" by the same author. They release "Jess" in two reels Tuesday, May 28.

THE TEN OF DIAMONDS.

A gripping, graphic drama, showing the evil of gambling and teaching a most salutary lesson, is "The Ten of Diamonds," which the Nestor Company is to release on Monday, May 6. The story told is that of a father who cures his only son of the card mania by vividly recounting to him the painful history of his past life, wherein gambling had nearly caused a tragedy. The novel and artistic manner in which this fine sermon picture has been handled is quite refreshing and reflects credit upon Thomas Ricketts, who supervised the production. Sidney Ayres, as the father, is especially strong in a role requiring unusual strength, while Miss Vivian Rich, as the mother, does creditable work in a highly emotional part. "The Ten of Diamonds" is a rare dramatic treat that will be enjoyed by audiences everywhere.

THE FILM'S POWER.

A tale by action told well holds.
G o where you may see each sight,
O mitting naught that's strange or bright
O n every side, yet we can say,
D esire to view remains to stay.

F ine blending makes the picture clear
I n all its setting that is dear,
L ong may the art of light and shade
M ake views to stay and not to fade.

W ell does the book so grandly tell
I ts tale with fluent words, that dwell
L ike memory on the transient mind;
L et books be praised by all mankind.

T he tale with action fraught astounds,
E ndures, and best its theme expounds;
L egends clear loom, when words and acts
L et free their shrouding which attracts.

Y ou may relate with your best word
O r read and still be as unheard;
U nable are all to strongly know
R eal truth, if without acts we show.

T he ode and play will clearly tell
A tale, but FILMS tell it to dwell
L ike dearest lore, inspiring so
E xcellent at the PICTURE SHOW.

—Joseph A. Vogelmann.

HALLBERG EQUIPPING POUGHKEEPSIE THEATRES.

The old adage, "Nothing succeeds like success," is aptly verified in the matter of Hallberg A. C. to D. C. Economizers. Mr. J. H. Hallberg sold one of these large 60 ampere outfits to one theatre in Poughkeepsie several months ago, and now two other theatres in the same town have ordered duplicate equipments in order to compete successfully in the matter of brilliant clear picture projection.

Newark, N. J.—Permit has been issued to the Elgin Realty Company to erect a moving picture theatre at 459 Orange street.

Richmond, Va.—A moving picture house will be opened at 711 East Broad street.

Birmingham, Ala.—The Lyric will be erected on eighteenth street and Third avenue, and have a seating capacity of 1,583.

Wheeling, W. Va.—The new Majestic Theatre at Elm Grove has opened.

JOHN C. HEMMENT

J. C. Hemment, the well-known instantaneous photographer, war correspondent and artist-author, has had a career both remarkable and adventurous.

Born at the pretty English village of Benwick, Cambridgeshire, in 1862, he received his education at Peterborough College and came to the United States in 1879.

His first employment was as a designer, but being a born athlete, for the first few years in this country young Hemment "went in" for sports, securing many medals and making records in many branches of sport, and still retains the 200-yard skating record of the world. Having been satiated with muscular success, in 1885 he took up amateur photography, and in 1888 joined the staff of Leslie's Weekly as a profession, and the compliment, before his retiring from that publication, was accorded

him of publishing one edition in which no other picture than those made by himself appeared.

Not satisfied with partial success, he introduced one idea after another in order to make photography more interesting and took all kinds of risks in securing unique pictures, being the first man in New York to take the picture of the city from a balloon.

For twenty years his race-track pictures with their remarkable finishes were the result of a determination to be without a peer on the turf. His experiments led to wonderful developments of the instantaneous processes by sunlight and flashlight, and being recognized as a leader in his line, business came in large volume until probably no studio in the United States contains so marvellous a collection of pictures covering every conceivable subject in photography.

Among the most famous of the thousands of pictures that Mr. Hemment's studio contains is the International yacht races at Cowes, International athletic games between Yale and Oxford in London, rowing races at Henley, and the series of International cup races off Sandy Hook, where his pictures showing the Defender and Valkyrie, considered a classic, was secured.

There is hardly a horse or its jockey, a prominent athlete, a yacht, or a dog that has a claim to fame but you can find same at the Fulton street studio.

Not, however, until the tocsin of war was sounded between Spain and the United States did the opportunity arise that was to bring him the recognition he deserved. When the battleship "Maine" was sunk in the harbor of Havana, Mr. Hemment was sent to Cuba as an artist-correspondent, and he was at once engaged by the Board of Inquiry to take photographs of the wreck and the scenes attending subsequent official investigation of that historic event. Returning to the United States just before the opening of the hostilities, Mr. Hemment accompanied the American Army to Guantanamo Bay, and landed with the advance of General Shafter's troops at Siboney.

Enduring all the hardships of a soldier, he carried his camera knapsack fashion and shouldered his tripod in place of a musket. His strong physique enabled him to keep his place among the headquarters staff, and his photographs of scenes on the march and the battlefield are realistic to a degree, especially those showing the Spanish troops at San Juan and El Caney and the destroyed ships of Cervera's fleet.

His success in Cuba led to his being sent to meet Admiral Dewey on his return from Manila. He was warmly received by Admiral George Dewey. His interview with the Admiral on the possibilities of his being a candidate for the presidency (and although not intended) this interview, on being printed, forever barred the door to the presidency for the hero of Manila Bay.

The outbreak of the Boxers in northern China in 1900 gave Mr. Hemment another signal opportunity for displaying his courage and dash.

He entered the City of Pekin on August 14, 1900, when it was relieved by the allied formes and, besides securing all the exciting scenes identified with that campaign, Mr. Hemment succeeded in interviewing the astute Li Hung Chang, after communication with the legations had ceased for nineteen days. This interview was an exclusive story for a New York daily and was prevised by an authoritative statement that Minister Conger and his fellow diplomats were alive and safe, this being the first reliable statement that the previous accounts of horrible murders and torture were incorrect.

In interviewing Mr. Hemment regarding the most pleasing memories he retains in picture-making, he divides the honors between his trip across the continent with President McKinley and his recent trip to Africa with Mr. Paul J. Rainey.

When Mr. Rainey decided to make his Arctic expedition, Hemment was engaged and now one of the most popular attractions of New York City is the famous Paul J. Rainey's African Hunt Pictures, where Mr. Hemment fills a role seldom met with, to wit: not only did he take the pictures but he gives a most entertaining and lucid description of the films, thereby showing his versatility.

These African pictures must be seen to be appreciated, and they are the most conclusive argument that John C. Hemment never before had the test of tests in his photographic career.

Charged by a lion at forty yards, which dropped dead under the deadly fire of three hunters of unerring aim only forty inches in front of his tripod, one must place J. C. Hemment right at the top of the men who dare and win.

Mr. Hemment has another journey to Africa in contemplation—still further into the jungle—and he expects to make this the effort of his life, believing that his enterprise will be rewarded not only financially but that a chapter will be added above mere monetary value to the cause of education.

A thousand well wishers bid him God speed.

Philadelphia, Pa.—The moving picture theatre at 5206 Market street has been sold to Emil H. Ratzburg.

Schenectady, N. Y.—Henry Pitney has resumed and opened his moving picture theatre in Main street.

Hattiesburg, La.—The Lomo Circuit capitalized at $50,000 has filed incorporation papers to operate moving picture shows.

LITTLE HANDS

BY VIRGINIA WEST.

Adapted from Eclair Release

IN the shadow of the prison wall crept a man. He stopped with almost mechanical regularity and listened. Then he crept on a few steps.

He wore the hideous stripes of the prison. Under his arm he hugged close a bundle of dark clothes. Always when he slipped on the sharp stones at the base of the wall he grasped the bundle closer, as though his very life depended upon that.

And, indeed, he was right. The success of his daring attempt lay almost entirely in a change of clothing. At least, without that, success was impossible.

A step sounded on the road below him. He flung himself close against the wall, in the deep shadow, scarcely daring to breathe.

When all was still again, save for the night noises around him, the man began swiftly and silently to change his clothes. This accomplished, he buried the discarded ones beneath a pile of stones. Then he crept on again.

All night long he walked, keeping away from the roads as much as possible.

At dawn he found himself on the edge of a small lake, near which were a few summer cottages, not yet opened for the season. Into an outbuilding of one of these he cautiously peeped. Assured that all was safe, he entered and stretched himself wearily upon the rough boards.

Miles from the prison, the man felt reasonably safe and soon fell into a sleep of utter exhaustion.

Toward twilight he awoke and lay reflecting. He felt very hungry and finally decided to go in search of food.

Looking from his hiding place, he saw a light in a cottage window not far away. He quickly made his way to it and knocked on the back door of the house.

"Come in."

The voice was sweet and clear.

The man hesitated and the door opened, disclosing an old lady with a little girl clinging to her skirts.

"Who is it, grandma?"

The old lady stood for a moment straining her eyes into the half-light.

"Do you wish to see me?" she asked.

"I have been traveling a long distance and am chilled and hungry," came the answer.

"Why, come in and get warm by the stove and I'll get you something to eat."

The man came in, trying not to seem too anxious.

After he had sat by the fire and eaten the warm food prepared for him he began to think. Thoughts of the future came to his mind with unpleasant insistence. After all, what kind of a life would he have, continually trying to keep his secret? His chin dropped upon his breast as he gazed sorrowfully into the fire.

He had determined to lead a useful life if it lay within his power.

The man felt a soft pressure against his knee and a tiny hand slipped into his. He raised his head. The little girl stood gazing into his face.

"What's the matter, man?" she asked.

The tears came to his eyes with a rush. He lifted the child to his lap and laid his face against her hair. A sob broke from him.

"What makes you cry?" came the next question.

The man gained control of himself and sat silent, hugging the child close to him.

When he raised his head his eyes looked into those of the old lady, who sat on the other side of the fire. So steady were they, for a moment he could not lower his own. It seemed that the old lady looked straight into his soul.

"You are in trouble?" she asked softly.

"Yes."

"I do not ask what your trouble is, but if I can help you tell me."

"Thank you. You have helped me."

The man sat silent for a moment, stroking the little girl's hair. Then he asked with almost studied indifference, "Do you live here all the year?"

"Oh, no," said the grandmother. "We have never been here before, but my little granddaughter was not well all winter, so I brought her here early. She is an orphan."

The man looked down at the child. Her head now rested upon his shoulder and her eyes were fast closed.

The old lady continued:

"She usually doesn't make up with strangers."

"I am very proud," said the man in a low voice.

Soon he arose and laid the little girl gently, almost reluctantly, in the grandmother's lap.

"Good-night," he said. "Thank you. You've helped me a lot and the kiddie."

The woman arose and followed him to the door, carrying the child.

"Whatever your trouble may be," she said, "I hope it will soon leave you. Good-night."

The child raised her head sleepily. "Good-night, man," she murmured.

The man pressed a hasty kiss on the little one's head and disappeared into the darkness.

By midnight he was fortunate enough to reach a railroad and get aboard a freight car unseen. By the second day he felt reasonably safe and began looking for work.

He was not long before finding something to do, but the poison of prejudice soon began to work.

True, his employers and fellow employees knew nothing of his past, but in some subtle way he must have betrayed himself. He would see them furtively watching him and shaking their heads wisely. Then he would get notice that his services were no longer required. Upon asking if his work was not satisfactory, he was always told that it was, but for other reasons they thought it best to make a change.

So it went on from month to month, until at the end of six months he had held and lost as many places.

It is not an easy thing for a man to fight the world under the best conditions, and to this man, who had a dark secret to hide, it came to seem almost impossible.

One day, when he was sitting in a public park, wondering whether it were any use to try again, he heard his name spoken. He turned and came face to face with two old friends.

It is said that the Devil awaits his opportunity. The two "friends" saw the condition the man was in and subtly went to work to make it worse. So well did they succeed that at the end of two hours' conversation he was thoroughly convinced that the ex-prisoner has no chance but to return to his crime.

There was a house, they said, that was just too absurdly easy. There were no men, and they would have no trouble at all.

When midnight had passed the trial was made. The man was desperate now, and nothing seemed to matter much. He was chosen to go over the upstairs of the house and inform them of conditions. Stealthily he crept up the steps, feeling as strangely as he did six months before as he crept along the prison wall.

There was a dim light in one room. Softly he stole to the door and waited, scarcely breathing. No sound. He went into the room. Suddenly he stopped short. A child sat up in its bed and stared at him. He waited for a

scream, but none came. A light broke over the baby face and two little hands were held out to him:

"Man," she cried joyfully, "you come again! Grandma!"

The man stood for a moment, rooted to the spot. Then he dropped on his knees by the child's bed and buried his face in the little lap.

"Grandma, my man's come back," called the child, and the old lady hurried into the room.

"You!" she cried. "Was that your trouble?"

"Yes," he answered hoarsely. "I was in trouble when you saw me before, but I am in far greater trouble now. No matter, you had better telephone the police. I came to rob your house, but I did not know it was yours. I swear that!"

The old lady stood looking at the man.

The child had fallen back on the bed again and was fast asleep with her hand on the big, rough one beside her.

"What have you been doing since you came to the cottage?" asked the grandmother.

Then the man told her the whole story. When he had finished the kind old lady's eyes were filled with tears.

"I have trusted you from the first," she said. "This child loves you, and if you care to live with me I shall be very happy. I believe you only need a chance."

"Indeed, I do, lady. I thank God I came here to-night. He must have used the Devil as a means to good."

A long, low whistle sounded outside. The man still knelt by the bed and a gentle hand lay on his bowed head. Another whistle. Then stealthy, hastening footsteps, and all was still.

MUCH ADO ABOUT FEET.

Think of a story on feet—and an interesting one! Impossible, you declare? Well, almost but not quite—if it's by a picture producer. Especially if Thanhouser is the one. "The Little Shut-In," released by that producer Friday, May 17, tells how a tiny cripple living in a basement watched the passers-by without. Or watched their

feet would be more apropos. His cellar window only permitted that—he could only see passing shoes. He came to know the shoes, or feet: one pair he got to call "Little Feet," another "Manly Feet," another "Cruel Feet." He didn't like "Cruel Feet," but resolved to bring "Little Feet" and "Manly Feet" together. The whole story is a very novel one.

A GAME OF BLUFF.

Nestor Release.

One of the prettiest, cleanest, jolliest and best acted comedies ever shown on the screen answers to the name of "A Game of Bluff" and will be released by the Nestor Company Saturday, May 11. Russell Bassett and Lee Moran enact the two bluffers and the way they bluff one another is a caution. Miss Vivian Rich cleverly plays the role of the girl who is the innocent cause of the game of bluff. Papa, (Mr. Bassett), a poor bookkeeper, palms himself off as a retired capitalist in the hope of getting a rich husband for his daughter, (Miss Rich). Aleck, (Mr. Moran), a young clerk, is looking for a good catch and, taking a tip from her papa, he poses as an active capitalist. Engagement, wedding, etc., follows in rapid succession. The young people are happy though married and papa is compelled to take a philosophical view of the affair. There are numerous smaller parts in this snappy comedy and all are in capable hands. The splendid work of Messrs. Bassett and Moran and Miss Rich, however, stands out in bold relief, and contributes greatly to the success of this beautifully photographed Nestor gem.

ED. ROSENBERG, OF SUPERIOR FEATURE COMPANY, HOME FROM NEW ENGLAND

Edward Rosenberg, of the Superior Feature Film Company, 62 Union Square, New York, has returned from a trip through the New England States, selling the state rights for "Dante's Paradise and Purgatory." Mr. Rosenberg disposed of the entire New England States in less than seven days, which speaks well of the selling qualities of Paradise.

Simplex
THE PEER OF ALL MOVING PICTURE MACHINES

NEW YORK MANAGERS SAY

The machine has given entire satisfaction, and we will soon need more machines for our other theatres.
Arthur S. White, Manager Moving Picture Department, Percy G. Williams Circuit of theatres.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
Wm. J. Gane, Manhattan Theatre.

We consider it far ahead of any other machine, and have since put them in our other theatres.
Walter Rosenberg, Savoy Theatre.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
Harry Levine, Manager, Riverside Theatre.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. Stern, Proprietor, Bleecker Theatre.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. Crane, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. Kolle, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theatres.
Fox Amusement Co.

Simplex
PRECISION MACHINE COMPANY
317 EAST 34th STREET, NEW YORK

PEACEFUL HOURS
COUNT D'VERVILLE CHALLENGES ARMAND TO A DUEL OF HONOR
ARMAND'S FATHER DEMANDS THAT CAMILLE GIVE UP HIS SON
THE SUPPER SCENE
ARMAND AND CAMILLE

Scenes from Dumas Masterpiece Entitled "Camille" as produced by the Champion Film Co. Released June 10th

OPERATORS' CHAT

By Tom Costello and James Girvan

AUX. LOCAL 35 I. A. T. S. E.

OFFICERS

John F. Stephens.....President
Sam Kaplan.....Vice-president
Gus Durkin.....Financial Secretary
Morris Klapholz.....Recording Secretary
Chas. Marnato.....Sergeant-at-Arms
Henry Weinberger.....Business Agent
Edward Phelps.....Asst. Business Agent

The auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Bro. Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

* * * * * *

Brother Johnny Thompson, of Local No. 1, I. A. T. S. E., who was connected with the New York Hippodrome, the largest playhouse in the world, and held the responsible position of Master of Hydraulics, and I can say without fear of contradiction, one of the cleverest stage electricians in the show business. We had a long talk, and, brother operators, what I would give to be able to talk on the unseen powers of electricity like Brother Thompson! He had the distinction of handling the first electric contract and running the first wires to carry current for commercial purposes in New York. And many of our most startling stage effects were created by Bro. Thompson. In his conversation he said theory was very good when it was coupled with practical, experience, he also said the more you know about electricity the less you know, and believe me, coming from a man of his wide experience, dating back to the time that incandescent lamps were only experiments and picture machines were unheard of, when gas was used for lighting purposes on the Bon Ton stages of New York to the present day with the third rail electric elevators to save climbing the stairs, machinery of every description run by motors, wireless, the telephone, the X-ray and the thousand other uses that the unseen force electricty, keeps in motion, it is truly wonderful and it is still in its infancy. Wonderful, is it not? Brother Thompson has thirty or more patents for various electric devices that he is always willing to show and demonstrtae. He has retired from activities to spend the rest of his days at his country home at Rockland Lake. The creative genius is still in his blood, always experimenting to find something new in the field of electric achievement.

* * * * * *

Brother John Clarke is a busy boy these days at the Empire Film Company, where he holds a responsible position. He has been connected with the above firm for four years and was with Miles Brothers for a period of five years. Johnny, as the boys call him, is one of the boys, and all the exhibitors that have dealings with him hold him high in their esteem He was recording secretary of Auxiliary Local 35, I. A. T. S. E., and bids fair to make a reputation in labor and business circles.

* * * * * *

Last Sunday I got a glimpse of Chas. C. Shay from a street car and immediately got up but he was lost in the crowd at Times Square and I lost the opportunity of interviewing one of the greatest men in organized labor. Only 35 years of age, Mr. Shay has filled every position in Local No. 00, I. A. T. S. E., but being a man of more than the average intellectual powers, a convincing talker, a tireless worker, a man that holds unionism sacred, can look a man square in the face and talks straight from the shoulder. To meet him will convince you that the International Alliance Theatrical Stage Employers could not have picked a better man for president than Chas. C. Shay and on behalf of Auxiliary Local 35, I. A. T. S. E., through the medium of the Moving Picture News we wish him a long and prosperous life.

* * * *

Mr. Henry Lacey,
Secretary Local 165, I. A. T. S. E.,
Cincinnati, Ohio.

Dear Sir and Brother: Your letter of April 17th inst. to hand, with the election of officers of Local 165 enclosed received by me, and brothers, I am very sorry I did not have an opportunity to publish your welcome letter sooner as I was very busy, for boys you know the village of New York keeps a fellow on the jump, but you can tell all the members of No. 165 that the New York boys think Cincinnati has one of the strongest locals in the good old U. S. A. The following is a list of the lucky brothers that were elected at the last meeting of local 165 I. A. T. S. E.:

Harry Schwartz.....President
William Newman.....Vice-president
Henry Lacy.....Recording Secretary
Walter Kinney.....Financial Secretary
William Thornton .....Trustee
William Flodter.....Trustee
Harry Harbaugh.....Trustee
Edward Kirsch.....Business Agent
Henry Lacy.....Alternate Business Agent
Harry Schwartz.....Delegate to Internat'l Conv'n.
Edward Kirsch.....Delegate to Internat'l Conv'n.
Fred Bierie.....Sergeant-at-Arms
Harry Schwartz.....Delegate to District Conference

Now boys, hoping you won't forget the Moving Picture News, I beg to remain, Fraternally yours,

TOM COSTELLO.

While in the vicinity of Eighth avenue and Cathedral Parkway the other evening I took a notion to visit the Parkway Theatre just to see what the projection was like and you can believe me it certainly was worth while. I watched the pictures for an hour and a half and not once in that time could I find any fault. The pictures were all run without a hitch, no frames, and never once did the light get low enough to give the picture a brown finish on the edges. After the show was over I happened to meet the operator and on questioning him I learned that he has been at the "Parkway" for a little over two years. As the house was closed from 5 until 6:30 o'clock I asked him to show me the operating room and, believe me, he has a classy place. Everything is so placed that he can lay his hands on it the minute he wants it. Brother Dan Donohue is certainly one of the class "A" boys in the projection line and deserves great credit for his good work.

* * * *

Brother J. R. MacDougall seems to be very busy just at present taking orders. No, no, he's not sick because he has the grip. I should say not! That grip is full of supplies, such as film cement, tension springs, aperture plates, etc., and once he gets hold of anyone in need of above supplies you can bet your last $ that they don't get away until J. R. gets the order.

* * * *

Talk about holding a job down, just look at "Big John" up at Weiss's on Sixth avenue and Fourteenth street. He has been there a little over four years, and it can easily be seen that he delivers the goods or he would not be there. Stick to it, John, that's the only way to get the "moss."

* * * *

Met Brother Morris Simon the other night at the Greater New York Film Company after the rush was over and had quite a chat with him. He is doing some bookkeeping I believe. He only works about twelve hours per day. Pretty Soft. (I don't think.) Now Brother Simon tells me that he is not compelled to work for a living, he only wants to wear out his old clothes. Seriously speaking, he says if anyone comes in with a nice easy night job in an airdome at a large salary, he wouldn't have the heart to refuse the job. When it comes to operating Brother Simon is right there with both hands, and let me tell you that he is able to deliver the goods every time.

* * * *

Speaking about obliging employees of the Greater New York Film Company, I hardly think you could find a more pleasant and obliging party than Miss Minnie Weisberger. Every day you will find her at her desk, always ready to give any information on any picture you want, and you don't have to wait all day to get it either. She is quite a favorite and has a host of friends among the operators and exhibitors.

* * * *

A word of thanks to our brothers (across the pond) in Local No. 59, Jersey City, for their kind assistance. Any time we can return the favor we will be only too glad to do so.

J. G.

WILLIAM LORD WRIGHT'S PAGE

IT is a question whether the continued filming of weird and wild detective stories tends to uplift and refine the moving picture. Protests have been voiced in certain dignified circles recently that the reason the youngster has turned away from the Penny Dreadful is that he can find his heart's desire in certain detective stories flashed on the screen. It is a fact that some of the detective stories released outdo in sensationalism the most strenuous adventures of "Old Sleuth." To the credit of the Sales Company and Patents Company, it can be stated that many of the more exciting detective plots come to us in the nature of feature films. A good detective story, occasionally, adds to the joy of living. But the impossible sleuth who chases the fiendish criminal through 3,000 feet of film to the accompaniment of hardware, dynamite, kidnapping and safe-robbing, is to be condemned.

Thanks to the efforts of the French writers of sensational fiction, the world long ago came to entertain a high idea of the abilities of the Parisian police. No crime was so mysterious that they could not solve, and no criminal so clever that they could not run to earth with promptness and ease. More recently another school of fiction has been developed by French writers, a school that glorifies the criminal and puts his natural enemy, the detective, in a rather ridiculous light. This modern school is having its effect on the moving picture. These modern criminal heroes have not measured up to the high ideals that the admirers of that fine old detective of fiction, M. Lecocq, had formed. Lecocq has been hoodwinked, outwitted and clearly beaten by the new Arsene Lupins. This may do for the six best sellers in fiction, but it is not conducive to the moral welfare of the youthful patron of the moving picture theatre. Edgar Allan Poe was the founder of the modern detective story. Even Conan Doyle's "Sherlock Holmes," with his theories of deduction, savors very much of Poe. If detective stories are deemed necessary for the picture screen, it is suggested that the glorification of the master criminal be left for the library shelves and that the producer stick to the good old method of having Hawkshaw triumph in behalf of the law.

* * * *

The Newsboy's View

I likes de movin' pictures—yep—I tinks dere out er sight;
I used to go to see dem wid me goil most every night.
Now don't yer kid me, Pardner, just fer callin' her "me goil"—
It's Mag, what peddled poipers down on Main street, corner Pearl.
Her old man was a rummy, an' her mudder she scrubbed floors
An' took in family washin's—she jest kept the wolf outdoors.

Me an' Maggie an' her ma (we sometimes took her, too,
To be what they calls "shaperon," jest like de rich guys do).
We'd set up in de gal-ry dere, upon a Sunday night,
An' sometimes Mag's old man would come when he was feelin right,
Which made Mag's ma so cheery—why it made de old dame feel
Just as happy as a hobo as she sat an' watched de reel.

All what I see wit' me own eyes I knows an' understan's,
When I sees movin' pictures of de far-off furrin lan's.
Where de Hunks an' Ginnies come from—yer can betcher life I knows
Dat of all de lan's an' countries, 'tain't no matter where yer goes—
Dis here countrie's got 'em faded—take from me, dat ain't no kid—
'Cause we learned it from th' movies, me an' my gal Maggie did.

—Shakespeare.

We may now anticipate a flood of playlets based on the wrecking of the Titanic. Jack Binns and his wireless "C. D. Q.," have finally been outdone by the heroism displayed by those Anglo-Saxons who went into the Valley of Death, calm and unafraid. The animated weeklies have released pictures bearing on the Titanic disaster, and the enterprise shown by them is marvelous and a credit to the field of cinematography. A number of impressive and convincing picture plays will undoubtedly be released based on experiences of the shipwrecked and upon the calm, cool courage displayed by those men "who remained with the ship."

"Tell her," said Millionaire Guggenheim," that no woman remained on this ship because Ben Guggenheim was a coward."

"Goodbye," smiled Major Butt, as he tucked a woman into a lifeboat, ascended again to the doomed ship and smilingly waved his hat.

"Don't worry, dear," said John Jacob Astor, as he lit a cigar and smiled down at his bride.

"Be British, my men," called out Captain Smith.

To the strains of "Nearer My God To Thee," Jew and Gentile, Britisher and American sank with the stricken leviathan to an Atlantic grave. Cinematography, through convincing stories, can give a lesson to the world in showing the steadfast bravery of Jew and Gentile.

* * * *

The Animated Weekly has come rapidly to the front and Frank Winch, energetic and experienced manager of this Independent feature, has dispatched camera men to every part of the world to gather the strange and startling subjects for the Animated. The dispatch shown in releasing the Titanic pictures was a "scoop' in itself for Winch and all the newspaper boys will extend to him the admiring and glad hand. Winch in speaking of the Animated, pride of the Independent forces, says: "Human nature is curious to see things and that is what gives the animated its popularity. For a small sum, within a few minutes walk of your home, you can see the world's doings just as they occurred."

Winch is the right man in the right place. He can detect a good feature news story—or picture—even before it "breaks" and members of the newspaper fraternity are pleased over the success he is making in a new and difficult field.

Here, Winch, put this in your scrap book:

I know just who has found the pole,
And whether England's short of coal,
Or if that fighting suffrage band
Breaks all the windows in the land;
I can hear, and see and know
What's going on in Mexico.
I pay a dime, in joy and peace,
And view the Animate release.

An interest in that Chinese muss,
In Knox's trip to quell a fuss,
I want to look when Morgan buys;
And see how high the airship flies,
And worry, I am sure I shan't,
About the hapless case of Brandt—
The Animated's out, I ween,
Latest for the picture screen!

* * * *

The moving picture theatre has Big Business guessing.

* * * *

The latest use to which the moving picture theatre is being applied is the locating of lost persons or criminals. In England, the police are running slides on the screens showing photographs of missing persons, and it often leads to the location of the person wanted. In Prague, they are utilizing moving pictures to portray the likeness of criminals "wanted by the police." It has been commented upon by police headquarters in every country. Thomas McQuade, superintendent of police of Pittsburgh,

believes the moving picture will ultimately become a great aid to the police but does not believe the flashing of the faces of criminals on theatre screens in this country practicable. We agree with him. The moving picture theatre is a place of innocent amusement, not a place to advertise criminals or an adjunct to some detective bureau.

For Those Who Worry O'er Plots and Plays

The Townsend Bill

The Townsend Infringement Immunity bill, the Picture Patents Company is endeavoring to "put over," should be strenuously protested against by every script writer. Write or wire your Congressman asking him to oppose this bill if you are in favor of preserving the copyright privilege. Instead of providing for the copyrighting of picture-play manuscripts, it specifically provides that they shall not be so received. The bill is known as H. R. 22,350.

Other than the injustice to script writers on the copyright question according to Epes Winthrop Sargent, author of "Technique of the Photoplay," the bill seems to be introduced purely in the interest of the Licensed forces as is evidenced by the fact that while immunity for unknowing infringement must necessarily extend to the Independents, one section of the bill seems framed solely in favor of Licensed productions, since it provides that unpublished motion pictures may be copyrighted by entry of the scenario and identifying frames, one from each scene of a picture-play. Mr. Sargent pertinently states: "As the constituent members of the Motion Picture Patents Company alone lease their product while the others sell or publish it, it will be seen that the licensed films may procure copyright protection for a sum not exceeding five dollars each, while the film alone for two thousand foot prints required to gain protection for an Independent picture represents an outlay of sixty dollars." The new Townsend bill expressly provides against accepting scenarios for copyright, discriminates against Independent pictures and manifestly is unfair. Not only the script writers, but also the Sales Company should get busy.

Much Ado About Nothing.

"Spectator," of the Mirror, and Epes Winthrop Sargent, of the World, are getting right down to fine tacks and have individually and collectively decided to taboo that much abused term "scenario." Mr. Sargent has invited us to come into the water while the wading is good. According to present indications, the word "scenario" will be about as popular in another year as is the song, "Marching Through Georgia," in the city of Atlanta. As the majority rules, and we wish to dwell in peace and amity, we shall agree to use "photoplaywright." However, we receive the privilege to compromise occasionally on, "Pictureplay Author," "Dope Artists," and "Script Writer." Whether the Powers-That-Be will ever have the courage to put "Photoplaywright Editor" after their signatures remains to be seen by the "Photoplaywrights," themselves.

Powers In Line.

Editor Warren, of the Powers Picture Play Company, has abolished the custom of acknowledging scripts. Where is the need? Magazine editors do not acknowledge manuscripts so why should the pictureplay editor? Within the short time, none of the editors will acknowledge scripts. Enclose your self-addressed stamped envelope and, if unavailable, your script will safely return to you.

It's a Good Idea

A number of pictureplaywrights have written us complimenting the personal letters written to them by Editor Schulberg, of the Rex Company, whenever this editor rejects a script of merit, which for reasons is not suited to the needs of Rex, he proceeds to tell the author the whys and wherefores in a heart-to-heart letter. Not a form letter, mind you—nor one with the reasons checked off, but a real for sure nice letter. The Epistle of Paul to the Ephesians cannot hold a candle to some of the word paintings handed out by Editor Schulberg. "Mighty nice," "encouraging," "am going to send him more," are some of the phrases contained in letters from writers sent to us together with the Rex rejection letters. It's a good idea, this personal letter practice. Authors who do good work appreciate the recognition and all the sting of the rejection is withdrawn.

Come Over into Macedonia and Help Us!

"Come over into Macedonia and help us!" is the tenor of the wail that has gone to high heaven from sundry script writers who cry for surcease from the many circular letters and diploma offers from correspondence schools that profess not only to teach photoplaywriting, but also to market scripts. There seems to be a regular deluge, according to advices we receive, and new ones are popping up every week or so. The protest from one writer is significant.

Indianapolis, Ind., writes: "Two weeks ago I wrote and submitted to a certain film concern my first effort. It was later returned to me. But listen here! Before I got the script back from that concern, I got a letter from a St. Louis correspondence school, carrying the same address as was written on the upper right hand of my script. I am not making any charges, but I would like to discover how that school got my name and address so promptly? I was never known before to any script editor because I had never before written a playlet. How about it?"

Yes, how about it? Others would be pleased to discover how this and that correspondence school, schools not connected with any film manufacturing company, either, get names and addresses of writers and then pester them with all kinds of impossible and impracticable offers. When a writer conforms to all rules and submits a script in good faith, his name should be protected by every editorial department. The editor, probably in the majority of cases, is not to blame, but it behooves him to be vigilant and to see that someone around the office is not copying the names of contributors and sending them out to some "school" or "professor."

Objections along this line are becoming numerous and are legitimate. Lists of writers are valuable to schools, so-called. They are also valuable to the script editor and should be held in strictest confidence. Indianapolis sends along the proposition of this new school which found him out with such astonishing quickness. It's a new stunt. It's not really a "school," it's a "company." They offer "big prizes for moving picture plays and, according to the prospectus sent out, there is an astonishing dearth of ideas and a dearth of moving picture play writers."

The advertising matter states that "the field is the most lucrative ever offered to the average man or woman" and "you can tell a story—who cannot?" This course runs four weeks and the tuition is only $10. In the final lesson you take up pictureplaywriting based on your own plots, "and we will assist you with it to the end that it, your first effort, may be sold and your course more than paid for at once." Great!

MISLEADING ADVERTISEMENTS

It is interesting to take up certain of the current popular magazines and read the advertisements, long lists of them being published to catch the money of the unwary pictureplaywright. Here is a list found in one magazine of this month:

> Motion Picture Plays Wanted. You can write them. We teach you by mail. No experience needed. Big demand and good pay.
>
> Wanted—Moving Picture Plays. You can write them. We show you how. Free book. For single ideas manufacturers pay $100.
>
> Write Ideas for Moving Picture Plays. Make $50 weekly in spare time. No experience or literary excellence necessary. Easy, fascinating work. We'll show you how.
>
> Wanted—Motion Picture Play Writers. You can easily write a moving picture play. Great demand. Big pay. Easy to learn. We teach you how. Send your address.
>
> Do your MSS. Come Back? Motion picture scenarios criticised, revised and sold. Send for folder.
>
> It's Easy When You Know How. Let us teach you to write moving picture plays. Our diploma a guarantee of your worth. Make $50 to $100 weekly at home. Write quick.

Honestly, it is a sin and a shame that some magazines

boasting of the reliability of their advertising columns, permit such misleading advertisements to be published. Hundreds of dollars have been taken from the unsuspecting through advertisements reading like the above. The moving picture trade journals will help the struggling author at the price of a year's subscription. The majority of these schools do the beginner more harm than good. "No experience needed," "$50 weekly in spare time," "$100 for single ideas," sound tempting. Such statements are not only misleading but are false in every respect.

TOO LONG A "STRING"

"I am not at all discouraged by not selling my scripts, I know one writer who has one hundred on his string," writes a New York contributor to this journal.

There is too much haste in getting a string of stories started and not enough time and thought spent on the scripts. We believe that is one important reason for the many impossible plots and plays that have been flooding editorial offices lately. It is better to have one script, carefully and thoughtfully developed and written, than to have a hundred crude efforts making the rounds and eating up postage. Some of the authors having the longest "string" of scripts out, are the very ones who are putting up the loudest howls about "favoritism," "lack of careful consideration," etc. One script weekly or monthly, written and then sold, is more profitable than one hundred hastily written scripts unsold, some of them probably salable if sufficient time and brains were put into them.

SUDDEN ILLNESS OF MR. CHARLES URBAN.

We learn with great regret that Mr. Charles Urban, famous in every part of the civilized globe as the pioneer of kinematography in the actual hues of nature, and proprietor and producer of the delightful "Kinemacolor" entertainment now running at the Scala Theatre, was on Monday evening last (which by a grim coincidence happened to be his birthday) overtaken by a serious illness while at his studios in Wardour street. Though to all appearances in the best of health, he was suddenly prostrated by violent internal spasms, and the nearest medical man, Dr. Jehan Barlet, of the French Hospital, unhesitatingly pronouncing it to be a case of perforated gastric ulcer, ordered Mr. Urban's immediate removal to his residence in Ashley Gardens, whither he also summoned two English specialists, Dr. W. H. Clayton Greene, of Queen Anne street, and Dr. Ernest Miles, of the Cancer Hospital. These gentlemen promptly confirmed Dr. Barlet's diagnosis, and an immediate operation to relieve the peritoneal cavity was performed before midnight by Dr. Clayton Greene. Though Mr. Urban can scarcely be said to be quite out of danger at this early date, all his present symptoms are favourable to his recovery, a matter to be devoutly desired no less by his hosts of personal friends than by the whole of the scientific world interested in the wonderful "Kinemacolor" which has entirely revolutionized the art of kinematography.

THE TIGER BANDITS OF PARIS.

A Film Scoop.

The American Eclair offices have just received a cable from their Paris studio that the thrilling capture of the auto-bandit gang which culminated in a siege by the police, artillery and detectives in Choissy, one of the Paris suburbs, has been filmed in a startling three-reel feature.

The cabled accounts have mentioned the gallantry of the moving picture men who had advanced in the hail of bullets, to take close-range pictures of the terrible adventure. But it was a delightful surprise to the Eclair people to receive the word that it was their own camera squad who had performed the feat. The Bonnot gang has been terrorizing Paris for over a year, murdering, maiming, robbing with the most dreadful impunity in the heart of the city. From the cabled report, the camera men have been following up the work of the police in the various steps of rounding the villains up, and every detail has been "scooped" by the enterprising Eclair directors. An unusual feature of the advancement of this history-thriller is that Maurice Le Blanc, brother-in-law of Edmonde Rostand, and the author of the sensational "Arsene Lupin" stories, is cabling a 10,000 word story of the desperate battle, with a description of the cinematographic operators' daring work, as well as the secret history of the terrible gangsters. The Eclair people have made arrangements to distribute this remarkable story to their patrons. Eclair has been stirring up things with typical American strenuosity during the last few weeks: "Poe's Raven," "Dorothy Gibson, the Titanic heroine, in a shipwreck play of her own, "Sherlock Holmes" in a two-reel exclusive feature, and this final sensation, the two latter being announced by cable as the News goes to press.

INSURE YOURSELF BY MOVING PICTURES—IS THE NEWEST STUNT

Animated Weekly Management Espouses a Scheme that Is Meeting with Nation-wide Favor

Life insurance by moving pictures! That is the latest—something new under the sun at last. It remained for the fertile minds of those connected with the Sales Company's Animated Weekly to evolve a scheme that not only has wondrous intrinsic merit, but which, for novelty of conception, has hardly been equalled, and it will give the public a lot to think about—and more to talk about.

James J. Hill, the railroad magnate, and hundreds of industrial kings, have taken to the idea. George Beban, the well-known actor, with hosts of others prominent in histronic circles, are espousing the Animated Weekly's latest efforts at progressiveness.

The scheme is simple. Have moving pictures made of yourself, and at death your estate benefits by the income.

The arrangement, as it is made, is this: the Animated Weekly takes moving pictures of men and women prominent in business and social circles. The subjects are intimately gone into—characteristic poses—in business or pleasure—at office or home—on yacht or automobile. The pictures, when completed, are shown in private for approval by the subject. Then they are sealed, and put in fireproof vaults. A condition of the agreement made by the Animated Weekly is that they will never be shown publicly except under one of two circumstances. The first—by express and written consent of the subject during his lifetime, or after his death.

The latter phase concerns the insurance element. After the death of, for instance, a prominent man, these pictures, one set of them, is turned over to the family, the other is released for showing. From the revenue of the pictures, the estate of the deceased derives a certain percentage. Other than the angle of life insurance, this project of the Animated Weekly offers inducements of a world-wide interest.

For instance, future generations one hundred or five hundred years from now, will know the world and its principal factors as they exist to-day. Had the science of yesterday developed motion photography, we of to-day would have been able to look upon Michael Angelo, or Napoleon, Wagner, Columbus, Mahomet, or, even going back further, we might have been privileged to sit in awe and worship the sacred images of the Apostles and the Savior. All this would have been possible had science been advanced in the particular lines of motion photography.

Coming to a more recent incident—the Titanic disaster—but few, very few of the noble hearts that braved a heroe's death in the catastrophe remain to us, except in inanimate pictures.

The Animated Weekly has worked out in its details this latest innovation in picture history. The undertaking is gigantic, involving an expenditure of a million dollars or over—but the Sales Company is willing to foster the project, which eventually will result in a genuine benefit and blessing to humanity to this, and in generations to come.

NOTES OF THE WEEK

Rather an amusing scheme of getting around the Sunday law was devised and carried out by three of the Dallas, Tex., moving picture theatres recently. Above a box made for the occasion was pasted the following: "Free motion pictures. Put donation in the box if you wish to help pay running expenses. If not, pass in."

* * * * * *

In the last six months of the year 1911, the United States exported to England 37,000,000 linear feet of motion picture films. During the same period we exported to Canada 3,000,000 linear feet. France and Brazil each took a half million feet. Smaller quantities were sent to the Philippines, Australia, Japan, Newfoundland, Bermuda and other countries. Ours is the leading film manufacturing country of the world.

During the same period, 6,500,000 linear feet of films were imported into the United States from foreign countries. France supplied most of it, England, Italy, Denmark, Germany, Mexico, Scotland, Canada, Panama and the Philippines furnishing the rest.

* * * * * *

Under the auspices of the senior class of the University of California a moving picture show invaded the classic confines of the Hearst Greek Theatre not long ago. The scenes were shown of campus events of the past term. The intercollegiate regatta on Oakland estuary, "The Parthenia," Tetrazzini in "Stabat Mater," the California, Stanford baseball game and other university happenings were thrown on the screen. Copies of the films were presented to the University Library as a memorial of the class.

* * * * * *

A novelty, in the shape of a stereopticon exhibition, was introduced in the Special Term of the Queens County Supreme Court recently, when the suit brought by the Long Island Railroad to have commissioners of condemnation appointed to take the small tract of land at Dunton, near Van Wyck avenue, Jamaica, belonging to J. K. O. Sherwood, was called for trial. Pictures taken of the properties in the immediate vicinity of the Sherwood tract were thrown on the white wall of the courtroom for the information of Justice Crane. The odd display was also witnessed by an interested audience of spectators.

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It has been stated that the National Plant, Flower and Fruit Guild will request the superintendents of schools throughout the United States to include moving picture lectures showing the growth and care of plants and flowers in the regular school course in the near future.

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A. J. Clapham, of 130 West Thirty-seventh street, is offering slides of the Titanic disaster, with special lecture and advertising matter to accompany same.

* * * * * *

If anyone should be able to judge correctly of the effect of influences good and bad upon children surely a mother should. The following statement from a mother of ten to a reporter of the New York World is no doubt but the echo of the prevailing sentiment among mothers with regard to the influence of the moving picture theatre as it is to-day:

"I am the mother of ten children, and I ought to know by this time what does them harm and what does them good," spoke up Mrs. Harry C. Arthur of No. 690 Union avenue in the Bronx. "The moving pictures that are being shown in New York have been a splendid thing for my children. I know this because I have gone to the pictures with them and have witnessed their effect. One of our greatest difficulties arises from the fact that we try to keep from our children all knowledge of crime and wrongdoing, and when they grow up they are not prepared to meet it when it is forced into their paths of life. The character of moving pictures has so improved during the last three years that it is safe to let children go to nearly any of them."

* * * * * *

An ingenious, if cumbersome, invention has been offered to the Paris police authorities for the detection of crime committed in the streets. In fact, it could be applied to accidents. The proposal is to install in the clock towers in the various streets a cinematograph apparatus directed by wireless.

* * * * * *

Miss Dorothy Gibson, of the Eclair Moving Picture Company, spent the past week in Atlantic City. Although Miss Gibson worked with her usual vim, completing a very splendid picture to be released in the near future, she felt that a few days' rest and change was necessary after her recent trying experiences in the wreck of the Titanic.

* * * * * *

David Horsley, president of the Nestor Film Company, has again left for the Pacific Coast. His stay at the Nestor studios, Hollywood, California, will be a brief one, as some important business here in the East requires Mr. Horsley's presence early in June. Wesley Gray Gilmour, comptroller of the Nestor Company, and who is to take charge of the Nestor studios in the West, accompanied Mr. Horsley on his transcontinental trip.

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Mr. L. H. Cohen, who has resigned from the secretaryship of the General Film Publicity and Sales Company, has been succeeded in that office by Mr. Joseph H. Strouse.

* * * * * *

The strong demand made upon the Nestor Company to produce more Western pictures caused Mr. Horsley and his associates to change the Nestor policy and release three Westerns a week. Charles Simone, the Nestor manager, informs us that, owing to the unexpected strength shown by the Nestor dramatic pictures as produced by Director Thomas Ricketts, the Nestor people have finally decided to continue releasing the Monday domestic drama and put out two Western pictures a week.

* * * * * * *

Powers Picture Plays have still on hand a number of 8x11 sepia toned photographs of their players. Any exhibitor who is not yet supplied with them, may have same upon the payment of twenty-five cents to cover the cost of mailing.

The Nestor Film Company, through its manager, Charles Simone, most emphatically denies the various reports connecting it with the Mutual Film Company. Mr. Simone positively states that no one has offered to buy the Nestor Company, and adds that, if an offer were made, no matter how flattering, it would be instantly refused. Exchanges and exhibitors are requested to place no credence in any rumor touching upon the purchase of the Nestor Company by the Mutual or any other concern. The Nestor Film Company is not for sale.

* * * *

C. Bueltner, 29 Murray street, New York, is putting up a fine quality of brass announcement slides at a reasonable price. See his announcement in this issue.

BIG SOLAX NIGHT SUCCESS.

Dixie Theatre Crowded to Doors.

The little five-cent Dixie on 116th street and Seventh avenue was transformed into a real theatre on Friday, April 26th. The familiar sign "Admission 5c" had disappeared from its wonted place in front of the box-office and in its place there stood, boldly—defiantly—recklessly—the unusual legend:

Admission—Adults 15c. Children 10c.

The patriotic display of flags and bunting, in addition to the fascinating three-sheets and one-sheets and home-made sheets, attracted the passer-by. The combination of lights, flags and posters had a magnetism, a mystic drawing power that beckoned to the passing pedestrian to come in and behold the wonders of picturedom. The attraction was irresistible. They came to the window of the box-office with a nickel in their hands, read the astounding message, and dug down for ten cents more.

The proprietor's cherub-faced daughter, who presided over the box-office strong box, wore an inviting smile. Her deft fingers made the change and handed out the tickets with an expert's nonchalance. Behind this nonchalance, however, there lurked a nervous expectancy—an anticipation of good things to come. This sudden influx of prosperity kindled her imagination and in her mind's eye she saw new spring bonnets, spring clothes and "spring beaux!" What little girl wouldn't smile, laugh or cry with joyous expectancy.

The people came! Every available seat—every foot of floor space held an expectant spectator. And still they came! The aisles and passageways were crowded. Women, children and men. Wives, husbands and sweethearts. All were in that surging body, craning their necks toward the stage. The owner and manager walked excitedly up and down the lobby. The house was jammed in violation of fire rules. They were making money—they couldn't manage the people that clamored for admission. There wasn't a prospect of getting the crowds out for some time. They were orderly enough but—the management was short-sighted enough not to have provided for this emergency. With a little foresight the management could have packed their theatre for three shows. Because of his lack of preparation for big crowds, the manager let slip out of his reach some fifty dollars or more. It was astonishing—his utter helplessness in the face of this box-office onslaught. Another showman, with more experience, would have reaped a rich harvest.

The program for the evening consisted of the exhibition of The Sewer—two reels—and Billy's Grip. Darwin Karr, who is the Solax's leading man and who plays the leading role in this feature production, personally appeared and told of his picture experience, his trips to Flushing and his adventures on the Flushing cars. Among other things, he said that when he starts out in the morning with a clean shave, he usually looks like Rip Van Winkle when he arrives in Flushing. He made a hit with the audience with some camera business. He told them he would like their picture, and while fussing with the focus he let drop some gems of motion picture information. Billy Quirk, our inimitable comedian, also appeared and was a hit from start to finish. He has an entertaining act and keeps the audience in a merry mood every minute of the time he is on the stage. He was given a fine reception. There were other members of the Solax Stock Company present and each one was most cordially received.

The small boys in the audience felt for Billy the air and reverence they usually feel for ball players or prize-fighters. A number of them volunteered to carry his coat and cane. They wagered with each other on his height—his weight—the number of pictures he poses in each week—whether he was a greater man than Roosevelt or whether he made more money than Taft.

Mr. Karr received the same attentions from the youngsters. They marvelled at his heroism in facing the onslaught of rats in "The Sewer" and worshipped him for his kindness to young Oliver in the story. He made a hit with them by explaining how terrible was his ordeal in the staggering and nauseating sewer environs

Mr. Curian, the manager of the theatre, said that they cleared $169.00 above the average daily receipts.

SIMPLEX PROGRESS

On and after May 1st, the Simplex Agency office in Fourteenth street will be discontinued, and all business will be transacted from the factory.

Owing to the great success of the Simplex, double the space has been taken in the factory building and splendid offices have been constructed adjoining the factory.

Reception rooms, exhibition rooms, experimental rooms, etc., together with a larger space for office help, makes it much more convenient to consolidate the sales agency with the factory.

All correspondence from now on should be addressed to
THE PRECISION MACHINE COMPANY, INC.,
317-323 East Thirty-fourth Street,
New York City.

SCENE FROM "HIS NEIGHBOR'S WIFE," A POWERS PICTURE PLAY
Released May 18th.

SCENE FROM POWERS PICTURE PLAY, "A PAIR OF SUICIDES (?)"
Released May 14th.

MGR. EDWARD C. WHITE OF WEBER'S ENTERTAINS CHILD LABOR ENTHUSIASTS.

On Tuesday April 30, Manager Edward C. White, of Weber's New York theatre, extended the courtesy of this popular playhouse to the social workers and others interested in the abolition of child labor on the occasion of the first run of the Thanhouser two-reel production, "The Cry of the Children." Over one thousand tickets were distributed among the members of the Big Sister and Big Brother movements, the Society for the Prevention of Cruelty to Children and the Children's Aid Society.

"The Cry of the Children" is one of the best films that has been produced in some time and the effect on the audience was so startling and the acting so realistic and true to life that there was scarcely a dry eye in the house. The Thanhouser Kid so takes the leading part in the mill scene that much comment was occasioned and the management of the house was repeatedly questioned as to whether or not the scene was taken from real life.

In addition to "The Cry of the Children" several other independent films were run, namely "The Tail of a Kite," (Republic), "The Five Senses," and "When the Lily Died," (Powers), "The Silent Call" (Majestic), and "The Revenge of the Silk Masks," Series II, (Eclair).

Manager White has aimed to make the theatre of which he is in charge, one of the "talked abouts" of New York and he is succeeding admirably. His pianist, Fred E. Alherp, is well fitted to occupy a place among the virtuosos and the manner in which he adapts the works of old masters, yclept Chopin, Rachmaninoff, Grieg, Beethoven and others is a revelation to the Weber audience and a delight to the music lover.

Miss McCrostie, a vocalist of merit, sings every evening and earns the plaudits of her audience.

The box party is beginning to be the "real thing" among the elite of New York Society at those playhouses adapted to moving pictures, which afford the opportunity. Weber's is admirably adapted for this purpose, having a circle of mezzanine boxes in place of the regular balcony.

These boxes contain six chairs and are so arranged that the pictures can be seen as well from the boxes nearest the stage as those farther back. The low price of 25 cents a chair or $1.50 for the entire box brings the box party within reach of the masses and allows the matron of comfortable means to entertain her friends at the theatre for a nominal sum.

Friday night last was Solax night at Weber's and several of the players, including Darwin Karr and Billy Quirk were present and put on many stunts.

THE THUMB-PRINT VICTORY

When Bertillon made his startling discovery that no two thumb-prints are alike and that criminals can be detected by the thumb-prints left on any object in the vicinity in which they operated, he never dreamed he had created the foundation for a thrilling motion picture, and incidentally made possible for the acquiring of the clue that first brought happy triumph and later bitter defeat to a girl reporter.

The means by which the unusual tale is told is "The Eternal Conflict," a Rex production of Sunday, May 12th.

It's a newspaper story teeming with intense interest—as well as principle. In fact, just as in a more material sense, it's the principle that starts the interest. The city editor of the Daily Leader knows of the corruption that is victimizing the city, and he determines to expose and wipe out the political conspiracy. He assigns some of his best men to obtain the necessary information and evidence to further his purpose, and after serious and strenuous effort, they are forced to admit failure. He then assigns the girl reporter, Marion Leonard.

How she obtains the salient facts in the premises by means of a thumb-print trick that is at once novel and thrilling, how she obtains access to the home of the political boss, who is the ringleader of the corrupt gang, how she secretes herself in the clothes-closet and overhears the details of the illegal plot to pilfer the civic funds, form thrilling details of the plot.

But the heart-breaking climax comes when, her story obtained and written, the editor-in-chief suppresses the expose, as editors-in-chief are apt to do when they're not carrying enough advertising. And thenceforth, forever, the girl always spoke the word "man" with a queer little inflection that was not exactly flattering to the species in question.

NEW INVENTIONS.

Reported especially for this paper by H. B. Wilson & Company, patent attorneys, 715 Eighth street Northwest, Washington, D. C.

A complete copy of any of these patents will be forwarded to any person by Messrs. Wilson & Company on receipt of ten cents. Persons ordering copies must give number of patent.

1,022,477—Daylight developing tank for photographic films. Edw. L. Hammer, Rochester, N. Y.

1,022,510—Means for cleaning Cinematograph and like films. Allever Burton Seaborne, Hammersmith, London, England.

1,022,617—Apparatus for the manufacture of photographic films. Otto Wintermeyer, Leverkusennear, Cologne, Germany. Assignor to Farbenfabrican vorm Friedr, Bayer & Co., Elberfeld, Germany.

1,022,983—Tripod attachment. Oscar Feyven, Thunberg, Seattle, Wash.

1,023,053—Moving picture machine. Chas. R. Uebelmesser, New York, N. Y. Assignor to American Moving Picture Machine Co., New York, N. Y.

1,019,931—Photographic film for picture machine. Alex. Ferdinand Victor, Toledo, Ohio.

1,020,383—Moving picture machine. James A. Cameron, New York, N. Y.

1,019,929—Moving picture machine. Charles R. Uebelmesser, New York, N. Y.

1,023.053—Moving picture machine. Charles Uebelmesser, New York, N. Y.

1,022,617—Apparatus for the manufacture of photographic films. Otto Wintermeyer, Leverkusen, near Cologne, Germany.

1,022,477—Daylight developing tank for photographic films. Edwin L. Hammer, Rochester, N. Y.

1,019,320—Photographers' developing frame. Leo Grubman, New York, N. Y.

TITANIC DISASTER SLIDES POPULAR.

W. Lindsay Gordon's lecture set of slides illustrating the great sea disaster, the wreck of the Titanic, are in such demand that it has been found necessary to put on extra help in order to fill orders promptly. When the Moving Picture News man called on Mr. Gordon he saw a desk full of telegrams from managers and lecturers all over who wanted the slides. Mr. Gordon claims the demand for this particular set is due to the fact that he has arranged it in sets of 15 and 30 slides, all of which are intensely interesting, and beautifully colored, each set having a strong lecture, and special lithos. The special price is another feature of the set, as managers find that they can purchase it as cheap as renting. Mr. Gordon's other big feature lecture sets are: Dante's Inferno, Paradise Lost, White Slave Traffic, and others all with special paper.

UNWHOLESOME DESIRE

Contentment is the greatest fun in life. It may have been discontent that has civilized us, but it's also made us mighty, mighty unhappy at times. Take the type of woman, as the Rex Company did in its release of Thursday, May 9th, "Drawing the Line," who has money and the unwholesome desire it inherits. Money is primarily a medium of exchange and she intends literally to exchange some of it for a title for her sweet little daughter who is really too fine a girlie to deserve such a fate, and sell her son to an heiress who was worth her weight in gold but wasn't worth a copper elsewise. The son liked his sister, and what's more, he didn't exactly hate himself, so he didn't endorse his mother's proposition with howling enthusiasm.

In fact, to hand you the frank confidence, that's why there's a story. Somehow or other, the son wandered away on a business journey, and met an actress. She was a good woman, let us tell you; a woman who had seen the tears of life and knew how to smile so that it didn't look as though it could be blown off her face by a zephyr. It would take a wholesale storm to do it—maybe. Don't tax your imagination; we'll tell you what happens. He falls in love with the actress.

Mother raises more or less warm climate about the affair. Son leaves the house and marries the girl. Goes away to New York with her. Happy—happier than the word.

And poor little daughter marries the earl. Many, many times, pitying reader, she sat in the lonesome twilight, eagerly but vainly waiting for the return of the earl. Invariably the earl returned early—next morning. Sometimes he spoke to her as he shouldn't to any woman, sometimes he acted only as drunken, arrogant earls can act. Poor little kid fool, she got her title, but she paid for it with a dearer coin than money, paid for it with the coin of her soul and the wealth of her health.

When, broken in health and spirit and hope, she returned to the home of her mother, with the story of the miserable glory of nobility, when her mother saw the pain and shame of the years concealed in the dulled, once bright eyes, she saw the truth hiding under the surface of circumstances, and her heart cried in her defeat.

MISS STEINER SHOWS MOVING PICTURES OF NORTHERN ICE FIELDS.

A series of intensely interesting ice pictures taken on the Arctic ocean and in Northern Alaska together with a number of splendid stereopticon views were shown in the main hall of the Professional Woman's League, Broadway and 68th streets, on Wednesday evening, May 1st, at 8:30 P. M.

Miss Emma R. Steiner who has been ten times through the ice piloted by experienced captains of the North Seas told some of her experiences there.

Manzanola, Colo.—James Milton will open a new theatre.

Washburn, Wis.—Amil Scantlant has rented the old Orpheum Theatre and will convert it into a moving picture house.

Madison, Maine—F. W. Bunker has his new hall completed and ready for the public.

SCENE FROM "THE SILK MASKS"
Eclair Release of April 30th.

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A FEW CHOICE STATES OPEN. DON'T WRITE—WIRE FOR TERMS ON OPEN TERRITORY.

Washington—Idaho—Utah, sold to J. B. Ashton, Provo, Utah.
Ohio sold to Metropolitan Theatre Co., Cleveland, Ohio.
Wisconsin sold to Hatfield, Biloxi, Wis.
Eastern Pennsylvania sold to H. A. Ryan, Susquehanna, Pa.
Texas sold to J. R. Gayle, Angleton, Texas.
Maine, N. H., and Vermont sold to the Tri-State Feature Film Company, Biddeford, Maine.
Oregon, Nevada, Montana and British Columbia sold to F. Stebbing, 2569 Fourth Avenue, Seattle, Wash.

SUPERIOR FEATURE FILM CO., 32 Union Square, New York

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LIFE FOR A LIFE	515	GOOD JOKE	96
ORPHAN OF MESSINA	614	BINKS TOREADOR	420
ELECTRIFIED HUNCHBACK	276	DRAMA UNDER RICHELIEU	755
THE INVADERS	600	ROYALIST'S WIFE	640
THE TWO SERGEANTS	886	SURPRISING POWDER	263

MASINELLO LOVES THE BALL, 426 FEET.

These films are without posters. Only a few prints left. All goods sent out c. o. d. subject to a deposit guaranteeing express charges.

140 FILMS, A-1 CONDITION; entire lot at the rate of $3 per reel. Send for list.

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THE TIME TO RUN REX IS ALL THE TIME!

MONEY WAS MARRIED TO A TITLE IN

"DRAWING THE LINE"

REL. THURSDAY, MAY 9th

"THE WEALTH OF HAPPINESS"
A drama of a real nobleman and a titled brute.

"THE ETERNAL CONFLICT"

Rel. Sunday, May 12th.

"THE HIDDEN SECRET"
A drama of the triumph of failure and the defeat of victory.

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"Every Inch a Film"
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want
SUNDAY and THURSDAY REX
—but REMIND IT!

WESTERN CORRESPONDENCE

Hot Springs, Ark., May 3.—Perhaps the weather is not the most interesting topic to open a weekly communication, but there is weather and weather, and whether the weather we have been having here lately is of the old hackneyed brand for lack of something better to mention, we are willing to wager that nine out of the traditional ten, when placed in possession of the facts in the case, will be willing to accept the statements of local picture managers that the Hot Springs variety the past week was enough to drive the average dispenser of motion photography to a padded cell.

I once heard a German vaudeville comedian get something like this out of his system:

"Vether it's cold or vether it's hot,
Ve got to have vether—vetter or not."

And, take it from me, we have been having it—the rainy kind, too. In spite of the deluge, however, business hasn't been so awful bad, but the rain has been fierce. Not in recent years has the city witnessed such a literal exemplification and illustration of "April showers" as has been slipped to us the past month, and we are yelling for help. We appreciate the condition of the flood sufferers. It has put a damper on the show business generally.

* * * * * *

Were it not for the incessant rain it is more than likely that the wonderful production of "The Odyssey" of Homer, by the Milano film company, which came to the big Auditorium last week, would have played to capacity business, for nothing more worthy in the moving picture line has been seen here in months. It was a startling surprise the patrons got, and is by far one of the most notable efforts in this line that has ever been given the people of this city. It attracted a great deal of attention from all classes, but, as was to be expected, received the greatest amount of praise from the "highbrows," who were there in large numbers. The agent of "The Odyssey" reels tells an interesting story on a Little Rock manager, a man very prominent in the theatrical world in these parts. He wanted to know what "show" he was getting and stated that he had not seen any criticisms of the company in the dramatic papers and didn't know "this man Homer who had this 'odd' trick out."

* * * * * *

Pity the poor picture manufacturer! The State Federation of Women's Clubs has just concluded a very interesting session in Little Rock, the result of which is a series of resolutions aimed at "present-day evils," and among them the moving picture did not escape. Likewise the Sunday supplement of the big newspapers are respectfully but none the less emphatically ordered to "get hence and come no more," and ye editor is plainly told to relegate criminal news to inside pages and not to "play up" sensations with "scare heads." Regarding the pictures, the good ladies who "resoluted" so strenuously admit that they are a great and important factor in the education of the young and call upon manufacturers to produce only such films as will make for the moral uplift of the young minds, eliminating anything and everything of a sexual nature and advising that a strict board of censorship be established in every city, town and hamlet where there is hung a picture curtain. How dost thou like that wallop, Mr. Manufacturer? And then they adjourned to meet in this beautiful vale of vapors next year.

* * * * * *

The Princess Theatre put one over on its competitors the last half of the present week, when there was shown for the first time in this city slides depicting scenes of the rescue of the "Titanic" passengers. There were about thirty illustrations of this nature, the pictures having been taken by a vaudeville team who happened to be aboard the "Carpathia" when that good vessel rescued the Titanic survivors. The slides attracted a great deal of attention and were a big drawing card. Included in the same were pictures of the principle men and women who were saved from the wreck, together with scenes aboard the Carpathia. It is said that the pictures are the only genuine ones of the great disaster. A Little Rock manager, as well as one in Pine Bluff, I am informed, undertook to show slides supposed to be genuine of this disaster, but they were such plain "fakes" that they were only given for one day to the public, but the Princess did a big business with them. This feature at the Princess was illustrated by Walter M. Ebel, and there were several of the slides that were made more clear by his lecture on the same.

Not to be outdone in special features the Photo Play was also very much in the running and "scooped" the other houses by a reel depicting the scenes of the present flood in the eastern part of the state and the city of Memphis. We had been awaiting the "flood pictures" with a great deal of interest and were not disappointed in what we saw. It was a good reel and gave the people of this city an idea of the extent of damage that had been done. Hot Springs has raised a goodly sum for relief of the residents in the eastern part of the state and local citizens appreciated the picture. The Photo Play also offered the latest Bison special of the "101 Ranch" series, "Blazing the Trail," and it would be hard to tell which of these great western subjects were the most popular. It is my opinion that every one of these series should be preserved, for it gives one a better idea of what the pioneers of the early days had to go through than all the histories ever written. The pictures drew capacity houses.

* * * * * *

The New Central maintained its programme of excellence the past week and as a special attraction called upon Miss Elsie Ray, a petite and very talented mandolin and guitar player, to "specialize" between reels, and what Elsie did to her two instruments was a wonder to the New Central patronage. She handled the classic and ragtime with the same artistic interpretation, and her work was a decided treat.

I understand that Harry Hale, of the Lyric, is dickering with the management of Whittington park for a lease during the Summer season of the theatre at that place and that the deal may be closed this week. I do not know whether this is because work on the new Lyric and airdome, which I mentioned some time ago, is to start or whether Mr. Hale is going to run his present theatre and the one at the Park. The park house is an ideal Summer theatre, with a big stage and great seating capacity and with a good show should do a big Summer business.

* * * * * *

Rumors are again circulating up and down Central avenue that a syndicate has purchased the old Grand Opera House and intends to rebuild the theatre into a palatial house for big attractions. It is said that it will have a ground floor entrance and that those who are to undertake this project have already had an understanding with New York booking offices whereby they will get the best shows that formerly went to the Auditorium. There is something to all these rumors and the cork is liable to pop out of the bottle before many days. When it does, watch one J. Frank Head make things lively for New York agents. Mr. Head has control of the Auditorium, and he and his manager at the Auditorium, Fred Pennel, have been giving Hot Springs better attractions the past season than the city has ever had. Take it from one who believes he knows whereof he speaks, these boys are not asleep at the switch.

THE MAN IN THE BATHS.

SCENE FROM "THE TOM BOY"
Majestic Release, May 12th.

SCENE FROM "BUNCOED"
Majestic Release, May 14th.

ECLAIR'S NEW DRAMATIC STAR.

Miss Barbara Tennant, a winsome English girl famous on two continents for her brunette beauty, has been engaged to play some unusually strong leading roles with the Eclair's new spring productions. Miss Tennant played the support for Mr. Charles Cherry in Charles Frohman's "Seven Sisters" last season. Before that she toured England and Canada in Shakespearean productions, and made several trips around the world giving dramatic interpretations from the English classics. The Eclair directors are specializing on the classical adaptions, believing that the American people are eager to see the very best selections from the literature visualized. Wm. H. Haddock, formerly a director with the Edison studios has been appointed on the directing staff of Eclair's studio at Fort Lee.

AMERICAN INVENTS BURNISHING MACHINE

Through the unremitting efforts of C. Ziebarth, the American's mechanic and electrician, a new device has been added to the mechanical efficiency of the American Film Manufacturing Company's new Chicago plant which bids fair to surpass old-fashioned methods in polishing or burnishing film. Mr. Ziebarth has spent a number of months on the new machine which, during the last three or four weeks has taken the place of the girls usually required to do that work .

In passing from the developing tanks film frequently shows water spots in the drying process. The new machine receives positive prints and passes them through without generating friction on the emulsion side.

ALL SEATS
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Animated Weekly
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A FULL DESCRIPTION
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SHOWING THE SALES CO'S
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SAVED FROM THE TITANIC.

Eclair.

It was a curious chance that led Miss Dorothy Gibson, of the Eclair Film Company, to take passage on the Titanic, when she had already been booked on the Hamburg-American line. As told in these columns last week, she had a wonderful escape from the dread disaster; and so impressed were the Eclair producers with her story that they decided to bring out a drama entitled "Saved From the Titanic," from Miss Gibson's own story, with that handsome young cinematic star playing the leading role. Accordingly, the work

was begun and finished with such remarkable celerity that on May 14, one month from the day of the great wreck, this sensational film play will be released. In the pictures Miss Gibson is shown in the very garments in which she was rescued; a ship's wireless room, scenes on a naval vessel, and other actual details never before attempted are brought into the story to make the photographic drama one worthy its great origin. The harassing details which might offend good taste are carefully omitted, but the story of the wreck, the love interest and the effects of the bitter calamity are all

depicted. It was a terrible task which Miss Gibson took upon herself, a week after her rescue. Most people would have succumbed to the nervous strain, but like the actresses before the footlights, this star of the camera play stuck to her part. and went over and over the bitter details, keeping a tight grip on her emotions. The play in its story form is that of a young girl who is returning to New York to her parents, after her studies abroad. She is to meet her betrothed, a naval officer on one of Uncle Sam's battleships, and then they are to be married. The dreadful wreck occurs, and she is given up for lost. At last the wireless announces the daughter's rescue, and the bad news turns out to be good. Yet, even after the daring rescue and her return to shore, the girl is so overcome by the thoughts of her future husband being upon the sea as a navy man, that she begs him to give up the commission. Her father comes to him, demands that he choose between the two—his marriage, or his navy life. The young man is in a bitter quandary, but he sticks to his duty; to his bewilderment the father declares that the answer had been expected, and that such was the only patrotic and manly thing to do. He calls in his charming daughter, and blesses them in their union. It is a very pretty story, and because of the nation wide interest in Miss Gibson, whose rare beauty is seen to more advantage than ever, this film will be a sensation. In Miss Gibson's support is a strong cast, among whom are Alex Francis, the father, Miss Stuart, the mother, Jack Adolfi, the ensign and William Dunn and Guy Oliver in strong characterizations.

WHAT MIGHT HAVE BEEN

(Champion)

The dream of a woman, who has passed the attractive period of life, fulfilled as her romance is lived over again, forms the theme for a beautiful and charming story that will soon be released by the Champion Film Company.

After Miss Celia Rill, who is nearing forty, congratulates her young girl friend o nher approaching marriage, Her mind reverts to her own condition in life and it dawns on her suddenly that she begins to show the marks of time. She meditates and then, seating herself before the open grate, she opens a box containing treasured love letters. It reveals her life's history as to her romances. The missives are all from men she has jilted. There is a visualization that lends interest as she reads.

First comes the protestations of love from Albert. He was rich and offered to share his fortune. The scene re-

verts to his condition. He is poor and is working hard to support a large family.

She reads several, one showing the gentle Howard, a tyrant in his home, and she breathes a sigh of relief. Will, who was nearly her ideal, is a drunkard. The last one is from Jack. He was the only man she had ever loved, and she had driven him from her by her coquetry and predilection to play fast and loose with his affections. She had finally written him a letter giving him the longed-for answer "yes," but the maid failed to post the letter. Jack, in despair, went to the gold fields of Alaska and she had lost all trace of him, although true to his memory.

As she gazes into the fire tears well up in her eyes. It is all brought home to her—unloved, approaching old age—nothing to live for. The door opens and Jack steals in and contemplates his former sweetheart, and he comes to her with outstretched arms. It is Jack in reality, and she can scarcely believe her eyes. Her head is nestled on his bosom and her trials are over, for he has returned from the gold country rich.

MANUFACTURERS' SYNOPSES of FILMS

JIM'S ATONEMENT
Imp Release, May 13

This is a story set around one of those little mistakes in daily life which occur with only too much frequency. People are apt to jump to conclusions on prima facie evidence without inquiring whether that evidence is really sufficient to justify their conclusions. A man sees his fiancee with another man; or a wife perceives her husband in company with another woman. The circumstances in both cases may be perfectly innocent but a false conclusion without substantiation of the apparent facts will lead to much unhappiness.

Jim and Frank were friends as well as brother surveyors. Jim was happily married to Mollie, who, one day finding an old photograph of her hubby, planned to have it enlarged as a pleasant surprise for him. Frank was an amateur photographer and Mollie consulted him on the subject. Unfortunately their consultations were rather frequent and apparently secretive and Jim, getting wise to this, rushed to the false conclusion and allowed jealousy to get possession of his mind.

The two men meet on a lonely path in the course of their surveying work, on top of a big rock. There was a quarrel; Frank accidentally falls off the cliff. The infuriated Jim went home to Mollie and demanded the photograph which he thought he saw his rival, Frank, give her, and which the girl now gives him, disclosing to her husband the fact that the photograph was that of himself. Of course, the foolish fellow was instantly repentant. Hastening back to the cliff, with help, he lowered himself by means of a rope and personally rescued Frank from his dangerous position. Explanations made the two men firmer friends than ever.

The incidents of the story are placed amidst the rocky country of Southern California, and are exceedingly thrilling.

HENPECKED IKE
Imp Release, May 18

Ike Slocum was much given to loafing, it is true, but his misfortune in this respect was due to a congenital laziness of disposition which kept him perennially averse to labor of any kind. He would not work at his job, which was that of nothing in particular, out of doors, and he evinced a strong disinclination when indoors to do anything but hang around.

Mrs. Slocum kept a boarding house and, growing tired of seeing her spouse playing the gentleman, took things into her own hands at last and gave him the alternative of helping her in the house or quitting. Ike choose the former course. He started in by waiting on the table, washing dishes, chopping wood, etc. It was a hard enough job, but the worst was yet to come: Mrs. Slocum set him to scrubbing the kitchen floor. This was too much for Ike, so he packed the "burro," Dolly, and left home with her in search of adventures. He met with so many adventures that he soon tired of them. "Dolly" deserted him; he lost his way and became hungry and footsore. In desperation he decided there was nothing for him to do but to make tracks for home.

Meanwhile, Mrs. Slocum mourned him as dead. Idle though he was, she loved him in her own way, being of the opinion that it was homelike to see a man around the house. So when Ike returned, plus "Dolly," he received a warmer welcome than he anticipated. Matters between husband and wife were patched up and there was nothing further for "Dolly" to do but to put on a sympathetic demeanor at the reconciliation.

This comedy is laid amongst far Western scenery and the two characters are peculiar to country life.

On the same reel:

ENGLISH HUNTING SCENES
Imp Release, May 18

One of the most admired phases of English life is hunting. It is not generally known that the government officially countenances stag hunting; a royal pack of dogs, royal huntsmen and a master of hounds being paid for out of the country's revenue. Hunting, indeed, enters into the life of the English people. Aristocrats and plebeians take part in the various kinds of sports on a common basis.

In this film there is shown a series of views of the hunting of the stag in rural England. All classes of society are represented; well mounted huntsmen and well trained dogs lead the field in pursuit of the stag. The quarry is ultimately run to earth in water, let it be said, and is secured for being hunted on another occasion.

The film includes some characteristic views of English country landscape, and shows the gentle sport in a very engaging aspect.

The humanitarians protest against hunting in England but the love of sport is so deeply ingrained in English people that it will never be eradicated.

Such scenes as those that are depicted in this film have been enacted for many centuries in England.

LADY AUDLEY'S SECRET
Imp Release, May 16

"Lady Audley's Secret" tells the story of a woman who, having an insatiable desire for social position, allows nothing whatsoever to impede her in order that she might attain her ends.

Sir Robert Audley, while a good and honorable man, has no social ambitions, and after a time Lady Audley's life becomes monotonous, so she devises a scheme which she believes will be of advantage to her. While her husband is away from home on a long trip, she plans to become suddenly ill and die. This is successful, and enables her to appear under another name. She next ensnares a wealthy nobleman, Sir Michael, and at last sees her dream about to be realized.

When Sir Robert returns he penetrates her disguise and threatens to expose the ruse. She, failing to persuade him to keep silent, determines to put him out of the way forever. For this purpose an old well in the Abbey Court grounds is used; there Sir Robert is supposed to have fallen to his death.

Her secret, however, is whispered about as a villager has seen the act committed. Sir Michael's son denounces her but his father is completely infatuated and, therefore, gives no credence to the rumor and orders his son from his home.

Through a chain of circumstances Lady Audley succeeds in getting her enemies under one roof—a quaint old English inn. Here the desperate creature plans to destroy them all. The dread cry of fire rings out on the still village air—and heroic rescues alone save her victims from a horrible death.

Confronted by them on the threshold of the castle, just as she fancied all evidence against her had been consigned to the flames, Lady Audley collapses and insanity mercifully closes the portals of her distorted mind. Thus dramatically is this thrilling story ended.

TWO FOOLS THERE WERE
Gaumont Release, May 26

The homely, even-tenored life of the two brothers of this story was very uncommonly interrupted by an accident which they happened to witness. While out hunting they noticed an automobile accident and ran to the assistance of its occupants. The chauffeur they found only slightly bruised, while its occupant, a very pretty young society lady, was severely stunned. They carried the fair victim to their home where their parents and friends nursed her back to health.

In the meantime the two brothers had fallen before the charms of their visitor and had daily presented her with an abundance of floral tokens and other marks of esteem. Such was their attention that their brotherly love grew to rivalry only to be followed by intense hatred and in a fit of madness both brothers set out to hunt each other with the avowed purpose of murder. Fortunately they did not meet until after they came home, only to find that the young coquette had been called for by her father, who had left a note stating that he would be only too delighted to properly thank and reward the kindness bestowed upon his daughter were it not for the fact that with her and his future son-in-law he was taking the next boat to America.

The two brothers recognize that they have both been deceived, with the result that they shake hands and enjoy their wonted relations in which Brotherhood reigned supreme.

ZANETTO'S MARRIAGE
Gaumont Release, May 30

Zanetto was a miserably poor but decidedly beautiful traveling musician, who in the mediæval days lived by way of hand to mouth, making himself useful with his song and melody at receptions of all kinds and subsisting on what little money they paid him for his tuneful services.

One evening as he had fallen asleep from exhaustion underneath a large window of a castle, Zanetto had a vision in which the most beautiful young woman was pictured to be his wife. At the departure of the stars and the early fall of the morning dew, Zanetto's dream was rudely interrupted, but to the height of his delight did he notice a sedan chair with a sleeping varlet on each shaft. Well did he realize that this equipage was the property of the wealthy Marquis who lived inside of the castle under the windows of which he had passed the night, but spurred on by the vision that dazzled his dreams Zanetto decides to play a trick and get inside the sedan chair. He pulls the string which makes known the fact that the occupant desires to be conducted to his morning's destination.

As fortune would have it the poor poet-musician is conducted to the home of the

beautiful Phyllis. As he alights from the equipage the varlets realize their mistake, but it is too late, insomuch as the beautiful creature before them refuses to allow Zanetto to leave her presence. The young maker of melodies sings and plays his way to the lady's heart, much to the discomfiture of the old Marquis, who, after discovering the loss of his equipage, made all haste to reach the side of the fair Phyllis before his rival could reach there. Seeing that he is very likely to be outwitted, the Marquis offers his fortune and his title if she but be his wife. However, Phyllis has taken a deep fancy to Zanetto and responds as follows: "What means fortune and title when compared to youth? No! no! I shall marry my minstrel love." Thus it was that wealth and nobility fell before the might of youth, beauty and song.

JILTED

Thanhouser Release, May 14

When the beautiful heroine and the gallant hero are wrecked, or drift to a desert island, or are marooned, or are left behind when the others sail away, they ALWAYS get married—in story books.

Of course, it is all right in make-believe land, but in real life such a course would be very inconvenient, and so a certain young woman found.

She was pretty enough to be a heroine and the man who saved her was brave enough to be a hero, but she was very mournful when she reached her friends, and thought of the rules laid down by our most popular authors.

The young woman was a college graduate, wealthy in her own right, and a painter from choice. The "hero" was a common sailor, brave enough, yet not the kind of a man she would pick out for a life partner.

Then there was another reason.

This "reason" was a wealthy, well-bred young man, who adored her, and whom she deeply loved. They were engaged, both were perfectly happy, but the romantic young woman believed it could never be. By all the laws of literature her life belonged to the man who had saved it, so when they were rescued, she wrote two notes, one to the preserver of her life, informing him that she would marry him, and the other to her fiance, tearfully notifying him that all was over between them.

Real life differs decidedly from fiction. Men do not always wed the women whose lives they save. If they did so, a hero would go on the retired list after one act of bravery and only be eligible again when he became a widower or was freed by the divorce courts.

So, for reasons that satisfied at least four persons, this adventure did not end in the story-book way, and everybody was happy.

On the same reel:

NIAGARA, THE BEAUTIFUL

A beautiful motographic study of the falls, full of effects that will startle and thrill.

THE LITTLE SHUT-IN

Thanhouser Release, May 17

His home was a dreary room in a basement; he was hopelessly crippled; his widowed mother was just able to keep their home together by steady work as a washerwoman; and he had no toys or other boys to play with.

Despite his sickness and poverty the little shut-in was a cheery chap, and invented games of his own. His favorite one was weaving romances about the persons who passed his window. The window was below the level of the sidewalk, and all he could see of them was their feet.

There were three pair of feet that stood out from the others. First, there were "the Little Feet." The boy liked to see them when they passed, for they were pretty and dainty, and he knew their owner must be a charming girl. Next appeared "the Manly Feet," which seemed to be irresistibly atracted to "the Little Feet." They soon were traveling side by side, day after day. It pleased the child, for he liked both of the friends he had never seen.

Of a different calibre were "the Cruel Feet," well cared for, prosperous and arrogant. From the first the child did not like them. Then when he saw them kick an inoffensive dog he gave them the name that he never forgot.

One day, however, the child found that the romance of the Little Feet and the Manly Feet had been blighted. They went by the window as usual, but separately, and each seemed unhappy. The ordinary observer would hardly be able to learn how expressive feet are, but the child had nothing else to do, and he could tell.

It made him very, very unhappy, but he was helpless and could do nothing. Then a new sorrow came into his life, for Little Feet passed one day, and Cruel Feet was with her. The child decided that helpless or not he must interfere, and he planned a way himself.

Little Feet passed the next morning, all alone. She found an obstruction in her way, and looked down. There she saw a crutch, with a note pinned on it. She read the note, addressed to "Dear Lady with the Little Feet," and learned that a "little shut-in" wanted to see her. Peering in at the window she perceived the boy and good-naturedly went into the house to talk to him.

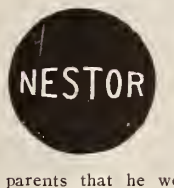
She gave him a rose, and read to him, but didn't know of his plan to bring Manly Feet back. The child was too shrewd for that. He waited with the rose in his hand, until Manly Feet came wearily by. Then he tossed the flower out into the street. Naturally it surprised Manly Feet. He located the place from which it came, bent over, looked in, and saw the girl of his dreams. Also a crippled boy, a stranger, who mysteriously beckoned him to enter.

When his two friends confronted each other the boy told them all about it, and begged the girl to keep away from Cruel Feet. The child's story touched her, and anyway the quarrel with Manly Feet was a silly affair. The result was that they made up, to the joy of the little cripple.

From his window now the child can often see Little Feet and Manly Feet as happy as he would wish them. There is one difference now. Formerly they would pass the house, now they enter it, for the child has a warm place in their hearts.

THE TEN OF DIAMONDS

Nestor Release, May 6



Robert Millard, a young man, has a penchant for clubs and cards, which fact causes his adoring mother no end of anxiety. Willard, the father, is also apprehensive and keeps a close watch upon the boy.

One evening Robert goes out after promising his parents that he would return by ten o'clock. He faithfully meant to keep his word, but at the club he plunges deeply into a game of cards and does not reach home until two A. M. His father, leisurely smoking a cigar, meets him. A card, the ten of diamonds, drops out of Robert's pocket, giving Willard the chance of reading a sermon to his offspring. He gently and graphically unfolds the story of his own life:

Twenty years before, the passion for cards had almost caused a tragedy in the then humble home of Willard Millard. He associated with ne'er-do-wells and gamblers of the lowest type. He sank so low that his young wife had to work night and day to support herself and child and furnish him with money to gamble away. It was only when his brutality had come near killing the woman he had sworn to protect that Willard's manhood asserted itself and from that day he and cards became strangers. Gradually he worked his way into the world and finally acquired a place of standing in the community.

Willard's story makes a profound impression upon Robert, who tears up the pack of cards in his possession and tearfully swears to profit by the experience of his father. The promise is kept and three people are made happy.

THE THESPIAN BANDIT

Nestor Release, May 8

Three actors, Tom, Dick and Harry, have had a tough season, but the landlady needs the money just the same and comes to their door. Tom and Dick instantly hide, leaving Harry to pacify her as best he can. A little later, when they see the following headlines in a newspaper, "Good actors are in great demand in California for Moving Pictures. Fourteen companies operating in and about Los Angeles," Tom and Dick conceive the brilliant idea of going out West. Harry objects that they have no money for food on the way, let alone railroad fare, but Tom quietly helps himself to Harry's pin, watch and ring, which he pawns to get their food, and declares they will ride in a box car.

That night they put one over on the landlady by slipping out without paying and burry to the train yards, where they conceal themselves in an empty and are soon on their way West. Early the next morning the brakeman

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appears and tells them unless they "come across" with a little coin he will put them off. As usual, Harry is the Patsy, handing over all of the money he has left.

They arrive in the glorious West and the yardmaster gives them a true Western welcome by seeing how near he can shoot without hitting them. As they sit beside the road to rest, they see a reward sign for the bandit "Black Bill," and, upon studying it more closely, Tom and Dick decide that with a beard they can make Harry a bandit and claim the reward, and this decision is further strengthened by getting a look at the real bandit as he rides past, cleverly eluding the sheriff and his posse. Harry strenuously objects, but to no avail, and they instantly start to make him up for the bandit. As they are doing this, Black Bill returns unobserved by the boys and, thinking the resemblance good enough, decides to use the idea himself. He chases Tom and Dick away and then marches Harry to his shack, where he quickly shaves off his beard, takes the actor's clothes and hurries Harry to the sheriff's office. Here Harry takes Bill unawares, snatches the sheriff's revolver, commands the bandit to hold up his hands, and then explains the situation to the sheriff. When the deputy enters, he recognizes Bill as the real bandit and Bill is quickly locked up. Harry receives not only his clothes but the reward and hurries to the station, where he boards the train for the East. Just as it moves out, Tom and Dick, weary and foot-sore, arrive. They attempt to catch the train upon seeing Harry, but he waves them good-bye, and the boys are forced to strike out for home by walking the railroad ties, having had quite enough of the West to last them for a while.

A GAME OF BLUFF

Nestor Release, May 11

Young Jack Russell goes to spend his two weeks' vacation at the seashore, where he meets a pretty girl chaperoned by an elderly man. He falls desperately in love with the girl, but, in picking up the old fellow's card, he realizes that the daughter of "William Smithson, Retired Capitalist," is too far above his station. Love, however, sharpens his wits and, going to a printer, has some cards made reading: "Jack Russell, Capitalist." At the hotel the two men exchange cards, and Jack soon finds himself engaged to charming Grace Smithson.

Jack's little bluff grows, for circumstances call for more bluffing. Going to town, he rents a flat; puts furniture in it at one dollar down and one dollar a week; hires servants; and returns to the seashore. Father and daughter are leaving the next day and Jack, anxious to make a ten strike, invites them to spend the night at his modest little apartment. So impressed is the old man with the beauiful home that he actually tells Jack to marry to-night, rather than wait six months, and before the young fellow knows what's doing, a minister has been called and the nuptial knot is tied.

When alone, Grace breaks down and tells hubby that father is but a poor bookkeeper in a furniture store. Jack laughingly replies that he, too, is far from being a capitalist.

The next day, while at work on the books in the furniture store, Smithson comes across the entry of his son-in-law for furniture taken on the installment plan, and the sad blow almost overpowers him. He dashes out of the office and, arriving at the grand home, finds a "To Let" sign with a note appended thereon, stating that Jack Russell had removed to the Cupid apartments.

The newlyweds are in the midst of their first meal when papa puts in an appearance. Jack admits that he has indulged in a little game of bluff and that the old man was party to the game. When shown his own misleading card, Smithson relents and the "dear children" are blessed in true parental style.

PRESIDENT INCOG

Republic Release, May 14

REP Rocky Gulch, Colorado, read in a Denver newspaper that President Wm. H. Taft is to The Republican Club of make a trip from Washington to the Pacific Coast, and that he will travel incog. The Acorn Republican Club call a meeting and decide to wire President Taft at Washington, D. C., to ask him if he will do the club a big favor by stopping off at Rocky Gulch and delivering a short political speech. The President appreciates the honor, and in a wire to the club regrets that he is unable to comply with their request.

There is a remarkable likeness between President Taft and Jasper Jones, who has mining interests around Rocky Gulch; in fact, Jasper has often been taken for the President.

While at the station one of the members of the Acorn Republican Club sees Jasper and, mistaking him for President Taft, passes the word about, and soon there is a crowd of natives fighting to shake hands with the supposed President. The train starts to go out, Jasper tries to make it, but the Republican Club is too strong for him and hang on to him while the train disappears in the distance. He is forced to go with them to a schoolhouse to deliver a speech. Seeing no way out of it, he determines to make a speech, and it was one that they will long remember—a good solid Democratic speech.

Of course there were many Democrats in the room. Can you picture the result? It is now the Democrats' turn to land Jasper, which they do in real Western fashion; not only that, but they go as a body to Goldnob and clean out the claim jumpers, send for Jasper's wife, present them with the best house in town, nominate him for congressman in the coming fall election—the betting is now ten to seven that Jasper will be elected.

EXTRA, TUESDAY, MAY 14

SAVED FROM THE TITANIC

ECLAIR'S WORLD SENSATION

MISS DOROTHY GIBSON, a survivor of the sea's greatest disaster, tells the story of the shipwreck, supported by an all-star cast, on the film marvel of the age :: :: :: ::

ART POSTERS, PHOTOS and HERALDS ARE READY

TUESDAY MAY 14

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TUESDAY MAY 14

TRIFLE NOT WITH FIRE

Republic Release, May 18

An Indian, while attending college, meets and falls in love with Ruth Howard; he proposes to her and Ruth, although she loves him, rejects him on account of his race. The Indian, realizing the pain that the loss of Ruth has caused him, goes away to forget her and, incidentally, renounces civilization. Two years elapse and Ruth marries a wealthy man.

Ruth receives a letter from her chum to visit their ranch out West and accepts the invitation. Ruth, away from the city, becomes like a young colt and goes roaming about the wild country either on horseback or on foot.

The Indian, who has given up civilization on account of love for her, has become a nomad and has wandered around the country, seeking consolation in solitude. Ruth's face is always before him and in one of his moments of melancholy he falls asleep and dreams of his love, and upon awakening, sees Ruth upon an unmanageable horse. He springs forward and is just in time to catch her in his arms. The love flame which has remained dormant the

past years is awakened—Ruth forgets all else, except her love for the Indian.

She is brought to her right senses when she sees an old Indian and his squaw, which causes her to realize what her future might be with the Indian. The Indian becomes ferocious at the thought of losing Ruth the second time. Ruth, frightened, tries to force herself from his embrace, and in the struggle the bank upon which they are standing gives way and both are hurled to the rocks at the botom of the cliff, united at last in death.

WHAT MIGHT HAVE BEEN
Champion Release, May 13

Miss Celia Rill, a woman of thirty-five, after having congratulated a young girl friend upon her approaching marriage, realizes for the first time that she is growing old. Seating herself by the fireplace, she brings out her treasure box, and taking a bundle of old love letters from former admirers, all of whom she has jilted, she begins to read them over.

As she reads the one from Albert, who had been a rich young man, offering her his hand and fortune, we see Albert as he is to-day, with a large family and in poverty. Another written by Howard reads how he swears to be kind and true, only to see him in actuality as a tyrant. Opening one signed by Will, it tells of his love and what a kind husband he would make, but in a scene of the present, he is shown as a drunken brute.

Selecting still another love missive, Celia kisses it tenderly and fondly holds it to her breast, as she thinks of the writer. It is from Jack, the one man she ever cared for, but with whom she played as with all others, until a trick of fate parted them forever. As she recalls, and as the scenes show, she answered Jack's final demand with a hurried "Yes," and the maid had lost the letter. Jack, receiving no reply, leaves for the gold fields of Alaska.

Tears of sorrow well from her eyes, and her proud spirit is broken because she realizes that she is growing old, unmated. As she weeps by the fireplace Jack, alive and well, unable to stay from the woman he loved, enters the room, tiptoes to her side and takes her into his arms. Looking up, Celia sees Jack, not in her dream, but the real lovable Jack in flesh and blood, holding her in his arms.

THE DUCK HUNT
Champion Release, May 15

The duck hunting expedition on the marshes surrounding the Great Salt Lake of Utah is one of the most remarkable picture presentations that may be well imagined.

The picture is educational in the sense that it depicts in detail the methods employed in this sporting industry.

We see the cutting and arranging of the material used in making the fluid. The making of the fluid is itself a most interesting proceeding, but to the sportsman there's a feature which this picture portrays that is peculiarly fascinating, and that is the remarkable bagging that comes to the party who are working in this expedition.

One of these gentlemen is Mr. Vincent Davis, a world's expert, who holds the much-envied record. A world beater of 142 birds for a half hour's shooting.

In conclusion it may be said this film presents to young and old one of the most interesting and entertaining of unique subjects.

TOMBOY
Majestic Release, May 12

Tomboy sits on her veranda, demurely reading a book, and occasionally throwing an apple at her young neighbor, Bob Whitman. An interview follows, and she becomes engaged to Bob. While Bob is telling his father of this, Tomboy assaults them with a beanshooter. She gets her father, a near-sighted minister, to try a shot, and he, innocently taking the bean-shooter, is promptly accused by the Whitmans of making the assault. A scene between the parents follows, the engagement is broken, and Tomboy is packed off to boarding school.

Her pranks at school are equally edifying. She decorates one girl's face with burnt cork, with the aid of pepper she sets the entire class and the principal sneezing, and finally she is sent to her room in disgrace.

But Bob has not been idle, and he sends Tomboy a note, planning an elopement. The following night he comes to the boarding school, with an automobile and a ladder. He is to throw a pebble against Tomboy's window. He throws it against the principal's window. When Bob does notify Tomboy, and they are ready to elope, the principal and a fat cook appear, and Tomboy is led ignominiously back to her room.

A period of despair is followed by a brilliant idea of Bob's. If he could get the cook's dress and Tomboy were to don the chauffeur's uniform, the elopement could be carried out successfully. Back go Bob and the chauffeur to the cook's room. She is overcome, then bribed. Bob gets the dress, the cook takes the chauffeur's clothes to Tomboy, and the chauffeur wears Bob's suit. Thus arrayed Tomboy and Bob walk boldly out, under the very nose of the deceived principal.

And now it is Tomboy's turn for an idea. They drive to her father's house. The alleged little chauffeur and big fat woman present themselves before the near-sighted minister, and ask him to marry them. He is rather surprised at the disparity of the pair, but consents to perform the ceremony. Bob's father is summoned from next door, to act as a witness. The marriage takes place.

When the identity of the couple is revealed bewilderment and consternation on the part of the parents melt into admiration. Tomboy has won her happiness, which begins for her and Bob by their receiving the blessings of both fathers.

"THE DISTRICT ATTORNEY'S CONSCIENCE"
Dramatic Release of Wednesday, May 22.

RELIANCE

"FATHER BEAUCLAIRE"
Dramatic Release of Wednesday, May 29

NOTICE TO EXHIBITORS:—Send us immediately the name of your theatre, owner or manager, and location for a new RELIANCE mailing list.

CARLTON MOTION PICTURE LABORATORIES, 540 West 21st Street, New York.

BUNCOED
Majestic Release, May 14

Nettie, a clever girl, is without money. She reads an advertisement for a lady clerk, at the American House, Bingville, New Jersey, and goes to the town. She is received at the station by the usual train-waiting crowd, including five countrymen, who are filled with admiration for her, and follow her to the hotel. But, alas! another applicant has secured the position, and Nettie finds herself forced to remain in Bingville until the three-ten afternoon train.

Her fertile mind must save the situation. She looks out of the parlor window. The five ruralites are "camped" on the steps. She goes out, and starts back toward the station, announcing that she has lost a five dollar bill with the corner torn off! All search industriously but, of course, the bill is not found. They return to the hotel, and Nettie again to the parlor, where she awaits events.

The countrymen, on the steps, consider the matter. A plan occurs to the smartest. Unknown to the others he tears a corner from a five dollar bill, goes to the parlor, and presents the bill to Nettie, telling her he has found it. She is surprised and grateful. She decorates him with a flower, and invites him to call for a walk that afternoon at three. He leaves, proudly.

Now this same scheme occurs to a second ruralite, but he has not five dollars. He applies to another, a "tightwad," and is refused. He offers his watch as security, and the loan is made. Tearing a corner off his five dollar bill, up to the parlor goes countryman number two. More gratitude from Nettie. A flower for him, and an invitation to call for a walk at three.

The idea comes slowly but surely to the rest of the group. The third to think of it finds he has four dollars and seventy-five cents. Tightwad refuses him a loan of a quarter, nor will he take a stick pin as security. As a last resort this third admirer goes to the station, and carries a salesman's heavy suitcase to earn the coin.

The fourth countryman into whose brain the idea percolates is fat. He has four dollars. Tightwad will not advance him a cent. He tries the landlord, and is told he can saw wood for a dollar. So while one is struggling with heavy baggage, another is behind the hotel sawing wood to get Netie two more five dollar hills with the corners torn off. In time these are presented separately, and each delighted countryman receives a flower and an invitation to call for a walk at three.

Nettie now has twenty dollars, but there is one who has not yielded to her plan—Tightwad.. She goes out to search again. Her distress moves him. Reluctantly he tears a corner from a bill, and the circle is complete.

Three o'clock comes. Five countrymen present themselves at the hotel. Each is in his "Sunday best," and has a flower pinned to his coat. Nettie has gone. A horrible suspicion attacks them, as they glare at one another's clothes. They rush to the station. The three-ten train is drawing out, Nettie waving from the platform of the last car. But she has left a note: "Boys—aren't you glad it wasn't a ten dollar bill?"

THE DISTRICT ATORNEY'S CONSCIENCE
Reliance Release, May 22

James Douglas, a rising young lawyer of reputation, is elected to the office of District Attorney. The eve of his election also sees his engagement to Phyllis Hathawa announced. After marriage his first big case is that of a man arrested for murder on circumstantial evidence. He sees his great opportunity to make a name for himself and

COMING ANOTHER HAND COLORED. THURSDAY, MAY 30th.

Zanetto's Marriage

A beautiful colored film, which tells a story of byegone days wherein the gorgeous costumes, artistic setting, and superb acting combine to produce one of the finest productions ever put before the public.

The Midnight Wedding

1992 FEET. JUNE 2nd.

A graphic story of love, passion, anguish, hate, revenge.

SCENE FROM THE MIDNIGHT WEDDING

NANINE THE ARTIST'S WIFE

1000 FEET. JUNE 9th.

A beautiful story of a heartbroken woman's love for her unappreciative husband.

TWO FOOLS THERE WERE

SUNDAY, MAY 26th
COMEDY DRAMA

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THURSDAY, JUNE 6th
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PLACE YOUR ORDER NOW FOR MAY 9th

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MAY 5th

The Lost Ring and Upper Bavaria

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Look Out for the Lion!

ON THURSDAY, MAY 16—1000 FEET OF THE GREATEST THRILLER EVER

Attacked by a Lion!!

Ask any of the Western Exchangemen who have had the good fortune of seeing this graphic feature what they think of it. You can't afford to miss the most remarkable film of the century. A lion attacks a horse only to be shot by its rider in the act of springing. All we ask you to do is to treat your exhibitor with the best, most sensational and remarkable reel feature ever offered. EVEN OUT-GAUMONTED THE ORDINARY GAUMONT STANDARD ON THIS FEATURE.

throws his whole soul into sending the man to the electric chair. His wife begs him not to convict on such evidence, but he laughs at her fears. The end of the trial draws near and his wife attends the "summing up." While the jury is out she discovers the prisoner's little boy and acts as his proctor. Realizing that the verdict will be guilty she takes the boy out of the room. When Douglass comes home flushed with his triumph she again pleads with him against conviction on circumstantial evidence. Her pleas and the boy presence in his home shake his confidence but he passes it off and agrees to allow her to adopt the boy. Later, when his enthusiasm grows cold, be begins to doubt the man's guilt. He reads of his deatb in the chair still maintaining his innocence and his fears grow. The last straw is the juror, who alone of twelve held out for acquittal fully giving in to the rest. He sobs out his mental anguish to tbe District Attorney who half-heartedly tries to console him with statements that he personally is positive of the prisoner's guilt, but the juror will not be consoled. Going home he finds his wife and the boy. The former almost shrinks from him so sure is she that her husband has sent an innocent man to his death. In desperation he sends for the prisoner's counsel and tells him of his doubt and willingness to resign office and make all possible restitution. Gravely the lawyer pulls from his pocket the prisoner's last confession that he was guilty of the crime but exacting the promise of secrecy unless publicity was absolutely necessary.

FATHER BEAUCLAIRE

Reliance Release, May 25

A young murderer, Jacques Delur, after depositing the body of his victim, a young girl, on the bed in one of the rooms of the rectory, goes to Father Beauclaire to confess. While he is on his knees confessing to his crime, he sticks a bloody dirk in the cowl of the priest's garb. After having received absolution, he retires from the room, and upon reaching the exterior of the rectory, calls two gendarmes, and hastily explaining to them that a murder has been committtd, enters the house with them, where the father is discovered on his knees before the crucifix. Jacques accuses the priest of the murder, giving as evidence the bloody knife in the cowl, and leading the gendarmes and the priest to the room where the body of the dead girl lay.

The priest is tried and sentenced to death, is excommunicated, and rather than betray the confessional, goes to his death on the guillotine.

A year later, in a dilapidated house, Jacques is found surrounded only by the empty brandy and absinthe bottles and a French woman with him, whom he has requested to send for a priest, that on his deathbed he may confess to the crime for wbich an innocent man went to his deatb. The priest comes, receives his confession, and gives bim absolution and the murderer dies. Amen.

THE OTHER WISE MAN

American Release, May 13

A Jim Bangs, slick of manner and dainty of dress, made a sensation in La Mesa when he arrived and placed a sign in front of his new offices advertising stock for sale in his fire insurance venture. But he was wiscr than most promoters and took care to take into partnership an old wag about town

noted for the money he had accumulated and the confidence of the town in his business ability.

Stock sold rapidly through the workings of this combination. Pretty Miss Blackwell, who kept the only boarding house in town, was interested and was frequently visited by Jim Bangs and his accomplice, Old Man Skathaway.

One day the local accommodation stopped at the little station and a handsome, debonair young man alighted. Grip in hand he strolled down the main street, finally arriving before the office of Jim Bangs. He read, with a derisive smile, the placard which adorned the front door, when his face lighted with sudden inspiration. Why, this was surely his old pal, Jim Bangs of New York, with whom he had operated many a confidence game in the past before the reformation which made of him a traveling salesman.

Smiling reminiscently, he made his way to Miss Blackwell's boarding house where he was electrified to see Jim Bangs and Miss Blackwell earnestly engaged in conversation over the proposed stock sale. The old pals exchanged a glance but did not speak.

Two weeks later the traveling salesman found himself deeply in love with Miss Blackwell. He advised her against the stock deal and told her of his past. Jim Bangs was also busy. Finding his field invaded he promptly notified old Skathaway who stirred up the populace against him. Then the traveling man spoke. The crowd, led by him, raided the office of Jim Bangs and rode Jim and his accomplice out of town on a rail. The traveling man and Miss Blackwell watched the proceedings from the office porch. Then, taking up his suit-case, the ex-confidence man bade her a sorrowful farewell despite her entreaties and left town by the next train, confident that for once in his misspent life he had done the community a good turn.

THE HATTERS
American Release, May 16

The cowboys on Day "L" ranch had sworn to bar the feminine sex from their thoughts forevermore. Jim Bradley, foreman, was particularly loud in his complaint against the fair sex; so when he fell sick with a fever, Charley Williams undertook to doctor him with whiskey. That failed, however, and when the official ranch doctor called that personage was highly alarmed and at once prescribed quiet and a trained nurse. He sent one—a dainty, pretty, little miss in the usual white cap and gown. But she only came after her aunt, also a nurse, positively refused to have anything to do with men.

The rangers noticed a change in Bradley's condition for the better. One day they were astounded on peering through a window to find the nurse's face buried in his shoulder. They swore to be revenged on him.

Meantime, Charley Williams found time to hang about the house and invite the nurse for strolls. That didn't have a beneficial effect on the injured feelings of the cow-punchers, either. Finally, the aunt became suspicious. She donned her bonnet and sallied forth to the range in quest of information as to her nieces's long absence. It happened that the couple were out for a walk, as couples often are; so this determined man-hater went in uninvited and made herself at home.

Now old Ben Griscom was one of the band of sworn woman-haters. He had found, however, that the longer he knew this pretty nurse, so in proportion changed his sentiments toward the weaker sex. In fact these sentiments changed so rapidly that he actually went to town and bought all manner of stuff. This he modestly pushed under the door. It happened at that time that the old nurse was firmly seated in an arm chair awaiting the arrival of the missing couple. She observed the offerings pushed beneath the door and finally decided to investigate. This she did by opening the door suddenly, just in time to fall fairly into old Griscom's arms. There was grand rejoicing for instantly they remembered an old love affair and a promise of long standing.

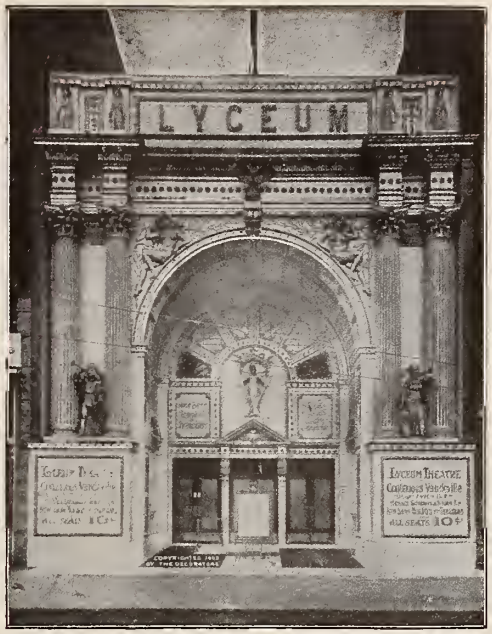
A USELESS SACRIFICE
Eclair Release, May 12

On the same reel:

ARABIAN CUSTOMS

An educational subject portraying the quaint and curious manners prevalent in the Old World even to-day. Dancers, fortune tellers, wedding parties, Moslem and Jewish funerals are a few of the picturesque features.

This film transports an American audience across the water to the heart of other countries. It is a most unusual educational as well as romantic feature.



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THE RAVEN
Eclair Release, May 7

A Film-Poem Founded on the Poetry and Novels of Edgar Allan Poe.

Edgar Poe — discovered asleep in his study, perhaps after a night of sinister drinking. Poe endeavors to write some story or poem by which he may pay for the pressing needs of his bitter poverty. His mind is obsessed by the memories of his brain children—scenes from his famous tales—"The Gold Bug," "The Premature Burial," "The Pit and the Pendulum," "The Descent into the Mealstrom," "The Murders of the Rue Morgue." He awakens chilled by the cold—is astonished to find lamp without oil, fire burning out from lack of fuel. The room illumined only by the feeble rays of the moon. How long has he been asleep, instead of working ao get the necessities for the relief of the sorrowful Lenore, lying in the adjoining room. Poe, ashamed of himself, goes to his dear wife's bedside, promises that he will work for her, but Lenore has lost confidence in the poet's promises, smiling sadly at the thoughts F—Moving Picture News of those so often broken before. Poe re-enters his humble and poor study, feeling an unknown courage come into his heart, invokes an inspiration with all his soul. And the poet while plunged into a dream writes the "Raven,"—that sublime plaint of sorrow which no other poet in the world has been able to surpass. The dream is over, the poem finished. Poe, though harassed and fatigued, sets out with radiant face, to take his poem to the publisher, who has the reputation of being the most generous. The publisher offers him ten dollars and not one cent more. Poe is compelled by his dire straits to accept this miserable pittance, to enable him to obtain some flowers and necessities for the relief of his sorrowing Lenore.

Awakened by the sweet perfume, Lenore finds the flowers a reality, and Poe, at her bedside. Her intuition tells her of the brave effort which prompted Poe to obtain money by the sale of a poem. She thanks her husband with an angelic smile, and calls to God to bless his love.

HER FOLLY
Eclair Release, May 19

On the same reel:

ANDALUSIAN DANCERS

An educational subject. The scene is the

wonderful Sevillian garden of the Alcazar, and the beautiful Spanish dancers are shown in their characteristic poses and steps. This film possesses musical and poetic quality seldom equalled on foreign travel films.

HER WEEK OF ANGUISH
Eclair Release, May 9

The housewife who becomes temporarily embarrassed in her domestic banking gives a lot of entertainment by her subterfuges and efforts to escape from her troubles. How she finally does it and her bitter, yet comical adventures and predicaments, will make the exhibition theatres ring with laughter.

SOULS IN THE SHADOW
Solax Release, May 15

Alice Penryhn, the younger of two orphaned sisters, is engaged to Harry Mayne, but in a moment of girlish folly accompanies Will Mortimer, a member of the "fast set," to a somewhat rapid "Bohemian" restaurant, and promptly regrets it, being fearful that Mayne will discover her imprudence. Her elder sister, Christine, has discovered that Alice has an organic heart affection, and that she is in a dangerous condition. Christine is herself in love with Mayne, but conceals it for her sister's sake. Mortimer forces Alice to see him at midnight, and in a drunken humor tries to embrace her. In her terror and frenzy she strikes him with a heavy ornament and kills him. Christine discovers the accident and taking the burden on herself is arrested for the crime. She is placed on trial, and just as the jury is bringing in a verdict of guilty Alice staggers into court, confesses that she killed Mortimer and collapses. The judge is thereupon forced to discharge Christine.

IN THE YEAR 2000
Solax Release, May 17

A great number of prognosticators often terrify us with visions of what will be when women shall rule the earth and the time when men shall be subordinates and adjuncts. It is rather a fine question to decide—for chivalrous men, anyway. To-day, with the multiplicity of feminine activities and the constant broadening of feminine spheres, it is difficult to predict to what heights women will ascend.

In the Solax production of "In the Year 2000," the release of Friday, May 17th, a serio-comic prognostication is unreeled on the screen with such magnetic force, charm and rich imaginative detail that one is compelled to accept the theories advanced on their face value.

The conditions are reversed. Women in this film are supreme, and man's destiny is presided over by woman. No attempt is made at burlesque—but the very seriousness of the purpose of the theme makes the situations ludicrous. This is one of the funniest comedies released by the Solax Company in some time, and that's saying a whole lot for this picture.

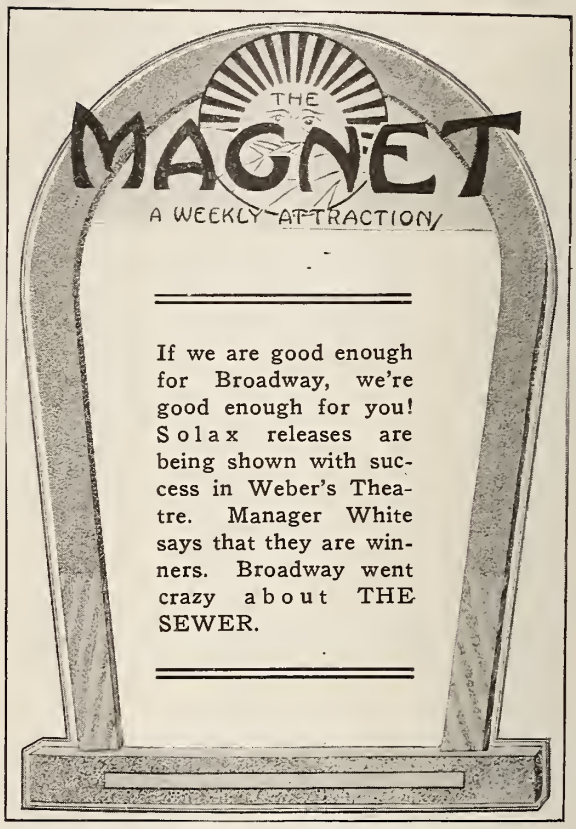
UNCLE AND NEPHEW
Great Northern Release, May 11

Professor Steinfeldt, a scientist, is engrossed in his work and spends a greater portion of his time in his laboratory conducting experiments. He is well along in years and has a young and handsome wife, who resents his neglect and finds time hanging heavily on her hands. Carl, a nephew of the professor, returns from college to stay with his relative and spends many hours in company with the wife.

Thrown together so constantly they learn to love one another and, while the professor is poring over chemicals, they indulge in lovemaking in the parlor. Steinfeldt returns to the room in time to see his wife in the arms of his nephew and he is astonished and shocked. He withdraws quietly and returns to his workroom in despair. He is soon joined by Carl and the elder man plans to cure his wife of her mad infatuation. He shows Carl a phial which he tells him contains a deadly poison and leaves a glass of water standing on a table from which he has drunk. Once alone Carl resolves to put the uncle out of his way and pours a quantity of poison in the glass in his desperation. He is soon joined by his uncle and the wife. The professor manages to pour out the poison and substitute

Solax SAYS Solax

SOLAX NIGHTS GOING STRONG


THE
MAGNET
A WEEKLY ATTRACTION
If we are good enough for Broadway, we're good enough for you! Solax releases are being shown with success in Weber's Theatre. Manager White says that they are winners. Broadway went crazy about THE SEWER.

SOLAX NIGHTS PULLING STRONG

ATTRACTIONS

Released Wednesday, May 15th.

SOULS IN THE SHADOW

This is a gripping and sensational drama dealing with social errors and a sister's sacrifice. A girl of breeding makes a mistake in the choice of an escort for a slumming expedition. She sends her cowardly tormentor to face his Maker while her sister assumes responsibilities. This is a vivid and human portrayal with striking complications.

Released Friday, May 17th.

IN THE YEAR 2000

This is one of the few novelties of the season. The conditions are reversed. Women in this film are supreme, and man's destiny is presided over by woman. No attempt is made at burlesque—but the very seriousness of the purpose of the theme makes the situations ludicrous. This is one of the funniest comedies released by the Solax company in some time, and that's saying a whole lot for this picture.

ADVANCE DATES.

WEDNESDAY, MAY 22ND.—**The Glory of Light.** A beautiful and pathetic story dealing with the imagination of a blind man.

FRIDAY, MAY 24TH.—**The Knight in Armor.** A unique comedy in which a lover masquerades in armor plate in order that an obdurate father-in-law may be evaded.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

Sold through Motion Picture Dist. & Sales Co.

pure water. He drinks of the contents and Carl is stricken with remorse. He is about to confess when his uncle offers the glass to his wife. She is about to drink when the thoroughly frightened young man strikes the glass to the floor and attracts the suspicions of the wife.

The professor sternly bids Carl rid the house of his presence and the wife awakens to the nature of her perfidy and confesses her duplicity. The husband is a philosopher and of a forgiving nature. He knows from the graphic lesson that his wife is cured of all affection for the unprincipled nephew and he takes her in his arms, a fitting finale to a strong and admirably acted drama.

DRAWING THE LINE
Rex Release, May 9

Some people there are who don't think a man can be a *nobleman* unless he has a title. In China the son of the house is considered a more honorable personage than the father of the family because he has one more ancestor than his father. The funny fact affords a great deal of amusement to us civilized beings. But before we are quite through laughing at the ludicrous custom, we point to somebody or other, and in a respectful whisper say, "There is Count Nothing"—and we gape and gab in wonder and awe. Believe us, any fool can be a descendant, but it takes a man to be an ancestor.

She had money and the vain ambition that money inherits. Her one object in life, outside of just living, was to marry her son to an heiress and her daughter to an earl. In fact, she had the heiress and earl selected and all ready to be wrapped up and sent home. but the son had the rebellious notion that money deserved more respect than selling yourself for or with it. That's why there's this story.

Phil (Phil was the son, you know, even if you didn't until now; Cleo was the daughter, and she was even sweeter than her name) now, let's see—oh, yes! Phil went to the city on a business trip, and on the train returning home he was seated next a girl who was—rather interesting. Somehow or other, they began to talk and—altogether the ride wasn't so tedious.

They both got off at the same station, said good-bye, and the incident was quite forgotten. Phil went home, and the girl went—well, we don't know where she stayed. At any rate, at home Phil met the earl. Now, in justice to all the poor earls in captivity, let it be said that all earls are not cads and scoundrels and fortune-hunters, but—this one was.

A day or so later Phil walked into the little theatre in the town. "Romeo and Juliet" was being played, and Juliet was—the girl. See?

Of course, he met her after the show. Met her again—and word reached his aristocratic mother. After the debate, Phil left the house.

Phil married the actress, and they were mighty happy, let us tell you. Cleo married the earl—poor, little, pretty Cleo. The "nobleman" was a brutal, despicable drunkard, and he saw that she had a lot of time to herself to think bitter things and cry. At last her patience and health were exhausted and, her heart bruised and broken, she returned home, as a silly, reckless young bird who would fly to dangerous heights returns with a broken wing to the home-nest.

In sorrow and repentance the mother saw the truth, and thought—just what you're thinking now!

THE ETERNAL CONFLICT
Rex Release, May 12

The city editor of the *Daily Leader* knew that the city's government was not ruled on a very straight line. He assigned a few reporters to get the evidence of corruption and conspiracy, but after supreme and persevering effort their only success was failure. The city editor swore when the reporters admitted their defeat—proving thereby his right to be city editor—and assigned the girl reporter, Miss Leonard, to the task.

Ability was not the greatest newspaper asset Miss Leonard possessed, though that was more than considerable. It was her charm, the sweet, appealing charm of a "feminine" girl that cannot be analyzed or denoted, but that just, merely, simply creeps into you and influences you with a dominant impulse to confide in her. That was the reason Miss Leonard was being talked about in newspaper circles—that, and, of course, her intrinsic, native ability.

Before very long she got a clue. The clue was a card inviting the politicians at City Hall to attend a meeting "At the sign of the Thumb-print," with a thumb-print the only signature. The idea was to discover whose particular thumb-print it was. Small thing, when you have the detective genius every trained report possesses. She prepared several copies of a hogus bill, and paraded around the political circle asking each one of the poor suspects whether he knew anything about it. As each read it, he impressed his thumb-print. The thumb-print of the boss coincided with the card, and she had his number. She also had his house number, and forthwith went there.

How she obtained access to the house, how she pretended to the butler that she was a book-agent, how she suddenly became faint and asked for a glass of water, and how she dashed into the clothes-closet when the butler went to get it, how he returns dumbfounded at her absence, how she obtained the story of the illegal plot of the politicians and attained her triumph, all succeed each other in rapid and thrilling sequence.

Then the blow! The editor-in-chief destroyed the story, for the reason that only editors-in-chief and corrupt politicians know, and a little of her faith in truth and right. The girl's heart broke a little, and ever after the word "man" lost a great deal of its importance.

THE CRISIS
"101" Bison Release, May 15

The Rev. John Mason, living in Iola, Kan., whose powerful sermons had made him known and respected throughout the sparsely settled country, receives a call from a band of settlers in Medicine Bend, Wyo., and decides to accept. With his family, consisting of his wife, his daughter, Marie, and his son, Ned, he takes the train to Blue Gulch, Wyo., the stage to Laramie and prairie schooner to Medicine Bend.

The construction of the church is shown and the sending of the letter by the church committee, which is delivered via pony express riders, who change horses at full gallop, and stage coach to the railroad.

Ned Mason has caused his parents and his sister much pain by his wayward habits and his liking for liquor. While waiting for the prairie schooner in Laramie he makes the acquaintance of a number of cowboys who invite him into a saloon, and Ned becomes intoxicated. When he meets his father the parson, indignant and disgusted, disowns Ned, and goes on without him. Ned goes back to the saloon, where he spends the night, and is shown to the door when he has reached a state of helplessness.

The next day, with an aching head and slender purse, he fights a mental battle and vows to follow a straight path and to beg his father's forgiveness.

Parson Mason is warmly received by the settlers, and the Sunday service is attended by every one able to attend. Mason's pleasure at the bright future for his church is darkened by thoughts of his son. Mrs. Mason and Marie grieve over the absent son and brother, and break down at the dinner table.

The Indians had been giving evidences of unrest. To the unsophisticated Westerner the dances and harangues, lasting far into the night, boded no good. The Indian commissioner, with a view to averting an outbreak, visited the Indian village and held pow-wow with the chiefs, but his friendly advances were met by taciturnity and frowns. Knowing from previous experience that quick action must be taken by force of arms to prevent a massacre, the commissioner bade good-bye to the redskins and made haste to reach the distant fort.

Riding on a burro, Ned is nearing Medicine Bend when he comes upon one of the first victims of the Indians. With his dying breath he asks Ned to warn the settlers, and Ned rushes on. The news that the Indians are on the warpath creates the wildest alarm, and the settlers gather together for mutual protection.

The Indians had expected to surprise the white men, and their whirlwind charge is met by well-aimed rifle bullets, which deplete their ranks and cause them to withdraw. Craftier tactics are adopted, and dodging from tree to tree and rock to rock they surround the whites and play the savage game of warfare, drawing the fire of their foes and waiting patiently until their ammunition would be exhausted.

Like a shepherd protecting his flock, Parson Mason proves his caliber. The church is converted into a fort, and with bullets and arrows whistling around them the minister leads his congregation in prayer, and picking up his rifle takes command.

The coolness of his father toward him has stung Ned deeply. From the moment of his arrival the tremendous excitement prevailing has prevented a moment's private conversation with his father. Without uttering a word he takes his place at the loop-hole and many an Indian bites the dust when his rifle barks.

The uneven conflict rages until, in despair, the whites realize that their ammunition can last but a short time longer. It is the first time that Ned has had his life in jeopardy, and the crisis brings out his noble manhood. This sight of his terror-stricken mother and sister and his brave father and a realization that a horrible death awaits them all, spurs him on to a desperate undertaking.

Leaping from the window he dashes through a group of Indians, who are thunderstruck for a moment, but with a yell take after him. Ned brings down the nearest pursuers and leaping on a horse gallops away.

A troup of cavalry has left the fort and is making its way toward the Indian village. Ned hears the bugle call in the distance and turns his horse toward the sound. In a few moments the situation is explained to the captain, and a race against time is made to save the besieged settlers.

Like a hurricane the cavalry bursts upon the astonished savages. The battle is quickly over, the surviving Indians scampering away, with the soldiers at their heels.

The bravery of Ned filled Parson Mason's heart with pride, and when his son dashed through the lines the stern old man was so overjoyed at the regeneration of his son that had the outcome been different he would have met his death with resignation. As Ned came up with the captain he suddenly found himself in the embrace of his father, mother and sister. Words were unnecessary. The glad look in their faces told the story.

GRANDPA'S 'SPECS'
Powers Release, May 14

Grandpa loses his spectacles, or thinks he does, and his older granddaughter helps him look for them. Not finding them, she then starts the farm hands upon the search and even Grandma joins in. After a careful hunt they finally decide that Grandpa lost his spectacles down the well when he was drawing a bucket of water. It is then that the youngest granddaughter discovers the glasses on Grandpa's nose and—well——

On the same reel:

A PAIR OF SUICIDES (?)

Alf and Betty have a terrible lovers' quarrel. Then Alf determines to teach Betty a lesson and Betty decides to wring Alf's heart and the troubles of this loving couple begin. Alf leaves a note saying that he is going to jump into the creek and Betty writes that she is going to drown herself in the same creek. Alf finds Betty's letter and Betty discovers Alf's note and each, filled with remorse, starts out to discover the other one's body. The two lovers are each joined by their relatives and friends, who aid in the hunt for their respective bodies. The two parties of searchers meet, beaded by the remorseful lovers. Alf is in the middle of the creek and Betty on the bank. When each discovers that the other is alive they rush into each other's arms in the middle of the flowing water of the peaceful stream and all misunderstandings are over.

HIS NEIGHBOR'S WIFE
Powers Release, May 18

Ames is ill, apparently, and his physician advises him to take outdoor exercise. He retire to his country home and, giving his gardener a holiday, he proceeds to do the man's work.

Next door, a new family have moved in, a husband and wife, little girl and the husband's charming sister. Bessie, the sister, mistakes Ames for a hired man and Ames humors her along and thus plays a joke upon her. To get even with him, Bessie leads him to think that she is her brother's wife and the mother of the little girl. This leads to the most romantic complications, especially when the child succeeds in locking Ames and Bessie in the library on the second floor of Ames' house and sends the only key to the door up into the air tied to a bunch of toy balloons. Poor Ames tries to make a martyr of himself, but is not permitted, and to his joy suddenly finds himself possessed of a blushing but rather mischievous little bride-to-be.

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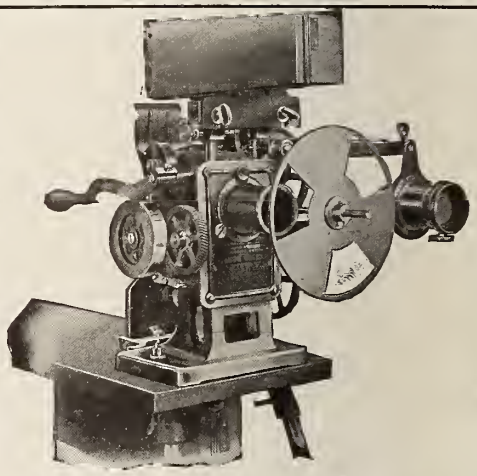

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LADY AUDLEY'S SECRET

"Lady Audley's Secret," the Imp Film Company's release of May 16th, is based upon, as we have already pointed out, one of the most popular novels in the English language. It was written by Miss M. E. Braddon, who is the authoress of about thirty other highly dramatic novels which were enormously successful; amongst these may be mentioned

"Joshua," "Haggard's Daughter," "Dead Sea Fruit," "Henry Dunbar," etc.

Miss Braddon was very successful in her delineation of dramatic scenes of English life. In "Lady Audley's Secret" she places the time of the story about the year 1840, shortly after Queen Victoria had ascended the English throne.

In the story, as worked out by the Imp Film Company, a successful attempt has been made to preserve the atmosphere of the period and to impart to the film all the aspects of high-class English society life about the time dealt with. Hence costumes, furniture, accessories and the general *mise-en-scene* will strike one as being correct.

Lady Audley was the type of ambitious woman who tired of her husband, and being ambitious of wealth, did not hesitate to ensnare a wealthy nobleman. The husband discovers her perfidy, but the relentless woman did not hesitate to put him out of the way. Her secret is discovered and a complete exposure of her sins is about to be made, when circumstances place all of her enemies together under one roof. So she seeks an escape from her dilemma by setting fire to the house. But the victims are rescued and Lady Audley pays the penalty of her attempted crime by going insane.

The play is worked out in a series of very fine interior and exterior scenes, and the burning of the house will no doubt provoke widespread wonderment.

In the picture, the part of Lady Audley is taken by Jane Fernley, a new recruit to the Imp Company's forces. King Baggot is George Talboys, and gives a very fine portrayal in the part of the gallant English gentleman. William E. Shay is Sir Robert Audley; Mr. Walsh is Sir Michael and Violet Horner has the part of Clarice.

"Lady Audley's Secret" is a two-thousand-foot subject and will unquestionably be a great success because it visualizes a great English novel and gets over the sentiment and action of the play in a clear, convincing manner.

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Data from Manufacturers' List of Releases

SALES COMPANY

AMBROSIO

	Feet
Mar. 20—Convict No. 75 (Dr.)	
Mar. 27—Photographs $5.000 Each (Com.)	
Apr. 3—A Mother's Love (Dr.)	
Apr. 3—A Dancing Fit (Com.)	
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	

AMERICAN

	Feet
Apr. 8—Checkmate (Dr.)	750
Apr. 8—Ranchman's Marathon (Com.)	250
Apr. 11—The Coward	
Apr. 15—The Distant Relative	
Apr. 25—The Mountain Home (Dr.)	1000
Apr. 29—The Pensioners (Dr.)	
May 6—Her Wedding Dress	
May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	

BISON

Feh. 13—Broncho Bill's Love Affair	
Feh. 16—The Wild West Circus	
Feh. 20—The Deputy's Sweetheart	
Feh. 23—War on the Plains	
Mar. 1—The Indian Massacre	
Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	

CHAMPION

	Feet
Apr. 15—Bahy's Adventures	950
Apr. 17—A Gav Deceiver	950
Apr. 22—Winona	950
Apr. 24—Brothers	950
Apr. 29—The Horse Thieves of Bar X Ranch	950
May 1—An Italian Romance	950
May 6—Realization of a Child's Dream	950
May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.).	
Jan. 12—The Widow (Com., Dr.)	
Jan. 15—The Braid (Dr.)	
Jan. 19—Thirty Days (Com.)	

ECLAIR

Apr. 2—Letter With the Black Seals	
Apr. 7—A Masher Outwitted	
Apr. 30—Revenge of the Silk Masks (Dr.)	
May 2—Cousin Kate's Revolution (Com.)	
May 5—The Voice of the Past	
May 5—Scenes at Granada—The Alhamhra (Edu.)	
May 7—The Raven—2 reels) (Dr.)	
May 9—Her Wreck of Anguish (Com.)	
May 12—A Useless Sacrifice	
May 12—Arahian Customs (Edu.)	
May 14—The Chamher of Forgetfulness (Dr.)	
May 16—Roses and Thorns (Com.)	
May 19—Her Folly	
May 21—Nathaniel Hawthorne's "Feathertop" (Dr.)	
May 23—The Beauty Spots (Com.)	
May 30—Mr. Hamfat's Success (Com.)	
June 4—The High Cost of Living	
June 6—The Title Huntresses	

GREAT NORTHERN

	Feet
Apr. 20—Those Eyes (Dr.)	
Apr. 20—Revenge is Blind (Dr.)	
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—The Musician's Love	
May 11—Uncle and Nephew	

GAUMONT

Apr. 21—The Drugged Cigarettes	
May 9—Jimmie the Bold Buccaneer	
May 16—Attacked hy a Lion	
May 5—Driven from the Ranch	
May 19—The Fate of Mothers (2 reels)	
May 26—Zanetto's Wedding and Carnivorous Animals	
May 30—Two Fools There Were	
June 6—The Virtuous Horse	
June 6—He Got the Joh	
June 9—Nannie, the Artist's Wife	
June 13—The Tale of an Egg	
June 13—Jimmie as Hypnotist	
June 16—When the Leaves Fall	

IMP

May 4—Breach of Promise	
May 6—On the Shore	
May 9—The Land of Promise	
May 11—The Staff of Age	
May 11—Let Willie Do It	
May 13—Jim's Atonement	
May 16—Lady Audley's Secret	
May 18—Henpecked Ike	
May 18—English Hunting Scenes	

ITALA

Feh. 10—Toto, the Door-Keeper	
Feh. 10—Hunting Ducks	
Feh. 17—The Italian Army in Tripoli	
Feh. 17—Making a Cinematograph Scene	

LUX
By Prieur.

	Feet
Apr. 19—An Emharrassing Purchase (Com.)	514
Apr. 19—Ching-Chang in Paris (Com.)	429
Apr. 25—The Fashion Review	
Apr. 26—The Crimson Heart (Dr.)	937
Apr. 28—The Serpent's Eyes	
May 3—Go to the Rescue (Com.)	
May 3—Arahella's Droll Wooing (Com.)	
May 10—The Lassie from Aherdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390

NESTOR FILM COMPANY

Apr. 13—In Dry Territory (Com.)	
Apr. 15—A Pair of Bahy Shoes (Dr.)	
Apr. 17—Her Indian Hero (W. Dr.)	
Apr. 27—Three of a Kind (Com.)	
Apr. 29—The Imposter (Dr.)	
May 1—The Everlasting Judy (W. Com.)	
May 4—Her Corner on Hearts (Com.)	
May 4—Isleta, New Mexico (Sc.)	
May 6—The Ten of Diamonds (Dr.)	
May 8—The Thespian Bandit (W. Com.)	
May 11—A Game of Bluff (Com.)	

POWERS' PICTURE PLAYS

Apr. 30—The Five Senses	
May 4—In Friendship's Name	
May 7—A Bridegroom's Trouhles	
May 7—Scenes from Naples	
May 11—Retrihution	
May 14—Grandpa's 'Specs'	
May 14—A Pair of Suicides	
May 18—His Neighhor's Wife	

RELIANCE

	Feet
May 1—Return of John Gray	
May 4—His Love of Children	
May 8—The Recoil	
May 11—Miser's Daughter	
May 15—Prince Charming	
May 18—Mixed Identities	1000
May 22—The District Attorney's Conscience	1000
May 25—Father Beauclaire	1000

REPUBLIC

Apr. 27—The Claim Jumper	
Apr. 30—The Tale of a Kite	
May 4—In the Tide	
May 7—Bahy's Shoes	
May 11—From the Path Direct	
May 14—President Incog.	
May 18—Don't Trifle with Fire	

REX

Apr. 18—Beauty and the Beast	
Apr. 21—While Wedding Bells Ring Out	
Apr. 25—The Fashion Review	
Apr. 28—The Serpent's Eyes	
May 2—Fate's Warning (Dr.)	
May 5—A Thorn in Vengeance (Dr.)	
May 9—Drawing the Line (Dr.)	
May 12—The Eternal Conflict (Dr.)	

SOLAX COMPANY

Apr. 26—Billy's Insomnia	
Apr. 29—Handle With Care	
May 1—The Reformation of Mary	
May 3—A Question of Hair	
May 8—The Wooing of Alice	
May 10—Auto Suggestion	
May 15—Souls in the Shadow	
May 17—In the Year 2000	

THANHOUSER COMPANY.

May 3—Miss Arahella Snaith	
May 7—The Saleslady	
May 10—Love's Miracle	
May 14—Jilted	
May 14—Niagara The Beautiful	
May 17—The Little Shut-in	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1The Thunderholt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

Apr. 16—Not on the Program	
Apr. 21—Down and Out	
Apr. 23—The Installment Plan	
Apr. 28—Boys	
Apr. 30—The Silent Call	
May 5—His Wedding Day	
May 7—Redeemed	
May 12—Tomhoy	
May 14—Buncoed	

SHAMROCK

May 7—A Gypsy's Love (Dr.)	
May 11—How He Won Her (Com.)	
May 14—On the Verge (W. Dr.)	
May 18—Algernon's Busy Day (Com.)	

The following films will be released by the Moving Picture Distributing Sales Company for the week of May 5, 1912:

Sunday, May 5:
- Eclair—Voices of Past—Alhambra
- Gaumont—Driven from the Ranch
- Rex—Thorn in Vengeance

Monday, May 6:
- American—The Wedding Dress
- Champion—Realization of Child's Dream
- Imp—On the Shore
- Nestor—Ten of Diamonds

Tuesday, May 7:
- Eclair—"The Raven"—2 reels
- Powers—Bridegroom's Troubles
- Republic—Baby's Shoe
- Thanhouser—The Saleslady

Wednesday, May 8:
- Champion—Lucky. Jim
- Nestor—Thespian Bandit
- Reliance—The Recoil
- Solax—Wooing of Alice

Thursday, May 9:
- American—Myth of Jamosha Pass
- Eclair—Her Week's Anguish
- Imp—Land of Promise
- Rex—Drawing the Line
- Gaumont—Jimmie, the Bold Buccaneer

Friday, May 10:
- Lux—Lassie from Aberdeen—Bill
- Solax—Auto Suggestion
- Thanhouser—Love's Miracle

Saturday, May 11:
- Great Northern—Uncle and Nephew
- Imp—Let Willie Do It—Staff of Age
- Nestor—Game of Bluff
- Powers—Retribution
- Reliance—Miser's Daughter
- Republic—From the Path Direct

CHAMPION

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"HEROES OF THE BLUE AND GRAY"

Decoration Day Release, Superb Military Drama
FOR RELEASE MONDAY, MAY 20th,

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May 13th—THE COUNTING OF TIME (Drama)
May 15th—THE SHERIFF'S ROUND-UP (W. Drama)
May 18th—CUPID'S VICTORY (Comedy)
May 18th—ESTUDILLO HOUSE, CAL. (Scenic)

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BIOGRAPH

	Feet
Apr. 22—Won by a Fish (Com.)	
Apr. 25—One is Business; the Other Crime (Dr.)	
Apr. 29—The Lesser Evil (Dr)	
May 2—The Leading Man (Com.)	
May 2—The Fickle Spaniard (Com.)	
May 6—The Old Actor (Dr.)	
May 9—A Lodging for the Night (Dr.)	

CINES

C. Kleine

	Feet
May 11—Josephine (Hist. Dr.)	1000
May 14—Two Weary Willies (Com.)	660
May 14—The Substitute (Com.)	340
May 18—Family Jars (Com.)	1000
May 21—Fatima (Dr.)	830
May 21—Scenes in Padua, Italy (Sc.)	170
May 25—A Mysterious Telephone Call (Dr.)	1000
May 28—The Lottery of Love (Com.)	790
May 28—Fountains of Rome (Travel)	210
June 1—The Bogus Professor (Com. Dr.)	695
June 1—Rome on the Tiber (Travel)	305
June 4—The Trifler (Dr.)	830
June 4—Picturesque Scenes in Padua (Sc.)	170
June 8—In Wrong (Com.)	1000
June 11—A Soldier's Heart (Dr.)	575
June 11—Messina as it is To-day (Travel)	425
June 15—Leah, the Telephone Girl (Com.)	575
June 15—Venice, Italy (Sc.)	425

EDISON

	Feet
Apr. 16—The Insurgent Senator (Dr.)	1000
Apr. 17—The Dumb Wooing (Com.)	1000
Apr. 19—The Boss of Lumber Camp No. 4 (Dr.)	985
Apr. 20—Dream Dances	400
Apr. 20—How Patrick's Eyes Were Opened (Com.)	600
Apr. 23—The Little Woolen Shoe (Dr.)	990
Apr. 24—A Tenacious Solicitor (Com.)	1000
Apr. 26—An Unusual Sacrifice (Dr.)	1000
Apr. 27—A Winter Visit to Central Park, New York City	640
Apr. 27—The Butler and the Maid (Com.)	360
Apr. 30—Winter Logging in Maine	1000
May 1—Blinks and Jinks, Attorneys-at-Law (Com.)	1000
May 3—Out of the Deep (Dr.)	1000
May 4—The Guilty Party (Dr.)	1000
May 7—Billie (Dr.)	1000
May 8—Aunt Miranda's Cat (Com.)	1000
May 10—Treasure Island (Dr.)	1000
May 11—Every Rose Has Its Stem (Com. Dr.)	1000
May 14—The Bank President's Son (Dr.)	1000
May 15—A Personal Affair (Com.)	1000

ESSANAY FILM CO.

	Feet
Apr. 1—Jean of the Jail (Dr.)	1000
Apr. 3—The Spanish Revolt of 1836 (Hist. Dr.)	1000
Apr. 5—The Schoolma'am of Stone Gulch (Com.)	1000
Apr. 8—The Tide of Battle (Hist. Dr.)	1000
Apr. 10—A Leap Year Elopement (Com.)	1000
Apr. 12—The Secret of the Miser's Cave (Dr.)	1000
Apr. 15—War's Havoc (Dr.)	1000
Apr. 20—The Cattle King's Daughter (Dr.)	1000
Apr. 23—"Alkali" Ike's Boarding House (Com.)	1000
Apr. 25—The Doctor (Com.)	1000
Apr. 26—Our Neighbor's Wife (Com.)	1000
Apr. 27—The Indian and the Child (Dr.)	1000
Apr. 17—The Adventures of American Joe (Dr.)	1000
Apr. 19—The Trail of Gold (Dr.)	1000
Apr. 22—A Mardi Gras Mix-Up (Com.)	1000
Apr. 24—The Mexican Revolutionist (Dr.)	1000
Apr. 26—The Pasadena Peach (Com.)	1000
Apr. 27—The Indian and the Child	1000
Apr. 30—Napatia, the Greek Singer	1000
May 2—His Thrifty Wife (Com.)	1000
May 3—The Chauffeur, the Girl and the Cop (Com.)	1000
May 4—Broncho Billy and the Bandits (Dr.)	1000
May 7—"Alkali" Ike's Bride (Com.)	1000
May 9—In Quarantine (Com.)	1000
May 10—Out of the Night (Dr.)	1000
May 11—The Dead Man's Claim (W. Dr.)	1000

LUBIN

	Feet
May 8—The Salted Mine (Dr.)	
May 9—The Violin's Message (Dr.)	
May 11—Brave, Braver, Bravest (Com.)	
May 11—Wanted—A Baby (Com.)	
May 13—The Wooden Bowl (Dr.)	
May 15—A Mexican Romance (Dr.)	
May 16—Just Married (Com.)	
May 16—All in the Wash (Com.)	
May 18—Honor and the Sword (Dr.)	
May 20—A Railroad Engineer (Dr.)	
May 22—Darby and Joan (Dr.)	
May 23—A Bachelor's Waterloo (Com.)	
May 25—The Sponge Industry (Ind.)	
May 25—Dream of a Lobster Fiend (Com.)	
May 27—The Senorita's Butterfly (Dr.)	
May 29—The Puppet's Hour (Com. Dr.)	
May 30—The Honeymooners (Com.)	
June 1—Revenge (Com.)	
June 1—The Rubes' Easter at Atlantic City (Com.)	

G. MELIES.

	Feet
Apr. 25—True Till Death (Dr.)	1000
May 2—Widowers Three (Com.)	
May 9—Finding the "Last Chance Mine" (Dr.)	
May 16—The Swastika (Dr.)	
May 23—All is Fair (Com.)	
May 30—The Rustler's Daughter (Dr.)	

PATHE FRERES

	Feet
Apr. 20—The Art of Printing (Ind.)	
Apr. 20—Bathing Cavalry Horses (Scenic)	
Apr. 22—Pathe's Weekly No. 17	
Apr. 23—Jane Shore (Dr.)	
Apr. 24—That Houn' Dawg (Com.)	
Apr. 25—For the Papoose (Dr.)	
Apr. 26—The Queen's Messenger (Dr.)	
Apr. 27—For His Mother's Sake (Dr.)	
Apr. 29—Pathe's Weekly No. 18	
May 6—Pathe's Weekly No. 19	
May 7—The Automatic Moving Co.	
May 7—Palace and Fountains of Versailles, France	
May 8—The Empty Grave (Dr.)	
May 9—An Unexpected Reception (Com.)	
May 9—A Samourais School	
May 10—Henri IV and the Woodchopper (Com.)	
May 10—Cod Fishing Off Iceland (Ind.)	
May 11—The Parachute Maker (Dr.)	
May 13—Pathe's Weekley No. 20	
May 14—Max is Convalescent (Com.)	
May 14—The Harvest in Sicily	
May 15—Orphans of the Plains (Dr.)	
May 16—The Justice of Manitou (Dr.)	
May 17—A Royal Whim (Com.)	
May 18—From the Lawyer's Window (Dr.)	

KALEM CO.

	Feet
May 1—The Redman's Honor (Dr.)	
May 2—The Cowboy Girls (Com.)	
May 3—A Sister's Devotion (Dr.)	
May 4—The Salvationist (Dr.)	
May 6—The Outlaw (Dr.)	1000
May 8—Hypnotic Nell (Com.)	
May 8—American Tourists Abroad (Sc.)	
May 10—Suppressed Evidence (Dr.)	1000

SELIG

	Feet
Apr. 3—Last Rites of the Maine and the Burial of Its Dead (Edu.)	1000
Apr. 22—The Hand of Fate (Dr.)	1000
Apr. 23—The Law of the North (Dr.)	1000
Apr. 25—The New Woman and the Lion (Com.)	1000
Apr. 26—The Los Angeles Fire Department (Edu.)	750
Apr. 26—Scenes in Korea (Sc.)	250
Apr. 29—Exposed by the Dictagraph (Dr.)	1000
Apr. 30—The Price He Paid (W. Dr.)	1000
May 2—Jack and Jingle (Dr.)	1000
May 3—The Katzenjammer Kids (Com.)	500
May 3—Uncle Sam's Tribute to the Heroes of the Maine (Topical)	500
May 5—The Coming of Columbus (3 reels) (Hist.)	1000
May 6—According to Law (Com. Dr.)	1000
May 7—A Humble Hero (Dr.)	1000
May 9—The Stronger Mind (Dr.)	1000
May 10—The Katzenjammer Kids, No. 2—They Go Tobogganing (Com.)	500
May 10—Seeing New Orleans (Sc.)	500

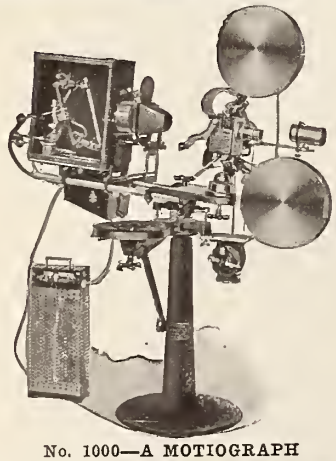
URBAN ECLIPSE

G. Kleine

	Feet
May 15—Scenes in Kent, England (Sc.)	165
May 15—Under the Sway (Dr.)	835
May 22—Her Better Nature (Dr.)	845
May 22—The Jumping Champion, Mac Moreland	155
May 29—Slippery Tom (Com.)	358
May 29—Rope Making by Hand in Kent, England (Ind.)	367
May 29—Glimpses of Belgium (Travel)	275
June 5—In Days of Old (Dr.)	1000
June 12—Making Silk Hats (Ind.)	490
June 12—Percy's First Camera (Com.)	368
June 12—Through Saskatchewan on the Canadian Northern Railway (Sc.)	142

VITAGRAPH

	Feet
Apr. 17—Working for Hubby (Com.)	1000
Apr. 19—The Craven (Dr.)	1000
Apr. 20—Way of a Man with a Maid (Dr.)	1000
Apr. 22—How He Papered the Room	500
Apr. 22—Marshall P. Wilder	500
Apr. 23—Counsel for the Defense	1000
Apr. 24—The Woman Haters	1000
Apr. 26—The Pink Pajama Girl	1000
Apr. 27—The Victoria Cross	1000
Apr. 29—Frank Coffyn in His Thrilling Hydroaeroplane Flights	1000
Apr. 30—The Old Kent Road	1000
May 1—Sheriff Jim's Last Shot (Dr.)	1000
May 3—Red Ink Tragedy (Com.)	500
May 3—Old Love Letters (Dr.)	500
May 4—The Hieroglyphic (Dr.)	1000
May 6—Dr. Lafluer's Theory	1000
May 7—Thou Shalt Not Covet	1000
May 8—The Serpents	1000
May 10—When Daddy Was Wise (Com.)	1000
May 11—The Greatest Thing in the World	1000
May 13—Love in the Ghetto	1000
May 14—The Spider's Web	1000
May 15—Leap Year Proposals	500
May 15—A Page in Canadian History	



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May 11
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PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
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ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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FIRE! FIRE! FIRE!

CELLULOID burns—burns rapidly—and when once it gets a start, if there is a large quantity stored, it is a very difficult matter to stop it. Witness the Vitagraph fire, the Pittsburgh fire, Klein Optical Co.'s fire, the Western Film Exchange fire, Milwaukee, and others of like nature. We, in the interests of our readers, have been seeking some means of fire prevention, or, if a fire breaks out in a film factory or exchange, it can be put out immediately. With this end in view, we have been witnessing some tests that we believe will answer the purpose, and on Tuesday, May 21st, in the center of New York City, we are arranging for a demonstration for the whole trade to witness. Manufacturers, exchange men, exhibitors, operators—everybody interested in seeing 7,000 or 8,000 feet of celluloid film set on fire and—INSTANTLY PUT OUT. Don't believe it! I thought you would say that. Come and see. Write for a ticket of invitation, if you are interested, and we will give you the biggest Moving Picture Show you ever saw in your life. Manufacturers, bring your camera men and take a negative. It will do more to reassure your patrons—The Public—than anything you could write or say. Don't forget the date—May 21st, 2 o'clock in the afternoon. Send us your name and we will send the card of admisison. Full particulars next week.

NOT ALL OF THEM

In continuing our comments upon studio conditions we would not have our readers believe, for one minute, that license is the rule. Far from it. As in other professions and trades, we are happy to say that there is a preponderance of gentlemen and ladies engaged in the animated picture profession. Also, as in other walks of life, there are the notable exceptions. Those individuals who, by their attitudes and actions, cast odium upon us all. It is these characters that *must* be weeded out of all studios and companies, and we propose to wage fearless war upon them until they are eliminated. Here is a letter we received recently:

"Dear Mr. Saunders:

"I have read with interest your recent editorials on certain directors and their attitudes toward actresses and other women seeking honorable employment. From my experience as an actress with several film companies, I am glad to say that gentlemanly conduct is the general rule among the directors and those in charge of the various companies. However, there are *exceptions*. A year ago I applied for employment as an extra with a certain company. Ushered into the studio, I was first ogled and familiarly accosted by outside attaches. I then met the all-powerful director under whom I expected to work.

"I have a reputation for being good-looking. Evidently the director in question thought so, anyhow.

"'What's your name, my dear?' he asked and smiled knowingly. I told him.

"'How about the experience, sweetheart?' Ignoring his coarse and familiar language, I went on to narrate my experience on the stage.

"'Well, I guess I can use you; you have the looks,' said he. 'Say, kid, how much do you weigh, and is that form of yours padded or the real thing?'

"There was more to it, and a coarse invitation to take dinner with this director, before I finally impressed upon his mind that I would rather starve to death than accept employment under him. Other girls have told me that he had pursued the same tactics with them, and that he is illy regarded by those who only desire decency and right living and a chance to earn their bread honorably.

"It is these men, Mr. Saunders, who should be eliminated from a great and generally clean industry—one that is the source of livelihood to many good men and women. There is too much of insult and coarseness that must be combatted by the legitimate actress in the regular theatrical life without the same methods being taken up in the picture business.

"I have a good position with a film company where the directors are gentlemen, and the actresses and other women are always free from the odium of insult, abuse and innuendo.

"Those very few manufacturers, who have not already seen to it that the directors and other officers are gentlemen in every respect of the word, should immediately take action to put out the suggestive gentry, no matter how well qualified they seem to be in their positions of

responsibility. Respect to womanhood should demand such decisiveness, if nothing else."

The above communication speaks volumes. The writer is among the leading actresses in filmworld. She speaks the gospel truth. The man who presumes on his office or position to insult a pure woman directly or indirectly should be kicked out bodily from the studio.

FAKE PICTURES

How many times within our experience since we started our moving picture journalism in March, 1906, have we had to expose fake pictures? Still they exist, still unscruplous exchanges and exhibitors, for the sake of a few paltry nickels, put on fake pictures. This was pre-eminently noticeable during the last few weeks. We were in a picture theatre in New York City where they claimed to have everything up to date with the *Titanic* disaster, and what was our astonishment to find the *Lusitania,* the *Olympic* and one or two scratch films of ancient days posing as pictures of the *Titanic.* We protested to the manager, who immediately ordered his operator to send them back to the exchange from which he had them and if possible destroy them. The following letter is also to the point:

"Los Angeles, Cal., April 26, 1912.

"Editor Moving Picture News.

"Dear Sir: As I am a constant reader of the News, I have always noticed that you have been fighting fake pictures and always striving to uplift the motion picture industry. Here in Los Angeles it seems as if the exhibitors are all money mad, and it is a certainty that they care little whether the public gets value for their money or not.

"As soon as the news of the *Titanic* disaster was flashed to Los Angeles, these unscruplous exhibitors immediately went to the film exchanges and rented several old reels which show the *Mauretania* and the *Olympic* steamers in action. After securing these old rainstorms they papered their lobby with fake posters and lithographs which advertised the only genuine negatives of the disaster.

"If there had been one or two of the small houses we could have understood their underhand work, but it being three of the most prominent independent theatres in the city, I fail to see why these exhibitors should stoop to such methods when the original pictures can be obtained in a few days.

Of course all of we unsuspecting picture lovers fell for the disgraceful fakes, but as soon as we saw the films it was easy to see that they were old and had been renovated. Knowing that you have the interest of the clean exhibitors at heart, I trust that you will bring this matter before the public through the columns of the News.

"Yours truly,

"Alex. Feinstein."

After reading the above we hope that every one of our readers will voice his protest against such fraudulent tactics on the part of exchange men; such actions only bring odium upon the industry. It is time for every Moving Picture Exhibitors' League to pass resolutions protesting against this faking, and not only protest, but refuse point-blank to perpetuate such stupendous frauds.

SCENARIO WRITERS

Our Scenario Department is getting to be a very popular page of reading for scenario writers, and many are the letters we receive from would-be writers and those who have had their stories rejected. Many are the scenarios that have been sent to us asking what there is wrong with them, and giving us the letters sent by the companies who reject them. Some of these scenarios are far away above the average of the so-called scenario editor. Some of these editors are no more fit to sit in the chair of a scenario editor than they are capable of flying. Many of the manufacturers ask for strong dramatic conditions without grossness, something that uplifts the industry, and yet, forsooth, when magnificent stories are sent in by writers from Indiana, New York, Ohio, Pennsylvania, Massachusetts, Portland, Philadelphia and other cities, and when we see these same companies putting on silly, ridiculous Western subjects, which have no story, which have no beginning and no ending, and which it is impossible to obtain any real good from, we wonder what these same companies and directors are thinking about. We have tried recently to write a story on a special Western subject, but when we have read the synopsis of this same special Western product there is nothing whatever in the plot or film that will give any thought, suggestion or condition where a story may be written around it. Why do these conditions exist? Some of the companies pay the ridiculously small sum of five and ten dollars, and the highest they pay is fifteen, and then they expect magnificent work at this price. Some of these companies expect their directors to be scenario writers as well as directors. They expect their employees, such as their clerks, and even their office boys, to write scenarios and hand them to the company. Such conditions as these are absurd, and we are awaiting the time when the scenario editors shall be men of knowledge, invested with the power to say to the directors, "I have selected this scenario and you must put it on," but when it comes to a scenario editor having to submit the same to two or three directors, who in turn have to submit it to the manager, and the manager has to submit it to the proprietor—in the name of all scenario writers, what is the good of a scenario editor? We expect, we demand, great things from the manufacturers in the uplifting tendency of the story, in the cutting out of the mediocre, silly, nonsensical Western slapjack, and to give us an elevating series of films such as can be exhibited, not only in the picture theatres, but in the drawing rooms, in the churches, in the schoolrooms of our land.

INJUNCTION DENIED

On March 29, 1912, a motion for preliminary injunction by the Motion Picture Patents Company against the Imp Films Company and the Independent Moving Pictures Company of America and Carl Laemmle, was argued in the U. S. District Court for the Southern District of New York, before Hon. E. Henry Lacombe, Circuit Judge. The case was argued on behalf of the Motion Picture Patents Company by J. Edgar Bull, Esq. (John Robert Taylor and Warren H. Small on the Brief), and by the Hon. William J. Wallace and William Houston Kenyon, Esq., on behalf of the defendants.

On May 4th the motion was denied, a short opinion being filed as follows:

United States District Court,
Southern District of New York.
Motion Picture Patents Company
vs.
Independent Moving Picture Company
of America, and another.
Same
vs.
Imp Films Company and another.
Lacombe, C. J.

The additions to the "prior art" do not impress. Complainant's argument as to reissue is a strong one, but in view of what was said by the Court of Appeals in the Yankee and Steiner cases, and of Maitland vs. Goetz Mfg. Co., 86 Fed. R. 124, the application for a preliminary injunction is denied. The question is one for the Court of Appeals to determine.

May 4, 1912.

NAT. C. GOODWIN TO STAR IN THE SILENT DRAMA

By M. I. MacDonald.

The wheel of evolution upon whose cogs swings the chain of events which make and control the history of the moving picture, is turning—so it seems—at so rapid a pace that the head grows dizzy, and the overwhelming fleetness with which one circumstance changes place with another almost confuses one's vision. Yesterday we grumbled at the crudeness of the pictures; today we marvel at the magnificence of production exemplified in them. A few paces back we found only the nameless actor of oftentimes mediocre talent lending his best if

despised efforts to the moving picture. On the plane where momentarily we rest today we see rushing to their places in the silent drama the elite of dramatic stardom. A wealth of grace, and wit, and talent is offered at the shrine of the animated picture, and the desire for the perpetuation of personality and life work bows many a knee in humble aquiescence at the bidding of the moving picture camera.

Bernhardt and Rejane first startled the world by what seemed at the time nothing short of the most astonishing condescension by posing for moving pictures. Marlowe and Sothern, it is rumored, are slated to appear. But most startling of all to the American people because it comes suddenly and as a great surprise, is the news that one of the greatest of their dramatic stars, Nat C. Goodwin has actually signed his contract to appear as Fagin in Oliver Twist in which he has been applauded for the past sixteen weeks by New York audiences, in a three reel production of a splendidly dramatized version of the Dickens masterpiece.

It is to Mr. H. A. Spanuth, the young and enterprising president and manager of the General Film Publicity and

Sales Company whose offices are at 116 West Forty-fifth street, New York City, that we are indebted for the final concentration of Nat C. Goodwin's efforts to the film stage. Mr. Spanuth's admiration and appreciation of the great character actor led him to make a personal request that he should lend his wonderful talent and magnetism to the prospective making of one of the greatest films that the world has ever known. And it should be with a spirit of thankfulness that the American public shall receive the ultimate result of a wonderfully staged production.

Nothing could be more opportune than that this great

work in motion picture photography should be accomplished in this year of 1912, the one hundredth anniversary of the birth of Charles Dickens. It is also a fitting accessory to the commemoration by the Leibler Company in the production of Oliver Twist, in which Mr. Goodwin has been appearing in his splendid characterization of Fagin the Jew.

A great deal of time and thought is being spent by Mr. Goodwin in the securing of one of the most splendid casts that has ever been concentrated in one group. The best resources of the dramatic world are being scoured to fit each character in the most faultless manner. Nothing, we are told, will be left undone to make this moving picture production one of the finest efforts ever made in the photographic or dramatic world.

The last great English production of this play was made by Sir Herbert Beerbohm Tree at His Majesty's Theatre, London, in 1905. In the following list of the cast that appeared in that memorable production will be recognized the names of a couple of those who were Mr. Goodwin's support in the recent all-star production at the New Amsterdam and Empire Theatres in New York:

Fagin	Mr. Tree
Bill Sykes	Len Harding
Artful Dodger	Franks
Oliver Twist	Nellie Bauman
Nancy	Constance Collier

Mr. Goodwin, thoroughly familiar with all the various dramatized versions of Oliver Twist, has at his finger tips a vast store of knowledge to aid him in the version which he himself will prepare for the film production. In this production will be utilized the best situations that the book has to offer.

In dramatizing Oliver Twist it has been necessary to depart somewhat from the sequence of events in the book. For instance, Dickens chose to keep the identity of Will Monks a profound secret up to his closing chapter. The demands of an audience however prevent the dramatist from doing this; and it is specially necessary in offering a production to a moving picture audience that a certain lucidness of plot be maintained. It is necessary for example to let the audience into the secret of how it was that Will Monks used every means possible to convert Oliver into a thief. And it is also necessary to make passably clear Fagin's reason for pursuing the boy with relentless malevolence in hope of winning a reward. It is indeed a work of art in itself to properly prepare a story such as Dickens' Oliver Twist for a mute interpretation on the moving picture screen.

The Nat C. Goodwin production of Oliver Twist will be handled by the General Film Publicity and Sales Company as a state rights proposition, and will doubtless be one of the largest money makers that has yet appeared in the film game. Mr. Goodwin's entry in the field represents one of the most significant moves that has ever been made in the history of the moving picture.

LABOR TEMPLE DOES GOOD WORK WITH MOVING PICTURES

By M. I. MacDonald.

The large building at the corner of Fourteenth street and Second avenue, New York City, which for years did service as a church, and is now designated as the Labor Temple, being given up to the entertainment and social news of the laboring class in that portion of the city, is, every week, converted into a moving picture hall for the benefit of the children and adults who frequent the place.

Every Saturday afternoon three reels of film are run off for the entertainment of the children under fourteen years; and again at night for the adults and older children. Each child is given a free pass which admits him to each entertainment for children. If a child loses his ticket he must then pay an admission fee every time before he can be admitted. At the evening entertainments the adult members of the district are admitted free, an offering being taken up sometime during the performance, into which all who can may slip their mite. The program is often varied with music which serves to break the monotony of a continuous picture performance.

On Sunday afternoon the children come again at 3:30, when a short address is delivered them by Dr. J. C. Dey, superintendent of the Temple, after which pictures are again exhibited. The performance is repeated for the adults again in the evening, and it is said that on both of these days the building is packed to the limit of its seating capacity, and the offerings being almost sufficient to cover the expense of the pictures.

Every film that is shown is first passed upon by Dr. Dey and the Board of Directors. Films that have anything really objectionable in them are discarded and sent back to the exchange from whence they came, after a record has been made of the objectionable points which may be referred to at some future time if necessary.

Dr. Dey reports that the effect of different subjects on the minds of the children can be very easily ascertained by carefully taking note of the gathering while the reels of pictures are being run off. When a funny picture is shown, and he tells me they show all kinds, the children laugh with one accord; and when the picture is of a serious nature they too turn serious. Likewise when a subject is illustrative of something that they do not quite grasp the meaning of, their faces wear an expression of being nonplussed.

That a great deal is being done by good souls for the young of the nation is very evident in the existence of such institutions. That so much effort along this line is really being made is a mark of the rapid progress of a better civilization. That "The child is father of the man" was never so strongly realized as now. Never before in the history of the world has the great plan of evolution been recognized and intelligently worked upon as now. Although we are told that there are still thousands of children in America alone for whom educational accommodations are inadequate, the very fact that the public are becoming thoroughly cognizant of such a condition, and are striving to offset the difficulty, tells the story of progression.

At the Labor Temple those entrusted with the work have been putting forth their best efforts in an honest endeavor to do all that lies in their power toward educating adults as well as children who have drifted within the doors, and the moving picture has been found to be a most valuable asset. Dr. Dey is a pleasant faced man in whom one instinctively feels confidence. He is undoubtedly the right man in the right place, and it is good to know that such an influence prevails on the East Side of the great city as it found there.

DO NOT MISS THIS SERIES.

William Lord Wright is preparing a series of sprightly interviews on "Newspapermen In Filmland." The first of the series will appear in the Moving Picture News in the near future. Mr. Wright tells us that he has had a great deal of fun writing these articles and we know that our readers will enjoy these sketches of "the men behind the guns." "These men are not journalists," says Mr. Wright, "they are content to be classed as plain newspapermen." Don't miss reading these character sketches.

Wilmington, Del.—Nicholas Ertel will erect a theatre at 617-619 North Duncan place.

Chicago, Ill.—General Special Feature Fixture Company, incorporated at $2,500. Incorporators, Joseph Hopp, E. Jonas, Leo A. Hopp.

Omaha, Neb.—The Hipp Theatre has opened its doors to the public.

New Brunswick, N. J.—A lease for a theatre on George street, between Paterson and Bayard streets, has been filed.

Fort Madison, Ia.—Ray Benjamin has assumed the management of the Princess Theatre in the West End.

Vincennes, Ind.—Frank Green and Win Dollinger have sold the Orpheum, on Main street, between First and Second streets, to Herman Becker.

THE SCEPTRE SLAVE

A slave in ermine, a crowned head in the yoke of its own royalty, a royal prisoner to her own sovereignty, is a pitiable and interesting character. Sometimes, in the realm of kings and queens and princesses the people forget that their sovereigns are human, with all the human longings and yearnings and desires. And sometimes royalty itself forgets it. But sometimes it remembers, and then—it's tough!

"What Avails the Crown," the Rex release of Sunday, May 19, pictures a young princess who is mostly girl

and entirely human. When her father, the old king, asks her to marry a man just because he's a prince and the alliance will furnish a good political affiliation, the girl rebels. Her father counsels her and as king commands her to obey his wish. She was just the girl to do it—so she ran away and lived in the home of an old nurse, among the people; and saw life and lived it as never a princess can; and met a man who was not a prince, but noble; and—loved him.

The king died, and the girl was proclaimed queen. After the first moment of grief over the death of her father, and the second of ecstatic, fervent delight over her mastery and monarchy as queen, the dark truth occurred to her that she owed her state and subjects a duty with which even herself and her selfish desires could not interfere. She realized that to marry the man she loved would be a traitorous act to the state over which she was sovereign, and instead of being a royal traitress, she made a royal sacrifice. She married the prince.

Wordsworth said, "It is our royal state that makes this bitterness of woe."—if we remember right. We disagree with him in that woe is less a direct result of royalty than that it is a heritage of all humanity—and kings and queens are only human.

DORA THORNE.

Mutual Feature Film. Reel One.

Roland is the only son of an English nobleman and destined on his father's death to inherit the title and estate. His parents are desirous that he make a match suitable to his prospective rank, and their choice is Lady Valentine Chartiers, who has youth, beauty, rank and wealth. They communicate their decision to the young man and are horrified when he tells them that he has fallen in love with Dora Thorne, the handsome daughter of their lodgekeeper. Roland had met her while out sketching and the charms of the young girl completely won him. He declines to give her up, and when his father threatens to disown him, Roland leaves the ancestral home with Dora, makes her his wife, and they go to Italy where he hopes to win fame and fortune as an artist.

Some years later, when privations have dulled the beauty of his wife, and poverty has taken away the romance, Roland meets Lady Valentine and cannot help contrasting her with the woman of his choice. Dora's jealousy is aroused. She feels neglected, and her only consolation is the baby whom she adores

Story of Dora Thorne. Reel Two.

Dora Thorne, who eloped with the son of a nobleman who employed her father as lodgekeeper, left him after a jealous quarrel, and returned to her old home with her infant girl. Roland's mother, at the son's request endeavored to care for the woman and child, but Dora proudly refused any assistance. In the meantime, Roland remained in Italy, where he won fame as a painter.

Sixteen years after Dora left her husband, the latter receives word that his father is dead, and that he, Roland, is now a nobleman with a large estate. He returns to England, and takes up his residence in his old home. His wife refuses to see him, and keeps his daughter out of his sight. It happens, however, that while Roland is sketching one day, that by chance he sets his easel at the place where he first met his wife, and he is overpowered by the recollections of the happy, by-gone days. Suddenly a young girl appears, and her ways and manners recall the wife he has lost. He questions her kindly and is overcome with joy when he finds that she is his daughter. Again he appeals to his wife, but again she refuses and begs him not to take from her the only joy of her lonely life, her daughter. The man sorrowfully consents.

But the daughter who has brought joy into his life is with him but a short time. She is killed by falling over a precipice. The parents meet at her bier, and their mutual sorrow over their loss ends in a mutual forgiveness. In life, the girl had failed to bring them together, but in death she reunited them, for they know that by consenting to forget the past they are fulfilling her dearest wish. And so, after many tragic years, the wife of Lord Roland enters the home that is hers of right.

THE MAID'S STRATAGEM.

Imp Comedy Release of May 25, 1912.

This is a diverting half reel comedy showing how a maid servant disguises herself as a society woman at a big function and is dismissed by her mistress for her

offense. Still the girl does not mind, because she has won a rich young lover by her stratagem.

Vivian Prescott is the maid, which part gives her excellent opportunity of exhibiting her powers as a comedy actress, and H. S. Mack is the rich society man, whose heart she wins.

Portsmouth, Ohio.—The new picture house on East Eleventh street will be opened shortly.

Harrisburg, Pa.—The Lyric has been closed for the purpose of remodeling it.

Cincinnati, Ohio.—The United Theatres Company will build a large motion picture house at the southeast corner of Ninth avenue and Baymiller street.

MAYOR GAYNOR SAYS PICTURES ARE A SOLACE AND EDUCATION

A new moving picture show ordinance similar to that which was introduced in the Board of Aldermen last year and allowed to die will probably be presented to the board soon, in compliance with the expressed wish of Mayor Gaynor. The old ordinance, which was reported by the committee appointed by Mayor Gaynor, was never voted on and died with the passing of the board of 1911.

The Committee on Laws and Legislation of the Board of Aldermen now has under consideration a letter from Mayor Gaynor, in which the Mayor wrote:

"At my suggestion the Commissioner of Accounts made a careful study of the conditions of the moving picture shows of the City of New York. This was brought about by many complaints which I had received. He submitted his report on March 22, 1911. I appointed a committee of citizens to examine carefully into the whole subject and to report a proposed ordinance for the government of these shows. They completed their work and reported the ordinance, which was duly submitted to your honorable body.

"The matter is one of such importance that I have thought it proper to address to you this special communication thereon. It seems to me that the ordinance is well thought out and should receive favorable consideration and be passed by you. I do not undertake to say that it is perfect. I dare say that you may find that it needs certain changes or amendments.

"Great Outcry of Certain Uninformed Persons"

"All that I urge is that the ordinance be considered and passed as it is, or with such wise amendments as you think proper. These shows are a great solace and the source of much entertainment and education to the whole community. They are attended by all kinds of people, and especially by those who cannot afford to attend more expensive places of amusement. The pictures shown are moral and instructive. The great outcry of certain uninformed persons against them which existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental and moral, by a good ordinance."

The ordinance to which the Mayor refers was attacked bitterly when first introduced, and John D. Lindsay, president of the Society for the Prevention of Cruelty to Children, declared that "the enforcement of such an ordinance would result in untold harm to our young people as a whole and would mean the absolute ruin of many."

The proposed law provided that no child actually or apparently under sixteen years of age should attend such a show unaccompanied, except between 3 and 6 o'clock in the afternoon on school days and at any time before 6 in the evening on days other than school days. Unaccompanied children were to be permitted to remain not later than 7 o'clock.

It was provided further that a section of seats, three feet distant from all other seats, was to be set aside for the children, who were to be kept therein, and a matron was to be paid by the licensee of the place to watch over the children.

Mr. Lindsay contended that the ordinance would nullify the Penal law which prohibits an unattended child under sixteen from attending a picture show at any time. He spoke of it as "a vicious and unwarranted relaxation of the present State law."

VICTORY FOR THEATRE OWNERS

What is looked upon by moving picture exhibitors as a victory over the rulings of Building Commissioner Rapp was achieved when Council Committee on Public Safety, of Cincinnati, Ohio, adopted a motion recommending that existing moving picture theatres be granted a renewal of their licenses when they expire until a new ordinance regulating those places can be agreed on.

The matter under consideration was an ordinance requiring that the vent pipe in moving picture booths be enlarged from 8 inches to 16 inches, in order to permit of the installation of a fan to exhaust the bad air from the theatre, and also requiring the use of a certain patented magazine in moving picture machines, which, it is claimed, shuts automatically and prevents fires.

Building Commissioner Rapp and his deputy, Mr. Sturtevant, were present, as were also about a hundred moving picture exhibitors and operators. A number of picture machines were brought before the committee to demonstrate how they work.

Arguments against the proposed ordinance were made by M. A. Neff, president of the Motion Picture Exhibitors' League of America; Charles T. Beeching, a theatre owner; Attorney Haarmeyer and others. They declared that a fan would create a draft which would be very dangerous in case of fire, and that it would endanger the health of the operator by drawing the bad air into the booth. Mr. Beeching demonstrated by lighting a film and closing the booth that the fire would be extinguished by its own smoke, which, he said, is moist steam, the same as is used in fire extinguishers.

No Danger of Fire

His experiment was a complete success, as the lighted film was at once extinguished when the door was closed. He maintained that there is no danger of fire when fireproof machines and fireproof booths are used, as is the case in all local picture houses. He suggested that a register be placed at the bottom of the booth to carry off the foul air, instead of having it sucked through a vent by means of a fan, which would cause a draft toward the booth. Mr. Rapp thought well of this suggestion.

Mr. Neff declared that an ordinance requiring the use of a patented magazine in the picture machines would be unconstitutional. He said Cincinnati has more moving picture shows than any other city in the country, that the rules here are the strictest in America, and the license the highest. Moving picture shows, he declared, are the greatest known factor in education and should be encouraged. He complained that under every new administration the moving picture shows are subjected to all kinds of orders to make changes, and as a result "they don't know where they are at."

He declared that the alleged danger of fires from films has been greatly exaggerated and that there have been but few such fires in this country. This was denied by Deputy Building Commissioner Sturtevant, who said he knows from personal experience in his present position and from his former connection with the Fire Prevention Bureau that there have been many fires in this city due to moving picture films.

Attorney Haarmeyer said that the great danger in moving picture theatres and all other theatres is due to panic rather than anything else. He charged that boys are permitted to operate moving picture machines and accused the Board of Examiners who grant licenses to operators of favoritism toward members of the Operators' Union and charged that they license incompetent young men.

Favors an Age Limit

Mr. Sturtevant emphatically denied this, and said that the regulations of the board require operators to be at least twenty years old before they can obtain a license. He said applicants examined for an operato's license are not asked whether they belong to the Union and the examiners don't know. Mr. Haarmeyer said the safety of the public demands that no one under twenty-one years of age should be licensed to operate a picture machine. Mr. Rapp said he favors an age limit.

Attorney Rockel spoke for the concern which makes the patented magazine prescribed in the ordinance.

A number of exhibitors complained of the severity of the requirements under the present building code and suggested that they ought to be modified, and also urged that some action be taken to assure them of the renewal of their licenses on theatres that have been in existence for a long time. Member Sawyer, of the committee, suggested that the exhibitors draw up an ordinance embodying their ideas for regulating moving picture houses and submit it to Building Commissioner Rapp for his approval, and when they have agreed on an ordinance it can be presented to Council for passage. He declared that picture show owners have property rights which ought to be respected, and that no ordinance should be

retroactive—that it should apply only to new theatres and not to existing ones.

A motion was then made that Mr. Rapp be requested not to interfere with any of the existing picture theatres, or refuse to grant renewal of their licenses, pending the passage of a new ordinance to regulate them. Chairman Deal put this motion and it was unanimously carried. This pleased the picture exhibitors so much that on motion of Mr. Neff they at once tendered a vote of thanks to the committee.

Commissioner Rapp did not say that he would comply with the request, but rather intimated that he would be governed by the state building code.—Cincinnati Enquirer.

NOTES OF THE WEEK

Lee Schubert and Lawrence Webber are alive to the growing importance of the film game, and in anticipation of the revolution about to take place in the world of the drama and dramatic actors, they have already corralled some thirty to forty moving picture houses which will be operated by this combination in circuit.

* * * *

The Baltimore Sun has suggested a national conference to discuss the regulation of moving picture shows. That the power of the film is being felt to a tremendous extent is evident from the nature of the following quotation:

"Every state in the Union is interested, because the moving picture is everywhere. It has come to stay and can be made a blessing or a curse, as it is directed. Therefore the movement for regulating these shows should be national, so that each state would receive the benefit."

* * * *

Says the North Side News:

"Whenever a boy commits a crime or a girl goes wrong, it is at once said that the erring one was led astray by moving pictures.

"Boys and girls went wrong long before moving pictures were known, and as a matter of truth the moving picture has little or nothing to do with the greater majority of the moral failure of to-day.

"Forty or fifty years ago these cases were attributed to dime novels, with an equal disregard for facts.

"Generally speaking, moving pictures do not excite those who see them to crime. Most moving picture proprietors are respectable citizens, and a large number of people make an honest living out of the moving picture business.

"Recently there was held in Omaha, Neb., a literary contest in the public schools, and the successful essays were written by those who got their themes and material from moving picture shows."

THE CHAMBER OF FORGETFULNESS.

Alex Francis, the well known romantic actor, achieves a signal success in the Eclair American drama, "The Chamber of Forgetfulness," which is released Tuesday, May 21. It is

a sad story of unjust jealousy and the bitter consequences of a husband's suspicions. Years after the death of the guiltless wife, her innocence is proved when the husband returns to her room—sealed all that time, to obtain a souvenir for the son. The regret, the reconciliation and the reparation of a great wrong—these are beautifully shown and the splendid photographic qualities of the film will create unusual success for its exhibitors.

THE AMUZY THEATRE
Winston-Salem, N. C.

Simplex
THE PEER OF ALL MOVING PICTURE MACHINES

NEW YORK MANAGERS SAY

The machine has given entire satisfaction, and we will soon need more machines for our other theatres.
Arthur S. White, Manager Moving Picture Department, Percy G. Williams Circuit of theatres.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
Wm. J. Gane, Manhattan Theatre.

We consider it far ahead of any other machine, and have since put them in our other theatres.
Walter Rosenberg, Savoy Theatre.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
Harry Levine, Manager, Riverside Theatre.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. Stern, Proprietor, Bleecker Theatre.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. Crane, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. Kolle, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theatres.
Fox Amusement Co.

Simplex
PRECISION MACHINE COMPANY
317 EAST 34th STREET, NEW YORK

CUPID'S VICTORY

Cupid's Victory, produced by the Nestor people and to be released on May 18th, is an excellent little comedy. Vivian Rich and Donald McDonald are the main characters and do justice to the opportunities offered them to display their ability. Papa, portrayed by Mr. Russell Bassett, refuses to sanction the marriage of his daughter to a young lawyer, and the young couple are at a loss to know what course to take. The young man, however, has things all his own way, when, on temporarily taking the place of the Justice of the Peace, he is called upon to

pass sentence upon the papa of his beloved. It seems that papa is a bit of a sport and, on a little joyride with some fair members of the opposite sex, he runs his car into a political meeting, and thereby causes himself to be hauled up before the judge. Of course, when asked whether he prefers to be thrown into jail or give his daughter's hand in marriage to the young lawyer, he chooses the lesser of the two evils, and the young people are made happy.

On the same reel with the dainty little comedy, "Cupid's Victory," is a splendid scenic showing the marriage place of Ramona, heroine of the great American novel of that name. A splendid view of Estudillo House is shown, where Ramona and her Indian lover were wedded. Other interesting subjects are shown in connection with this beautiful story.

MAKE-UP IN MOVING PICTURES

Managers and actresses are a long while finding out how badly make-up on the lips and eyes shows up in the pictures. A certain amount is required, no doubt, but when overdone the camera shows it up in all its horrors.

The better the picture the more it shows, and if the operator of the projection machine is a good one he certainly does not improve matters.

I notice some ladies of the studio do not use make-up—no doubt they are wise, having seen themselves on the screen, and to my mind they certainly look more natural—which is a whole lot in pictures.

It's not always the ladies though, for last week the writer saw a film of a man who looked more like a painted clown than what he was supposed to be—a waiter.

THE MANHATTAN THEATRE

Broadway and Thirty-first St.
New York City

May 4, 1912.

Mr. Saunders,
Moving Picture News.

Dear Sir:

Am enclosing photo of Gus Krieger, who last Wednesday disappeared with $390 of the above firm's money.

Wish you would give it publication in the News, so as to safeguard any manager who may give him employment.

GUS KRIEGER

Mr. Costello is familiar with the details of this case, so I won't take up any more of your valuable time, only to say we have sent photos to Variety, Player, Telegraph, Clipper and Stage Hand, and knowing that the News is read by every live-wire manager and operator in the country, we could not overlook it.

Thanking you for any publicity you may give this case, I am,

Sincerely yours,
JOSEPH McCREE,
Assistant Manager.

GEORGE KLEINE RELEASES

"A Contest and No Prize," for May 7th, is the story of a vivacious, fun-loving girl and her coquettish pranks with two rival suitors. The reel is completed with beautiful views of the town of Fiume, Hungary.

"The Squire's Fate," an Eclipse subject for Wednesday, May 8th, is an excellent dramatic production of more than ordinary merit. This reel is completed by an interesting nature study entitled "Tropical Creatures," showing curious stick-like creatures which inhabit trees in the tropical regions.

During the week ending May 11th Mr. Kleine has programmed two fine split reels containing an unusually mirthful Cines comedy; a beautiful travelogue; an excellently acted and staged Eclipse drama, concluding with a short but highly interesting zoological study; and for Saturday, May 11th, the extraordinarily splendid Cines historically correct, magnificently staged and acted drama of the Empire period dealing with the story of the love, marriage and divorce of Josephine and Napoleon. This exceptionally fine programme is bound to prove a popular card and meet with the approbation of the public and deserves the support of exhibitors.

BOYS

BY VIRGINIA WEST

Adapted from Majestic Release

Doctor Andrews, although the best dentist in town, on a particular morning went about his work listlessly, not caring whether his fellow-citizens had their teeth filled or not. He was thinking of more important things than teeth. He was thinking of the Widow Brown.

When twelve o'clock came, and he had an hour in which there were no appointments, he sat down to think.

The great question was: Would the widow ultimately say "yes" or "no"? Just what expression in her eyes had meant when she said: "It is a very serious question to answer quickly. I shall think it over and send for you when I am ready."

One moment his heart leaped for joy and the very next he was in the depths of despair.

A ring at the bell. The doctor slowly and disinterestedly opened the door. Then his heart stood still. There was the Widow Brown's own boy with a note in his hand.

"Come in, my boy, come in," said Doctor Andrews with a great show of unconcern.

The note told him only that he might have his answer that night.

Perhaps because the boy belonged to the lady of his heart, or perhaps because he felt the need of human companionship in his great suspense, the doctor asked John Brown to wait for him and he would go out with him.

When the doctor left the room for his hat, young John Brown made a hurried investigation. His eyes lighted upon a pair of forceps. The moment he saw them he knew why Fate had turned his footsteps in that direction. They were just the things a boy of fourteen needed. The doctor had plenty of forceps, so he really wouldn't need those. In a moment they were resting comfortably in John's trousers' pocket. He did not know just when it would be, but he knew with absolute certainty that the time would come for which those forceps were especially made. He was willing to wait.

When eight o'clock that night arrived, the dentist was standing on the porch of Mrs. Lucy Brown's house, extending a somewhat shaky hand toward the bell.

When the widow greeted him in the parlor he was somewhat reassured.

"Do not think me hasty," he said when they were seated cosily on the sofa, "I do not wish to seem so, but I do want my answer."

The widow smiled and laid her hand in his. "You have it," she said.

A snort came from under the sofa, followed by, "Oh, gee, I'm gonna have a new pa."

"John, my son," said Mrs. Brown sternly, "go to bed at once. I shall speak to you when I come upstairs."

"Never mind, dear," whispered Doctor Andrews, "I am too happy to mind. Besides, I have a ——"

The doctor stopped very suddenly.

"You have a what?"

"Why—why—why, I have a pretty good opinion of your John. We became friends to-day."

"Oh, I am very glad. I do want you to love him."

"How could I help it, when he is yours?"

The voices sank to a whisper, consequently things became very uninteresting for a fourteen-year-old boy. John crept out and disappeared.

When Doctor Andrews walked home two hours later he was the happiest man in the world. Everything had been arranged and in two months he could call Lucy Brown his wife.

As long as the days were, the time did pass finally and the quiet ceremony was performed

"I have a surprise for you, dear," the bride was told as they arrived at the groom's home. "It is this," and the doctor led forth a boy about the age of John Brown. "He is my boy, and his name is John, too. I wanted to surprise you"

"You did," said the bride. "I hope the boys will be friends."

"Oh. I am sure they will," exclaimed the doctor with confidence.

But, alas, he was obliged to change his opinion. The wedding supper was anything but harmonious. There was a howl from young Brown, and then a flying of fists toward young Andrews.

"Boys, boys!" cried both parents.

"Is this the way to begin your life together?" asked Mrs. Andrews, tearfully.

"I don't want to be together," mumbled John Brown.

"I don't, neither," growled John Andrews. "That boy's in my room at school. I guess I can lick him, all right."

"Why, son, you didn't tell me you were in the room with John Brown," exclaimed Doctor Andrews.

The boy looked disgusted. "How'd I know he belonged to her?" he said.

There was silence for a moment.

"I think," said Mrs. Andrews, "I'll take John up to his room."

The doctor agreed with his wife's judgment in the matter and led the way to John Andrews' room, that young man following close.

When the newly wedded couple were again seated at the table, the bride sighed. "Oh, dear," she said, "I am beginning to be almost afraid with those two boys in the house together."

"Don't worry, my dearest," answered the doctor tenderly. "I'm sure they will be all right when they get used to living together."

But, alas, when an hour had passed the doctor was not so sure that his prophecy would come true.

A wild yell rent the air. The fond parents sprang to their feet. Into the room rushed John Andrews, blood on his face and hands and on the front of his nightclothes.

"My boy, what is it?" cried Doctor Andrews, going to him.

Mrs. Andrews stood grasping a chair for support.

"He—he—he pulled—my—tooth!" gasped John.

Mrs. Andrews fell into a chair—relieved.

The doctor glanced at her almost sternly.

"This is rather serious behaviour," he said quietly.

"I am sure my boy must have been very severely provoked."

Mrs. Andrews' eyes snapped but tears were in her voice.

"I shall take John to my room," she said, a wee bit haughtily. "You had better call the servants if you are going up, I shall not be down again."

"Very well," answered the doctor. "Good-night."

So the new life began, and neither the man nor the woman slept, thinking of and fearing for the future.

When morning came John Brown was quiet as a lamb. A good, quiet night's rest had done him a world of good.

But John Andrews was in a different mood. Whether it was the none-too-pleasant feeling in his jaw, or a sense of having been beaten at his own game, we cannot say. But so outlandishly did he behave that when he left home for school, his father, worn out worrying about him, wrote a note to the boy's teacher. He hoped there would be an improvement in his behavior, if not in his character, when he returned.

Of course, under the circumstances, John Andrews felt it best to know the exact contents of the note. When he was well out of sight of home he discovered these words: "John has gotten beyond my control. Please punish him, as I assure you he deserves it."

That would never do, he knew very well. He thought deeply.

Suddenly John Brown appeared on the scene, having come by another route.

Young Andrews' heart stood still for very joy. It isn't often a fellow gets a chance to kill two very large birds with one small stone.

"Say," ventured the boy as the other came up on a level with him. "Say, you want to earn fifty cents?"

John Brown eyed him suspiciously. He thought of the tooth.

"How?"

"Oh, all you got to do is to take this note to the teacher. I don't want to go in yet."

"Let me see the fifty cents."

John Andrews handed it over.

John Brown dropped it on the pavement, bit it a few times, and put it in his pocket. Fifty cents would buy a good many things a fellow needed.

"Gimme the note," he said, and marched off to the school.

A half-hour later John Andrews sauntered into the schoolroom, making a too great effort to appear unconcerned.

He tried to avoid the eyes of John Brown but it was of no use. If he had known he would be killed for it, he could not have helped looking at him.

One look was enough. The expression in John Brown's eyes reminded him of the tooth-pulling episode and the resourcefulness of that young man's mind. Young Andrews was very glad his seat was on the other side of the room.

The blessed peace and quiet of the morning was broken rudely for Mrs. Andrews when her John burst in upon her with the news that he had received a whipping from the teacher in consequence of delivering a note written by Doctor Andrews.

Being excitable, and a devoted mother, the lady jumped at conclusions.

When she entered Doctor Andrews' office she was pale enough for him to exclaim: "Lucy, my dear, are you ill?"

"No. I wish to speak with you. What right have you to send a note to my boy's teacher asking him to give the boy a whipping?"

The doctor was astounded.

"I did not do such a thing."

"Then why did John receive a whipping when he delivered your note?"

A light broke over the doctor's mind.

"By Jove!" he laughed, "that boy of mine must have played a trick to get even for the tooth-pulling."

Mrs. Andrews was growing angry.

"You laugh," she cried, "you laugh because my boy has been whipped. Oh, I am beginning to see now that I made a great mistake to bring him here. I shall take him home again."

"My dear," said the doctor soothingly, "don't you see that it is no worse than what your boy did to mine? The best way is to let them fight it out until they get to be friends."

"That's right, take your boy's part against mine!" cried Mrs. Andrews tearfully. "I am going—now."

And before her husband could stop her she had dashed through one door, just as a patient entered at another.

"Ah, well," thought Doctor Andrews as he took his patient into his private office, "it's just as well I'm prevented from following her. When I see her again the storm will have blown over. Dear little wife."

But the doctor was mistaken. When he went to Lucy's room an hour later he found that she and her John had left the house, and a note explained that they did not intend to return.

In order that John's hurt feelings might to some extent be pacified, Mrs. Andrews told him he need not return to school that afternoon, and besides that she bought him a box of candy such as no boy's pocket money could ever buy.

As the time drew near for the boys to pass on their way from school, John began to be filled with a great desire to have the fellows see how well he was being treated. He hoped John Andrews would come by.

When soon a small crowd of boys turned the corner near by, John Brown leaned carelessly over the front gate, the contents of his box of candy in full view.

"Say, why'n't you come to school?" called one boy as they approached.

"I didn't have to," answered John with dignity.

"Whatcha got?" called another as they drew nearer.

"Candy."

"Say, ain't you gonna give us none?"

John quietly put the lid on the box.

"Stingy."

"Say, boys, let's make him."

With that they leapt over the fence and made for John. The boy fought desperately, but was about to be overpowered when, suddenly, something happened—for a moment he didn't know what.

"Say, John, don't give in; we'll beat 'em," yelled a familiar voice.

John Brown gained new courage and soon the boys were put to flight.

Then John Brown and John Andrews stood face to face. Andrews looked rather sheepish. Brown didn't know what to say, so he held out what remained of the candy toward his late ally.

John Andrews helped himself.

At last, when he had emptied his mouth, he said:

"Say, what made you and your mother go away from our house?"

John Brown hardly knew how to speak of the painful subject under the circumstances, so he handed his companion the candy again.

When he thought John Andrews' mouth was nearly empty again he said:

"What made you come here and help me? Why'n't you let those fellows beat me up?"

"I dunno; I—I guess when I saw 'em beatin' you I—I kind of felt like—like you was kin to me."

John Brown felt something queer the matter with his throat—as though he had swallowed a piece of candy the wrong way. He looked at the ground and wiggled his toes in the grass.

"Say," he said at last, "mother's awful miserable 'cause —cause we don't like each other."

"I guess maybe that's what's the trouble with dad. He wouldn't eat lunch and he locked himself in the office." John Andrews was looking at the ground, too.

"Say, do you hate me?" blurted out John Brown when the silence became too painful.

John Andrews didn't hesitate. "No, I don't—honest," he exclaimed. "I s'pose we're kind of brothers, ain't we?"

John Brown thought they were. So two very dirty hands, smeared with earth and candy from the late fight, were clasped in an everlasting compact of friendship.

The two boys visited the miserable bride and told her of their changed relations. She could scarcely believe her eyes. But later, when they returned after a short absence with Doctor Andrews, she was obliged to believe.

The boys discretely withdrew and left the bride and groom together.

"Say," said John Andrews, "it ain't so bad to give half a father for half a mother."

And John Brown agreed that the other way round wasn't so bad, either.

NEW INVENTIONS

Reported especially for this paper by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, Northwest, Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent

1,024,583. Photograph-Holder. F. E. Kip, Montclair, N. J.

1,024,661. Projecting Machine for Moving Pictures. F. W. Wright, Yonkers, N. Y.

1,024,734. Arrangement for the Projection of Lantern Pictures. Richard Massohn, Hamburg, Germany.

1,024,747. Camera Back. A. A. Ruttan, Rochester, N. Y.

1,024,790. Reel mechanism for Picture Machines. J. G. Lake, Danville, Penn.

1,024,866. Reeling Mechanism. A. C. Roebuck, Chicago, Ill.

1,024,955. Picture Exhibiting Apparatus. C. L. Thompson, Copenhagen, Denmark.

1,024,975. Moving Picture Machine. T. A. Cole, Patton, Pa.

1,025,074. Projecting Apparatus for Moving Picture Machines. G. E. Ripley, Fayetteville, Ark.

1,025,095. Art of Photography. J. L. Kellog, Denver, Colo.

Putnam, Conn.—H. H. Durgin, of the Spa Theatre, has purchased the Star Motion Picture Theater.

Flushing, N. Y.—The Whitestone Auditorium, on Sixteenth street, has opened with an excellent program.

WILLIAM LORD WRIGHT'S PAGE

THE World of Film is adding its mite to the crusade against the loan shark. This is an action to be commended, although the kindly gentleman with the one hundred per cent interest probably doesn't thing so. In many sections of the country, notably in Chicago, Cincinnati and Cleveland, the city governments are fighting the loan shark and are endeavoring to protect the unsophisticated workingman. The Essanay and Imp Films companies have recently released convincing photoplays intended to expose the operations of certain loan agencies found in every large city, and also in many of the smaller communities. Newspapers are also combating the evil. This fact recalls a certain high class film which was released several years ago by Biograph, we believe. It was called "The Usurer." This picture is worthy of reproduction at this time, and should be shown together with the very excellent recent releases on the subject. It is believed that such pictures will do much in mitigating the evil of the one hundred per cent loan agencies, as victims of these sharks can have a lesson impressed upon them while visiting the moving picture theatre.

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The Vatican refused an offer of $400,000 made by moving picture men for the privilege of taking moving pictures of the Pope receiving Easter pilgrims.

* * * *

Theatrical writers of the various metropolitan newspapers are devoting more and more space to cinematography. The latest theatrical critic of prominence to fall into line is Sage, of the Cleveland Leader. In commenting upon the bright page devoted to the picture world, conducted by Mr. R. P. Stoddard, Sage writes: "The importance of the moving picture business is beginning to be appreciated at last by the theatrical profession. At first it was laughed at as a craze to run its course like the roller skating one, which gave the stage a bad scare for a few minutes and then petered out. It isn't the way with the film attractions, however. They grow in worth and the houses they are represented at multiply rapidly. The business has expanded to such an extent that it has its own literature, aside from the fact that all the theatrical journals devote much space to this branch of the theatre, and many newspapers throughout the land have regular Sunday moving picture departments. And yet, the industry is practically in its infancy. It is growing in many ways. With the inventions constantly being perfected, the film business is becoming every day a greater menace to the regular theatre."

* * * *

The Picture Play Philosopher says: "Which Loved Him the Most?" at th' Idle Hour, is one o' th' most evenly balanced an' enjoyable reels o' th' season, 'cept th' film is spotted in th' more emotional scenes."

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Some exceptions have been taken to our scoring of the proposed reproduction of the Hillsville assassination in moving pictures. Many cities and towns will refuse to allow the pictures to be exhibited, but, of course, there will be other places in which the motion picture people will be enabled to "display" their tragedy. It is by no means agreed as to whether the displaying of such pictures is or is not a bad thing. It is argued that the final triumph of the law will naturally deter any other gang from seeking to escape justice through such bloody means. However, we reiterate our doubts as to the wisdom of allowing such pictures to be shown, from another standpoint. They are necessarily repulsive to the finer sentiments, and have no artistic value whatever. We see in this old world quite enough of the undesirable in real life, without having portrayed such scenes of brutality. There is nothing elevating, nothing inspiring in such pictures; at most, they only satisfy morbid curiosity. There is no more reason why the Allen assassination should be shown to the public than there is why an electrocution should be conducted in Central Park.

WE WONDER

We wonder if the artists who make the picture plays,
Appreciate the power that they wield in many ways.
Each has a loyal following, a staunch admiring band
That watch the stage folks' fortunes in Moving Picture Land.

We wonder if the artists who perform in picture reels,
Know the delight and wonder that o'er an audience steals
When this or that prime favorite appears in all his glory,
And foils the artful villain in Filmland's picture story.

We wonder, yes, we wonder, when the final roll is called,
And the mystery of the Great Beyond is satisfactorily solved,
If the moving picture actors won't be greeted with a smile,
And invited by St. Peter to sit down and rest awhile.

Yes, we often wonder if the actresses and actors in Picture Stageland realize the great influence they wield. The leading men and women of almost every film company has an admiring following, particularly among the women and children. Their actions on the screen are followed with absorbing interest, and every character they enact is impressed upon the minds of their admirers. These members of the film world have a great power for good. If they would refuse to appear in suggestive or sensational stories, happily becoming scarce, they would aid in no small way in the uplift movement now being propelled irresistibly onward in nearly every walk of life. Thousands swear by this and that moving picture stage favorite. A great responsibility is theirs. May they prove worthy of the confidence and esteem of the public while both on and off the screen.

* * * *

"Mr. Interlocutor, can you tell me why a picture show is like a spool of thread?"

"No, Mr. Tambo, I cannot. Tell us why a picture show is like a spool of thread?"

"Because both have to come right off the spool."

"Mr. Getta Hookquick will now render the beautiful ballad: 'You Can't Find Mother's Doughnuts in the Bakery.' And will the audience please join in the chorus:

"A young man in the city once
He had an awful pain—
He went to a physician quick
His troubles to explain;
The doctor looked him quickly at,
From head to where his toes is,
He then said four brief words:
'Attend the picture showses.'"

* * * *

Planning to bring about the unrestricted operations of Sunday shows by contributing from their net profits $10,000 to various charitable institutions, J. A. Kramer, James Montgomery and other moving picture theatre managers in Dayton, Ohio, have incorporated the Gem City Charitable Association. While little is known of the exact plans, it is admitted by the incorporators that the object is to gain permission from the city administration to conduct Sunday moving picture theatres. Numerous efforts have been made to gain such permission but they have been futile owing to alleged protests from Sunday observance adherents.

Dayton recently entertained the Moving Picture Exhibitors' League and did nobly. It is the largest city in Ohio where the moving picture theatres are closed on Sunday. It is difficult to believe the assertion that Sunday Observance agitators would prefer the open saloon in Dayton to the open moving picture theatre. Yet that is the condition in Dayton. The saloons are wide open on Sunday while the moving picture theatres are dark. It is hinted in some quarters that it's not "objections from Sunday Observance adherents" but pressure by the saloon keepers, that causes the picture theatres to remain closed on the seventh day. Here is an object lesson for temperance workers.

For Those Who Worry O'er Plots and Plays

The Magazine System

Many photoplaywrights who are disclaiming against the script editor because manuscripts are not acknowledged; because so much time is taken up in consideration, etc., etc.; self-evidently are somewhat new to the literary game. You do not find the author who has served in the magazine field, before turning to script writing, protesting against editorial treatment in the world of films. He is satisfied, and has cause so to be. The magazine editor never acknowledges a manuscript and, furthermore, the magazine editor refuses to send along any criticisms, printed or otherwise, with a rejected article or story. For example, take the Frank A. Munsey Company, which publishes five periodicals. Here is their printed rejection slip:

"We thank you for your courtesy in offering us the accompanying manuscript, and regret that we cannot use it in any of our magazines."

No kindly typewritten letter from the editor, no rejection slip with the reason for rejection checked off. It's just unavailable—that's all.

The magazine editors would be glad to enter into personal communication with all those who offer contributions, but as they receive many thousands of manuscripts annually, it is impossible to do so. Nor can they undertake to give criticism upon manuscripts that are declined. So it will be seen that the Photoplaywright has decidedly the best of it.

The only item where magazine writers are the more favored is the system of the first-class magazines in paying good prices promptly on acceptance of a manuscript.

Another Country Heard From

Verily, the photoplaywright is coming into his own. His interests are being fostered as never before. Schools, professors, associations and manufacturers are all vieing for his attention. Several magazines are being published in the interest of the heretofore humble script writer, the latest being a magazine, the first copy of which has reached the editor from Massachusetts. All the trade papers of established reputation, besides several monthly story magazines, cater to the photoplaywright, but there must be room for more as witness the new entrant into the field. The aim of the publisher is as follows:

"We believe there are conditions existing at the present time between photoplaywrights and film manufacturers which are undesirable for both, and each are eager to span the breach between these two factions."

"The new magazine proposes to become the happy medium to bring about the desired condition, as the editor sees it.

Right here is where we must take exceptions to an editorial policy. There are no "factions," so called, between manufacturers and writers. The only faction noticeable in the field is that stirred up by the "walking delegate" who is looking for trouble with an eye to getting the author's hard-earned money. The editor is in the market for good scripts. If the writer can furnish them, well and good. It's a simple proposition, without any room for "factionalism."

Pages four, five and six, of the new publication, informs the photoplaywright what the manufacturers want and what they will pay. There is some valuable information here.

The final editorial explains in detail what the Associated Scenario Writers of America stands for. The editorial asserts that the "Association has no intention of fighting the film manufacturers, but it does propose to secure justice for its members." We have given our opinion of the policy of this Association previously, stating that successful photoplaywrights would do very well without "protection" other than the checks their carefully written scripts would bring them. Following pages contain reading notices for text-books published in Cincinnati and the announcement of a literary agent who will undertake to criticise and revise scripts. The old, old thesis on "plot stealing" is advanced in a communication on page ten. There is also a page advertisement informing readers that membership fee for the Associated Scenorio Writers of America is ten dollars for the first year and that the promoter "has done more for the scenario writer, than they, individually, have accomplished in ten years."

We are assured that the first issue of the magazine is not the standard by which to judge its scope. Hence we will suspend judgment until further issues are read. There are several publications of similar character on the market at present and, we believe, the ventures are prospering. We can see no reason why this latest venture cannot make good, providing the editors honestly give the photoplaywright a run for his money and not fill the pages with bids to join "protective associations" and such bunk, which advice is not to the photoplaywright's welfare, to put it mildly.

We repeat, not from a selfish motive, either, that the trade journals are proving the most efficient school for the photoplaywright. Back files of the News will give more practical information and "protection" to the writer than any school, or "protective association." Mr. Epes Winthrop Sargeant's articles in the World, and Spectator's department in the Mirror, are also recommended. A photoplaywright who has all of these journals in his home or office, week by week, will not need to seek further for the latest information and instructions of interest to his profession.

The Director

Our good friend, A. W. Thomas, in his "Photoplay Business" department of the Photoplay Magazine, writes: "Considerable complaint is made by writers because their work gets by the editor and is turned down by the director. The director is the man behind the editor in this case; he knows what will go, he knows the possibilities and the limits of camera and performer. What a spectacle would be seen were the editor or author to take the director's place. A draftsman can lay out the plans for the building, but it takes the contractor to erect it. The director is a much maligned man. If the author and editor could join hands and produce the ideas as expressed by the author, the director would be unnecessary."

The above argument is forcibly put but we cannot fully agree with the assertions. Louis Reeves Harrison, in his talented way, made some statements recently on the same subject that appealed to us. There are directors and then again, there are directors. Some claim that they cannot put on a script that does not "appeal" to them. Mr. Harrison cites the newspaper reporter and his assignment and claims that these craftsmen work up an assignment to the very best of their ability, whether it "appeals" or not.

The gospel truth. The writer has held down the city desk in his time, and the reporter or special writer who refused to cover an assignment because it did not "appeal" to him would be laughed out of any city room. Undoubtedly, many good scripts that have passed the editor have been turned down by a too temperamental director. If a script is original, timely, technically correct and attractive, the director should go ahead with it whether it "appeals" or not. We know of several photoplay editors that are capable of putting over a script and getting out all there is in it. The time is coming when the "last word" will not entirely lie within the province of the moving picture stage director.

American Wants Scenarios

The American Film Manufacturing Company, Chicago, is in the market for a new batch of scenarios in addition to those produced by its staff of writers. Strong Western subjects will receive first consideration. Omer F. Doud, manager of publicity, has assumed the duties of scenario editor for the Chicago offices.

Kankakee, Ill.—Ed. Taron and Hector Valade have purchased a building and remodeled it into a moving picture show with a seating capacity of 800.

Perryopolis, Pa.—Harrington & Eggers have erected a moving picture theatre called the Pioneer.

Middletown, Md.—The Opera House opened under the proprietorship of Mr. S. M. Kefauver.

ATTENTION OF MOTION PICTURE EXHIBITORS

I wish to call attention to information I have received. I am informed that an Eastern firm has purchased a large number of condensing lenses from an Ohio manufacturing firm. These lenses, it is stated on good authority, were purchased for the sum of ten cents each and are to be sold for one dollar each.

Every exhibitor is notified that these condensers are defective; too much soda was used in their manufacture, and it is claimed that after they have been used a short time, the heat turns them gray and it is impossible to get a good picture, as the light will not go through.

I advise all motion picture exhibitors when buying condensers to secure a guarantee that they will hold their color. This is only one of the many things the exhibitors outside of our organization should know.

Very respectfully yours,
M. A. NEFF,
President, M. P. E. L. of A.

WEST VIRGINIA CONVENTION OF EXHIBITORS

The Motion Picture Exhibitors' League of West Virginia met in Huntington, W. Va., at the Carnegie Library Hall at 2 p m., on May 1, 1912, where they held a convention and transacted a large amount of business.

The meeting was called to order by the state president, M. M. Weir, of the Colonial Hotel, Charleston, W. Va., who introduced the national president, M. A. Neff, who addressed the convention. Mr. Neff advised the elimination of immoral or suggestive pictures and explained the necessity of more educational pictures and more clean comedy. He dwelt upon the importance of an organization and the co-operation of all motion picture exhibitors. His address was enthusiastically applauded.

In the evening feature pictures and high class vaudeville was given to entertain the visiting delegates. On May 2d the delegates again met at the Carnegie Library Hall at eleven o'clock, where they transacted much important business. Members were present from all over the state and a large number of new members were taken into the organization. When the convention met at Huntington there was only one exhibitor, Mr. E. W. Waugh, who belonged to the League. Now every exhibitor in Huntington is a member of the Motion Picture Exhibitors' League of America. They quickly fell in line after meeting the large number of exhibitors present and having the aims and objects of the organization explained to them.

The organization in West Virginia is growing very rapidly. On the evening of May 2d the Reliance representative, Mr Cobb; the Gaumont Company's representative Mr Kenny; and Mr. Griffin, who exhibited the Standard machine, were present and exhibited a large number of pictures that have not been released as yet.

A large number of letters had been sent out to all the preachers of Huntington and the teachers, giving them a special invitation to attend the evening entertainment at Carnegie Hall. The invitation was accepted by a large number Mr. Neff addressed the meeting on the future and educational features of cinematography. It was a splendid entertainment and will have good effect, as many of those who attended the lecture and saw the pictures had never been in a picture show but became enthusiastic and are now friendly, whereas heretofore they had been doubtful.

At 9:30 the members of the League and the members of their families met at the Fifth Avenue Hotel, where a sumptuous banquet was given. Speeches were made by M. A. Neff, M. M. Weir, L. R. Thomas, E. W. Waugh, A. L. Cottrill, C. A. Johnson, D. B. Hagen, Mr. McCray, and others.

It is only a matter of time until every exhibitor in West Virginia will become a member of the Motion Picture Exhibitors' League. Mr. G. M. Westley was secured to organize the state, and he immediately started out, going to Charleston, where he and Mr. Weir secured all the exhibitors in Charleston on Friday.

The State of Ohio is daily taking in new members and in the near future every eligible motion picture exhibitor

EVERY REX RECOMMENDS MORE!

Between you and us, the two this week are the best we've made in a little while—and Rex best is the best.
Don't miss the time for

"LOST YEARS"
RELEASED THURSDAY, MAY 16th.

"HER HEART'S KINGDOM"
A drama timely at all times.

"What Avails the Crown"
RELEASED SUNDAY, MAY 19th.

"THE UNANSWERED C. Q. D."
The story of a diadem of thorns. It's a "royal" picture!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK
"Every Inch a Film"
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want
SUNDAY and THURSDAY REX
—but REMIND IT!

in the State of Ohio will be in the Motion Picture Exhibitors' League. The next convention to be held in Ohio will be held at Toledo on the 16th and 17th of July.

REPORT OF THE CONVENTION AT HUNTINGTON

A new Local Exhibitors' League was organized at Huntington, W. Va., Monday, May 6th, and the following officers were elected: Messrs. R. H. Karnes, of the Lyric Theatre, president; J. A. Burns, Grand Theatre, first vice-president; Mr. Ball, second vice-president; C. A. Johnson, It Theatre, secretary; and Haskel Atkins, Royal Theatre, treasurer. Mr. A. J. Wellman, of Catlettsburg, Ky., was made an honorary member of the Local. The Local starts out with bright prospects with every exhibitor in Hunting as a member.

The Cincinnati theatres all seem to be doing a good business. M. A. Neff, chairman of the committee, elected to write a new code governing picture shows for the city of Cincinnati, reports that the committee will be ready to submit the new code next week.

Orene Parker, of Covington, Ky., will call a meeting of the local exhibitors of Covington and Newport, together for the purpose of organizing a local in those two towns.

The report comes from Toledo Local No. 3 that big preparations are being made to entertain the Motion Picture Exhibitors of Ohio on the 16th and 17th of July, 1912, at their state convention.

The national convention, to be held at Chicago beginning the 13th of next August, will eclipse all previous efforts, and it is expected that not less than four or five thousand exhibitors will attend the convention, and preparations are being made accordingly.

Headquarters for the Pennsylvania state convention, which will be held in Pittsburg, Pa., on the 24th and 25th of June, have been established at the Monongahela House. Mr. T. J. Barbin, secretary, Millvale, Pa., states that the business men of Pittsburgh are joining in with the motion picture exhibitors to make the Pennsylvania convention a grand success, and it is claimed that if the Chicago convention surpasses Pittsburgh in attendance and entertainments, it will have to go some.

EDUCATIONAL FILMS

It was our pleasure to see at the Eden Musee on Wednesday, May 1st, one of the most delightful exhibitions of educational films it has been our province to see brought together under one roof for a very long period. It took us back to the early days of cinematography, when it was looked upon as being one of the scientific advancements of the age, before it got into the hands of what we might term, common showmen, and became prostituted to a money-getting and grabbing proposition.

When we looked around at the audience assembled at the Musee and saw among them gentlemen of note in the educational field of New York City—professors, doctors of the universities and high schools, including a number of the lesser lights of the profession of teaching, we were indeed glad, and felt that it was one of the steps in the advancement of the art of cinematography. We also saw among the audience, some there just out of curiosity to see how an educational program could be produced, and some of those who came to scoff remained to praise.

Among the items of the program were seen some beautiful films taken from the stock of Charles Urban Science Series: "The Growth of Flowers," "The Evolution of the Chicken from the Egg," "Caterpillars, Moths, Butterflies and Others." Pathe Freres—a beautiful trip on the Ganges, showing the world-renowned Ghats and scenes of Indian life. From some of the foreign producers were trips through the prominent parts of Italy, etc., the whole comprising one of the most delightful two hours' exhibition it is possible to put upon a screen. The encomiums of praise meted out by the audience at the close was well earned. One prominent professor said that he had always been opposed to moving pictures, but after this he could do nothing else but patronize them whenever he had an opportunity.

The work being done by Rich G. Hollaman in the interests of educational advancement is beyond compare. We know, as we prophesied ten years ago, there is a wonderful advancement in the art, and educational films will ultimately hold the field over such silly, idiotic, Western pictures as are being turned out by members of the Trust and Independents.

THANHOUSER'S INTERPRETATION OF H. RIDER HAGGARD'S "JESS"

Equalling in conception though vastly different in character of theme from H. Rider Haggard's "She," comes a magnificent interpretation in picture form of the same author's book entitled "Jess," in two reels, which is for release May 28th.

"Jess" is a splendid story of self-sacrifice and heroism. It is identical with that of the rebellion which freed the Transvaal from British rule. Its sentiment, as interpreted by Thanhouser, is individual, allowing the story its full flow of human interest rather than dabbling with national politics.

The atmosphere and situations adopted are most appropriate and intense. Each situation of the story is made absolutely the most of. The most admirable work has been done in this production by Miss Marguerite Snow and Miss Flo La Badie.

The story of Jess centers around Silas Croft, a kind old Englishman who, living upon a farm in South Africa, has taken upon himself the care of his two nieces, whose father is a worthless character. Finding himself growing old, he advertises for a partner. The advertisement is answered by a handsome young English gentleman, Neil Croft by name. Jess, the elder of the two girls, falls secretly in love with Neil Croft, but finding that her sister is also in love with him, and seeing that in order to secure her own happiness she must necessarily ruin her sister's, she determines to make the sacrifice, and goes to visit a school friend. While she is away, Jess receives word that her sister and Neil are engaged.

Meantime, the rebellion commences, and Neil is sent to bring Jess home. A miserable cad who is one of the leaders of the revolt, and who has been suing for Bessie, the younger sister's hand, while pretending to arrange a safe passage for Jess and Neil, turns traitor, and allows the Boers to open fire on them when they are in the middle of the river, crossing over.

Here an intensely exciting scene ensues, where a most narrow escape must have been made in reality by the actors when the wagon in which they were sitting was capsized in the stream. The two are separated. Jess reaches home first, to find their dwelling destroyed by fire and her old uncle sentenced to die at dawn. She creeps in upon the traitor, Muller, who, awaking and finding her there bending over him, thinks her a visitation from beyond. He follows her out across the plains in a daze and eventually falls over a cliff and is killed. Jess coming across Neil lying asleep on the rocks, falls dead across his body. Neil carries Jess home to her grief-stricken friends. Neil and Bess are wed and live happily afterward in an English home.

VICTORGRAPH FILM COMPANY COMMENCES RELEASES THIS WEEK

The Victorgraph Film Company, of Brooklyn, are announcing their first releases, "Too Much Suffragette" and "A Stranger in the West." The former is a very funny comedy and made a hit at Weber's Theatre, Broadway and Twenty-ninth street, New York, where it was shown for the first time, and the Western film is unique, embodying entirely new features.

A thrilling scene is where the hero, shot by a Mexican outlaw, falls headlong from his horse, landing flat on his back. Both films are winners.

The Victorgraph Company, of which N. C. Travis is president and Louis De Lorne is treasurer, are located at 152 Berriman street, Brooklyn, and have an up-to-date plant. They have their own lighting outfit, consisting of two kerosene engines and dynamos, one for the studio lights and one for the plant proper.

The developing, printing, drying and assembling rooms are completely equipped and the studio is large and well lighted. The concern has several releases coming.

THE CLOWN'S TRIUMPH

Imp Drama Release of May 23, 1912.

This is a story which is reminiscent of the pathos and tragedy of stage life. It is that of a clown who befriends a girl waif and takes something of a heart interest in her. As time goes on he is grieved to perceive that she is inclined towards a man on a higher social plane than himself.

The clown prospers, getting the opportunity of his

career when another clown falls ill. There is to be a command performance before the King of England and the President of the French Republic, in London. Our clown, Ravelle, is sent for and scores a tremendous stage triumph before the distinguished audience.

Bouquets are handed to him on the stage and among them is a note from his girl protege who is very ill, and who regrets her coldness towards him. Ravelle hurries off to her bedside. She is at the crisis of her sickness, but she takes a turn for the better and when she regains consciousness is reconciled to her faithful clown.

The producer of this charming story, Mr. Robert Brenon, also plays the part of the good natured clown and infuses into it real feeling and conviction. Mr. Brenon comes of a very well known theatrical family and, consequently, his stage pictures have all the stamp of truth.

There is a theatre scene in this picture; an English harlequinade; and other phases of stage life which will immensely please any moving picture audience.

Vivian Prescott plays the part of the clown's protege. The production is exceptionally good and clever.

CLAPHAM SET OF TITANIC SLIDES A COMPLETE ONE

A. J. Clapham, who manufactures art slides at 130 West Thirty-seventh street, New York, has one of the most complete and interesting set of Titanic disaster slides on the market, all having been made from original photographs copyrighted by the National News Association, and therefore authentic. Besides showing a photograph of the ship preceding the disaster and scenes following the sinking of the vessel, Mr. Clapham obtained from a scientist an accurate drawing of an iceberg showing the proportion submerged, thereby giving the spectator an idea of the consistency of bergs. The set is accompanied by a comprehensive lecture.

KINEMACOLOR

Society Folk, comprising the elect of the Newport, New York, Philadelphia, Boston, Chicago and Montreal 400—disporting upon the beaches and in the breakers at Palm Beach and St. Augustine, riding and driving, in the tennis courts, and upon the lawns and golf-links at Virginia Hot Springs, is the true-to-life series of Kinemacolor pictures which will be the new feature which will lend contrast to "The Durbar" presentation at the Garden Theatre for the current week. In many instances the individual subjects posed democratically and unconventionally for the color camera, with highly realistic results. Among the notables caught in the bathing scenes are, Mrs. W. K. Vanderbilt and her two daughters, Mrs. Reginald Vanderbilt, Mr. and Mrs. W. E. Dodge, Mr. and Mrs. Fitler, Mrs. Robt. Goelet, Mrs. Craig Biddle, Mrs. C. H. Eddy, Mr. and Mrs. Baldwin, Mr. Harry Black, Hon. W. J. ("Fingey") Connors; C. V. Brokaw and family party; the Whitney family, Mayor Fitzgerald of Boston, Miss Millspaugh, Hugh Inman, Mrs. Hall and Mr. Larry Waterbury. Other well known pleasure seekers are, A. Donovan and Mayor Fitzgerald's brother, of Boston; Bradley Campbell, Cincinnati; Charles Bingham and John Jordan and family, of Buffalo; John Nelson, Minneapolis; such tennis experts as A. Dabney, J. Reece, P. D. Siverd, J. R. Hyde and H. J. Rindle, Dr. Harbon of Washington, Mr. and Mrs. Chauncey Olcott, and the Hon. Richard Croker and Dr. Kennedy of Dublin. Daily popular price matinees will still prevail.

SCENE FROM "FOR THE GOOD OF ALL"
A Powers Picture Play. Released May 21st.

SCENE FROM "THE HOUSEKEEPER"
A Powers Picture Play. Released May 25th.

SCENE FROM "HIS MOTHER'S SON"
Reliance Release, June 1st.

SCENE FROM "CURFEW SHALL NOT RING TO-NIGHT"
Reliance Release, May 29th.

OUR WESTERN CORRESPONDENT.

Hot Springs, Ark., May 8.—If there was any doubt that the summer season was not upon us it was dispelled this week when Doc Owens, manager of Whittington park, entered the local newspaper offices, let out a yell for copy paper and demanded to know the best bargain prices for summer advertising, and after he had received the necessary information proceeded to write great display "ads" and call attention to the park's annual welcome to the tired and weary populace of this resort.

The street railway company didn't expect many out the first night, for the reason that there was every indication that it would rain, and the people fooled 'em. They came in droves, hanging on the side of cars like an insurance agent after a policy (and there's been one hanging on my side, first one then the other, for the past two weeks, so I know whereof I speak) and the result was the car was crowded and the park was crowded and the management then proceeded to crowd a little of the joy of living into those present.

I have visited the park many times but I can't recall any previous visitation when this popular place of amusement looked more inviting or attractive. The popular little manager certainly handed us a most pleasant surprise. To begin with, it was as clean as a new coined dollar, and the many improvements that he had added during the winter months enhanced its value. The big theatre was cool and inviting and the patrons to the park saw something that was a most pleasant surprise, an exceptionally good vaudeville and picture show—free.

"I am a firm believer in moving pictures as being the greatest source of entertainment and the one thing calculated to give the greatest general satisfaction," said Mr. Owens to me, "and the reels that we run at the park this summer will be right up to the minute. No old commercial stuff for our theatre."

Each night during the week the park has been crowded and we don't care now how hot it gets.

It won't be long before workmen are busy tearing down the big United States Hotel, in which the Lyric theatre is located and where the city's latest creation in the line of theatres and airdomes, a combination that will be hard to beat, will be erected. The plans for this theatre were first made known several months ago, but little was said about them at that time, for the reason that a great deal depended on how the recent primary would turn out. Had the reform ticket been elected there would have been no theatre, for the reason that it is the hope of the managers of the new enterprise, in the not far distant future, to give Sunday shows, and at present this is entirely out of the question.

The reform ticket went down to defeat, so the plans for the new playhouse will be carried out, and I understand that some twenty thousand good American dollars will be put into the enterprise. The Lyric at present is booking through the Hodkins circuit, and it is necessary to keep the house going so as not to lose the bookings, so Harry Hale has arranged to take over the summer theatre at Whittington park, where he will conduct his vaudeville shows, a la Lyrics method, until the new house is completed. He hopes to be back in the new theatre by the time the new administration goes into office, and when that time comes this old burg will be "right" in more ways than one.

I also hear some rumors of another theatre and roof garden, a regular Hippodrome, in fact, that may be materialized out of the present gigantic skating rink. That this would prove a good business venture I would not state, although the location could be worse and the building is certainly large enough to accommodate those who want to gather there. Skating never made much of a hit here, and the one question that those who are considering the proposition would have to figure on would be competition, which at present is a most important factor.

Isn't it funny what morbid curiosity will do to box office receipts. Take the sinking of the Titanic as an example. The Princess last week showed a series of slides, some fourteen in number. There wasn't much to them, but they drew the greatest business in the history of the

house. The first show hundreds were turned away, and the second night was greater than when the slides first appeared. Over at the Auditorium, where Homer's beautiful poem was being thrown on the screen, a picture that was a masterpiece in every way, there was eight dollars in the house. Fine prospects, isn't it, while at the Princess the theatre wasn't large enough to accommodate the crowd. For the benefit of managers who contemplate booking the Titanic slides I want to offer this suggestion: Get some man who can talk them, for unless there is a good explanation with each slide, with a few sobs and tears thrown in at the finish, they are going to fall flat as a pancake. Here they went great and were a big feature of an exceptionally good show. They closed the bill.

The New Central put one over this week when it booked the Kalem military feature, "War's Havoc," and as the picture ran three days a great business was the result. It was advertised extensively and the press agent came out in one of the local papers with big headlines stating that "Two Engines Crash On High Bridge." The people read the article and way down in the "thriller" they learned that this could be seen at the New Central theatre in motion picture.

"The Margrave's Daughter" was one of the best Independent films here in weeks and the Photo Play did a great business with this worthy feature.

Selig also sent us a very apt animal creation, "The Lion and the New Woman," and I'll say this for Selig this class of pictures are a big hit in Hot Springs.

THE MAN IN THE BATHS.

WASHINGTON, D. C.

A new motion picture concern in the capital City is the Nokes Special Film Producing Company, of which R. A. Nokes and Mr. Dikeman are the organizers. Mr. Nokes will be remembered for his wonderful performing fleas which have been traveling on exhibition over the country. He is a man of great mechanical mind and has made many improvements in microscopic instruments. He is at present at work on an invention which will add both pleasure and wonder to the public. Sig. G. Boernstein, the well known camera man, has recently become associated with this concern, giving chief attention to the motion picture end. This concern will specialize in micro-cinematography, for which class of work Mr. Nokes with his personally designed instruments is excellently adapted. There should be an encouraging field for such films in the capital of the nation.

The Imperial has changed its class of amusement from comic opera to vaudeville and picture at 5 and 10 cents admission. The time for these specialties alternate the picture hours being at the first price and the vaudeville at the higher price. This is something of a new departure for a playhouse here. The Imperial is showing from four to six first-run motion pictures, changed daily. It is using the Independent service. Mr. Kirbie, who also runs The Casino, a small vaudeville houses of much popularity, is the manager of the Imperial.

Mme. Bernhardt in "Camille" and Mme. Rejane in "Sans Gene" are booked to appear at the Columbia Theatre. This has created quite a stir in literary and artistic circles, as well as those who attend only "the first class and highest priced attractions." When Bernhardt appeared here last winter, seats in the "peanut gallery" were $2.00. On this coming occasion, 50 cents will be the highest price for the combined performances of "Camille" and "Sans Gene." Of course we will be denied the wonderful charm of Bernhardt's voice, and that of Mme. Rejane as well.

The recent appearance of the Durbar pictures in Kinemacolor were highly enjoyed. As the performances were given for the Christ Child Society, a noticeable number of prominent society people were in the audience, some of them being introduced for the first time to motion pictures. The wonder of the process and the gorgeous beauty of the pictures called forth lavish compliments of praise.

"Brickbats and Bouquets," with the compliments of the Imp Company, has been received in Washington. It certainly shows an enterprising spirit on the part of Carl Laemmle to give to the industry this benefit of personal investigation in "the motion picture and the public." It should serve as an assistance to exhibitor and exchange. From a hasty perusal of "Brickbats and Bouquets," the knocks appear greatly in the minority.

A recent change at the Plaza is Guy Barrett as manager, succeeding Mr. Parsons, who is now in Baltimore.

Every picture of any description dealing with the Titanic has been eagerly sought by the public here. The local camera men of the Gaumont and Pathe weeklies have an excellent opportunity of catching some personalities of those connected with the investigation now going on here of the Titanic disaster.

Lee Crandall, manager of the Feature Film Company, has returned from a trip to New York, where he had pleasant chats with many associated with the motion picture industry there. Mr. Crandall opened his air-dome, La Grand, on May 1. This has the reputation of being the cleanest, most artistic and most inviting picture park in the city. It's the only way to get your patronage and keep it," declared Mr. Crandall. It would be well if some of the other air-domes would take pattern after La Grand during the coming Summer.

The Parent-Teacher Association is a recent organization in a section of Washington, which is interesting in a Saturday matinee exhibition of motion pictures itself for school children. These are of an educational order and several of the theatres here are giving assistance in the movement.

War's Havoc had a big run at the Colonial.

The frequenters of the Independent houses express regret at the recent death of Mace Greenleaf, whose art in character portrayal in the Reliance and Solax companies had won for him high praise.

The recent appearance of Sarah Bernhardt in the two-reel production of "Camille" was heartily welcomed in the Capital City. The great actress was applauded when introduced at the beginning and at the conclusion of each part. It is recognized by theatre-goers that "Camille" does not lend itself advantageously to the camera, for, robbed of its poetic and passionate words, this drama has lost much of its essential essence; and besides, Bernhardt's voice is more than half the soul of her art. However, the Divine Sarah presented more action than many thought her vitality was capable of, and she has succeeded in immortalizing both herself and "Camille."

As a photoplay, "Mme. Sans Gene" with Mme. Réjane in the title role, pleased the audience better. This is more adaptable to motion pictures, as it gives ample scope for action. The spectators disregarded the rule of silence at such performances and laughed spontaneously when occasion demanded. Mme. Réjane certainly captured the Washington public.

The entire casts of the two dramas deserve commendation, especially that of "Sans Gene," which strengthened the belief that no one can be a Frenchman like a Frenchman himself. The photography was exquisite, while the full length given to all figures added much to the beauty of the scenes. It is exhibitions like this that the picture plays of the future will be.

W. H.

Jacob Genter, inventor and manufacturer of the mirroroid moving picture curtain, has completed a patent motor to be used in showing moving pictures. The arrangement does away with the necessity of a man having to turn the reel of films by hand. The machine is arranged so that either one of 8 reels of pictures can be applied and shown in consecutive order without stopping the motor to change reels, as is now the practice.

The motor is controlled by two push buttons, one to start and one to stop the machine.

Mr. Genter has orders for five of these motors to be built at once. One is for the Hammerstein Victoria Theatre in New York.

The work of building the motor will be done in Mr. Genter's curtain factory and when going thoroughly will require from eight to ten skilled electricians.

It is interesting to know that in Atlanta, Ga., it is possible for the manager of a 5-cent moving picture theatre to pay the sum of $30,000 per year as rental for a theatre. This is however, the case with the American Theatre in the Whitehall section, which has been leased under contract for a period of six years.

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IN MOTION PICT

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REELS

CHARLES DICKENS'
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H. A. SPANUTH, Pres.

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LD'S TEST TOR

8 SHEETS
6 SHEETS
3 SHEETS
1 SHEETS
POST CARDS AND BOOKLETS

AGIN IN OLIVER TWIST

TY & SALES COMPANY

145 WEST 45TH STREET, NEW YORK

LOSING TIME

To lose time in any other than a figurative sense savors of the improbable, illogical and fanciful. To escape from the relentless yoke of the years, to skip away from time and live without heeding the transient yet eternal message of the months, is an experience thrilling and unusual enough to celebrate with a moving picture.

So that's what the Rex Motion Picture Manufacturing Company have done in "Lost Years," an unusual and film-epoch-making release of Thursday, May 16th. And they've done it as only they can do unusual things. The plot thickens and quickens with every foot, and every foot is a feat.

First of all, he loved her, but he was already wedded to the sea; he was a naval officer—and naval officers' duties and desires don't always coincide. A few days before the date of the wedding, he was commissioned to go

abroad on a secret assignment, so the happy, longed-for event was postponed.

On his return trip he sent a wireless to his fiancee, advising her he would be home on the following Thursday, at two o'clock, and hinting that it would not be entirely objectionable to him if she were ready for the big occasion at that time. You can picture the happy excitement and delightful frenzy at the girl's home. Rex did!

Then fate and disaster. The ship sank, and the report had it that all on board perished. The girl, waiting in her bridal gown, heard the newsboys cry the dismal dispatch, and in a paroxysm of grief and despair, she lost her tortured, tottering senses.

There was one thought and one spark of intelligence still left on her sterile mind—the thought that he would be there at two o'clock. And every day she dressed in her bridal gown, waiting for the clock to strike the sound for sweeter bells. But her parents, fearful for the consequences should two o'clock come and go, turned the clock back. It was never two o'clock; he was never late; she never knew. But the months had passed hundreds of two o'clocks, and the years died.

The man, the sole survivor of the fated ship, had found his way on a raft to a desolate little island in the South Seas, and lived a sorrowful, solitary existence, hoping, despairing, praying, cursing, but with always a lingering longing that a ship might pass and rescue him. He threw cocoanuts into the sea, with a message of his identity and his whereabouts, in the fond, vain hope that a passing vessel might pick them up.

After dreary years this hope was realized, and he was rescued and brought home. At two o'clock he met his waiting bride, and yesterday was the present. The girl went to his arms and his lips, and ten years ago was now.

"Lost Years" is the kind of picture that makes "masterpiece" sound weak. The scene of the wireless room on board the hapless ship sending the hopeless C. Q. D., operated by a professional wireless operator, the startling scene of the blazing ship engulfed by the waves, the thrilling and tense realism of the Robinson-Crusoe existence on the desert island, the suggestive and compelling, convincing touch of real cocoanuts cast into the angry sea, all go to make this a picture that will be universally discussed and commended.

SPECIAL MESSENGER WITH WRECK PICTURES TO EUROPE

Animated Weekly Sends Western Union Man on Mauretania with Exclusive Film of the Titanic Disaster Incidents

As still another evidence of the Animated Weekly's determination to be ultra progressive, the Sales Company sent the Titanic Wreck Special by messenger aboard the Mauretania April 24th, bound for Fishguard.

The pictures, which have been playing to capacity houses at Weber's Theatre, New York, were the first shown in America; in fact, the only views incidental to the wreck that were taken. Europe, too, will see them shortly.

The package of films was placed in the hands of a special uniformed messenger. As soon as the steamer reaches Fishguard, he will board the train and proceed immediately to headquarters.

Within a day the Animated Weekly has sprung into world-wide demand. Exhibitors throughout the country are realizing the importance of this film and it is sought everywhere.

No expense is being spared to make the Weekly a record of current events wherever they happen.

Camera men were detailed this week to watch the homecoming of Harry Payne Whitney, who has been for some months seal hunting on the coast of Labrador. Another series soon to be shown are the building of the Pan-American Exposition in San Francisco, for which special exclusive rights were granted to the Weekly. Many prominent and interesting subjects taken in Europe are announced for new coming release in the Animated Weekly.

GOOD RESULTS FROM HALLBERG ECONOMIZERS BEAR FRUIT

King & Rosen, Poughkeepsie, N. Y., have just ordered from Hallberg, "The Economizer Man," one of the Hallberg A C to D C Economizers, which makes the third set for that city. Lyric Theatre, Waterbury, Conn., is installing Hallberg 220-volt D C Economizer. Thomas Lewers, Bensonhurst, L. I., bought of Hallberg two Simplex moving picture machines with Hallberg Cooper-Hewitt Mercury Arc Rectifier. Mr. Hallberg also reports sale of two Powers No. 6 moving picture machines to Charles P. Gilmore, Oswego, N. Y., and one Powers No. 6 to J. J. Ryan, Susquehanna, Pa.

Rochester, N. Y.—The Hippodrome Company, capitalized at $25,000, has filed a certificate of incorporation. Directors, M. H. Baker, D. N. Hyman and Josephine Thiel.

Cincinnati, Ohio.—Frenkel, Reilly & Bernardi will construct a motion picture house on the southeast corner of Ninth avenue and Baymiller street, at a cost of $75.000, and will have a seating capacity of 3,000.

THE CASHIER'S ORDEAL
(Champion)

In "The Cashier's Ordeal" the hero is really a chauffeur but not the central figure in the drama, which makes the story all the more interesting from its departure from the conventional. Bob McCoy runs a motor car for Jack Cummings, a cashier in a bank. Cummings loves the daughter of the bank president but his suit is frowned upon by the financier on account of Jack's lack of a plethoric bank account. The vice-president of the institution is a scoundrel at heart and he schemes to use the funds to further his own ends, and inveigles Cummings to embark with him on a proposition that looks good to the young lover. Bob takes his sweetheart out for a ride in his employer's motor and is discharged. The cashier finds himself on the verge of inevitable ruin and decides to take his own life in the solitude of his room, the scheme in which he expected to realize going wrong. Bob enters the house in the role of a burglar and arrives just in time to save his old employer from suicide, keeping him covered with a gun until morning. The sweetheart of the cashier enters the room with a newspaper which contains the announcement that the vice-president has committed suicide, after confessing his peculations, exonerating Jack from all blame. The project in which the bank officials had embarked proves to have been a fruitful one and Jack is rich. The finale can be imagined.

New York, N. Y.—Plans have been filed for a moving picture theatre on the southwest corner of Seventh avenue and 116th street for Robert Marvin.

MISS BARBARA TENNANT

Who is playing leading rôles in Eclair's new romantic productions. She attained a great success in Shakespearean rôles on the Continent, as well as in the American productions of Charles Frohman.

FILM ORDINANCES SAME AS MAYOR APPROVED READY.

Proposed ordinances for the regulation of motion picture theatres, which were introduced in the Board of Aldermen by Alderman Ralph Folks, leader of the majority, were reported favorably by the Committee on Laws and Legislation, and will be up for passage at the meeting next week. These ordinances, with minor changes, are the same as presented by the special committee appointed by Mayor Gaynor after Raymond B. Fosdick, the Commissioner of Accounts, had made an exhaustive investigation of the subject.

Some of the salient features of the ordinances are:

Maximum seating capacity is increased from 300 to 600.

Strict requirements are laid down for the heating, ventilation, lighting, exit facilities and general sanitation of the theatres, and these requirements are made retroactive.

The introduction of stages is prohibited, thus doing away with cheap vaudeville.

The duty of maintaining the moral status of such places is placed upon the Mayor's Bureau of Licenses, and a corps of inspectors for the work is provided.

It is estimated that there are six hundred moving picture theatres in greater New York, with an average daily attendance of three hundred thousand, five times as many as attend the regular theatres.

"Legislation to regulate such places is thus of the greatest importance," said Alderman Folks. "At present there are no special laws to regulate the moving pictures in many respects.

"The provision increasing the maximum capacity to six hundred is of great importance, as the present limit is held accountable in many ways for the inferior character of many of the places in the city. Neither morally nor artistically can a good performance be given at a low price when the seating capacity is so small.

"Our ordinances would permit music, lectures or recitations in connection with the motion pictures, but would eliminate the vaudeville. The cheap vaudeville of these places is usually bad in the extreme.

"The ordinances establish practically a censorship by the administration to be used when conditions require. They do this by leaving with the Mayor the power to refuse, suspend or revoke licenses at his discretion and with no court review save on the ground of reasonableness. In this way the moral control of motion pictures would be much more complete than is the moral control of regular theatres, which are not subject to the arbitrary license revoking power of the Mayor."

There is a section in the ordinances which exempts educational and similar institutions from certain provisions, requiring, however, the inspection of the Bureau of Licenses and the issuance of a permit for such performances.

Everything in connection with the peculiar construction of motion picture halls is provided in the ordinances, and the proposed new building code does not interfere with these in any way.

Among the organizations that have indorsed the proposed ordinances are the Recreation Alliance, the City Club, the New York Association of Neighborhood Workers, the Brooklyn Association of Neighborhood Workers, the People's Institute, the East Side Local Needs Association and the Laity League of Social Service. It is believed that it will be passed by the Board of Aldermen and Mayor Gaynor will sign it, as he recently wrote to the board asking that it put the ordinances through at the earliest possible moment.

TRILBY

William A. Brady elsewhere issues a warning to picture houses against showing the film of "Trilby," announced for release by the Standard Theatre Film Company, of London. Mr. Brady owns the stage rights to "Trilby," and is protected by copyright in America. The work is not copyrighted in England, but Mr. Brady promises to vigorously prosecute any infringements in this country, and has notified the sentinels of the American Producing Managers' Association to keep watch for this film and prepare evidence wherever it may be exhibited.

A STRANGER FROM THE WEST
A Victorgraph Film Co. release.

UNITED STATES GOVERNMENT RECOGNIZES WORTH OF WRECK PICTURES

Scenes Incident to Titanic Disaster Taken by the Animated Weekly to Be Filed in Congressional Library

Recognition of the worth of the Titanic wreck pictures taken by the Animated Weekly comes in substantial form. One reel will be filed in the Congressional Library, to be kept for all time. The offer was made to President Taft by the Sales Company, and the acceptance came a day or two later.

These pictures were taken at enormous expense by the Sales Company's Animated Weekly. Camera men were started in specially chartered tugs to the scene of the disaster, but were overtaken by wireless when news finally reached New York of the Titanic's sinking—the boats were then turned southward and met the steamer Carpathia, bound for New York. Many views of the rescue ship were taken. Another camera man at Halifax, Nova Scotia, took pictures of the funeral boat, Mackay-Bennett, as she started, coffin loaded, to pick up dead bodies. Other operators were at work in New York, snapping the crowds around the White Star offices and docks, and later the survivors, with life boats, etc., were taken. Different views of icebergs are also shown.

All in all, it is the most remarkable film the world has ever known, and from the fact of its being the only series of the disaster pictures taken, the film will become still more valuable as a memento in after years.

The Animated Weekly management is being warmly congratulated on the enterprise.

Courtland, N. Y.—J. F. McDonald has purchased the Pictorium of A. E. Wells.

West Hoboken, N. J.—The United States of America Motion Picture Mfg. Co. has been incorporated. The incorporators are Jos. Murphy, 18 Adelina Place, North Bergen, N. J.; H. B. Harris, 3845 Boulevard, North Bergen, N. J.; Chas J. Wilson, J. W. Harris, both of 15 W. 17th street, New York.

EXHIBITORS' NOTES

An organization of theatrical and moving picture managers of Dayton, whose sole function will be the distribution of funds to charity, has been incorporated under the name of the Gem City Charitable Association. The object of the association is to bring about the unrestricted operation of Sunday shows by splitting the profits with institutions for the needy. The incorporators say they expect to give away $10,000 annually if their plan meets with success.

* * * *

The Eclair Moving Picture Company of America have almost finished a splendid new production entitled "The High Cost of Living." This film will be in two reels and will be released early in June. The subject is both unique and opportune and will be handled from both sides of the fence. It is really a satire on the present food conditions. This will be a splendid production upon which already one month of careful preparation and thought has been expended. Every exchange should book it and every exhibitor should see that it is included in his program.

The high cost of living is the poor man's problem. This film, if properly booked throughout the country, may serve to concentrate more intensely the public gaze and thought on the attitude of the greedy life-devouring trusts.

* * * *

Imp has for release May 16th a startling production in "Lady Audley's secret." This film is full of thrills. The story is strong, if somewhat sensational. In this picture Jane Fernley, formerly of the Reliance Company, has done some of the finest work that this clever and beautiful actress has ever been known to do. The atmosphere surrounding the story is splendidly maintained, and the picture is rich in beautiful and appropriate settings. The most realistic fire scene that could be imagined happens at the close of the picture.

* * * *

There are over 4,000 moving picture theatres in the British Isles, representing a capital of $5,000,000 and furnishing labor to 32,000 people. The daily attendance is figured to be close to 2,000,000.

THIS IS THE MAN

Everybody in the trade knows genial Tom Cochrane. He is too well known to all in the industry to need any introduction from us.

Our only reason in bringing him in at this period is to let his numerous friends in the industry know that he has received the appointment of manager of the producing end for the Kinemacolor Company of America. With his many friends in the industry we wish him every success in his new undertaking.

SUFFRAGETTES ENTHUSE OVER PICTURES MADE OF THEIR PARADE

Animated Weekly Scores Another Big Scoop on Big Turnout in New York

Fully five thousand women visited Weber's Theatre on Broadway, New York, May 8th. A feature of the program was the Suffragette parade taken on the Saturday previous. Among other views shown were the "Funeral of the Bandit Victims in Paris," a gigantic "Home Rule Demonstration in Belfast, Ireland," the "Socialistic Parade on May Day in New York," "Launching of the Torpedo Boat Destroyer Beale in Philadelphia," the "Dedication of the Bronze Tablet Given by France to the United States," also an interesting view of "Mons. Bleriot, the Famous Aviator," "A World's Championship Marathon Race," "A Party of Californians leaving San Francisco for Panama," and many other interesting scenes. The Animated Weekly is the most popular film on the market.

New York, May 9.—To the Trade: We wish to inform you that Mr. James A. Whitman is no longer in any way associated or connected with this company, either directly or indirectly, as an officer, director or stockholder.

Yours very truly,
WHYTE-WHITMAN CO.

UNITER STATES MARSHAL SEIZES FILM

A seizure of moving picture films representing scenes from "Purgatory" and "Paradise," chapters of Dante's great work, "The Divine Comedy," was made by United States Marshal Henkel Thursday at No. 124 West Houston street, New York under a writ obtained by Barnet Rosenburg and Nathan Drapkin, of the Superior Feature Film Company, in the United States District Court. The writ of seizure was issued in an action instituted in the United States District Court against the Savoy Film Exchange, No. 221 Sixth avenue., who conduct an agency for the leasing of moving picture films.

The Superior Feature Film Company, the complainants in the suit, in the papers filed by their attorney, Nathan Burkan, of No. 165 Broadway, with the court, allege that they own the American copyright in the moving picture films of "Purgatory" and "Paradise," which were made by the Helios Company and the Psyche Company at a cost of $30,000. In order to produce this film, authors, painters, sculptors and actors were engaged, and complete scenic productions were organized and each scene was staged with the proper settings, costumes, lighting and other effects and all the appropriate accessories. Film photographs of the several scenes were then taken in such manner that their projection through moving picture apparatus will show the progress of Dante through the several stations and sections of "Purgatory" and "Paradise," and the characters he meets and his experiences in the changing scenes. It is claimed by the complainants that the Savoy Film Exchange obtained copies of these films, which were infringements of the copyright of Messrs. Rosenburg and Drapkin, who ask for perpetual injunction against the use of the infringing films, for the impounding and destruction of these infringing films and for damages.

Philadelphia, Pa.—Simon & Bassett are building a moving picture theatre on 84th street, south of Eastwick avenue.

Omaha, Neb.—Brandeis Brothers are to build a new theatre at 1514 Douglas street.

Baltimore, Md.—Frederick W. Schanze will construct a two-story concrete moving picture and vaudeville theatre at 2426 Pennsylvania avenue.

Camden, N. J.—Walter L. Fisher and Horace Leedom will open the Forrest Picture Parlor, 905 Market street.

New York, N. Y.—Plans have been filed for a one-story nickelette for the Mercury Realty Company on the east side of Southern Boulevard south of Westchester avenue.

Hailey, Idaho.—L. B. Shaefer will open a motion picture theatre in the Opera House building.

Peabody, Mass.—The new theatre on Main street has opened.

SCENE FROM "WRITTEN IN BLOOD"
Gaumont release.

"The Lieutenant's Last Fight"

FOR SHIPMENT JUNE 1

"101"-BISON-"101"

HEADLINER

A military drama, showing the barrier of race. Scene upon scene of startling sensationalism. The military college. The soldiers at drill. Battles beyond description. Impressive court martial and public disgrace of an officer. A troop of cavalry entirely wiped out by the Indians. A whirlwind finale, in which the Lieutenant meets a heroic death.

"THE CRISIS" Shipped May 15

"THE POST TELEGRAPHER" Shipped May 1

"BLAZING THE TRAIL" Shipped April 15

NEW YORK MOTION PICTURE CO.

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SOLAX HITS BROADWAY

At Weber's Theatre, the New Independent Motion Picture Theatre where first run pictures can be seen, Solax rang in as the feature of the evening on Friday, May 3d.

Madame Alice Blache, president of the Solax Company, with a number of her friends, occupied a box. Several prominent members of the Solax Stock Company were also there, including Edward Warren, director, and his assistant, Harry Harvey. Mr. Warren addressed the audience on behalf of the Solax Company, and Billy Quirk, Darwin Karr and Blanche Cornwall tickled the audience by appearing on the stage in person. Billy Quirk and Darwin Karr gave interesting accounts of their moving picture experience which brought down the house.

The program of Solaxes rans as follows: "The Sewer," in two reels, a very splendid effort, in which Darwin Karr has attracted much attention; "Falling Leaves," "The Reformation of Mary," "The Animated Bathtub" and "A Question of Hair."

The program was in all respects an excellent one and it can be truthfully said that Solax has made a tremendous hit on Broadway. As the audience dispersed small boys were conspicuous, jostling each other in efforts to be of service to their moving picture heroes. To the youngsters the Weber Theatre had been turned for the time into the scene of a fairy tale by the appearance in real life of the people who make the pictures.

LOUIS SANGER ENTERTAINS FRIENDS AT WEBER'S

Louis Sanger, one of the stockholders of the Kill Kare Amusement Company, operating the Weber Theatre at Broadway and Twenty-ninth street as a moving picture house, entertained Henry Blossom, the playwright and author of "Checkers" and "The Red Mill," and several others at a box party Tuesday night. An excellent program was provided by Manager Edward C. White.

Those present were: H. S. Harkness and wife, Henry Blossom and wife, E. Griffith and wife, E. Holbrook and wife, David Gaines and wife, J. D. Armstrong and wife, Mrs. Thurston, Mrs. De Velie, Mrs. J. P. Droulard, Miss Edna Grouver, Clark Pichard, Blair Frazer, Newton James and Louis Sanger.

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MANUFACTURERS' SYNOPSES of FILMS

THE GLORY OF LIGHT
Solax Release, May 22

A blind man, although in comfortable surroundings, suffers mental agony because of his affliction. His kind wife and little child try their hardest to make his life happy for him, but the young blind man continually broods over his misfortunes. While sitting on the steps of a public building—and all the world passes on, seemingly happy—God reveals to the blind man, in a vision, a side of life which makes the blind man satisfied with his lot.

The young man sees, instead of a patient and good wife, a veritable shrew, a woman who is mercenary and unwifely. She sends him out with curses to earn a living. He tries hard to find employment, but an uncharitable and commercial world is impatient with hts shoricomings. He comes back to his house and finds that he is dispossessed, while his wife upbraids him. He goes out again, and tries to steal some bread, but he is caught by a mob, and as the mob pounces on him, the blind man wakes up and finds that it is growing dark and that his good wife has come to take him home. He then thanks God, while his former mental agony is alleviated.

THE KNIGHT IN ARMOR
Solax Release, May 24

The father of an heiress has objections to Billy because he (the father) wants his daughter married to a man with a title and distinction. The father has Billy rudely ejected from the house while the favored suitor is encouraged.

Billy gets an idea. He steals a suit of armor from his sweetheart's parlor and dresses up in it. The armor happens to be an antique, with a marvelous lock. Billy locks himself in it and although he creates havoc with the household—here we get a demonstration of very entertaining trick work—he later finds that he cannot get out of his plated suit.

He is taken to a blacksmith and there at the forge his coat of steel is removed, not only in the presence of the people he has tormented, but also in the presence of his sweetheart and her father. The father has a sense of humor, and gives up his daughter to the man with imagination and nerve.

THE VIRTUOUS HORSE
Gaumont Release, June 6

Mr. Foot is terribly sick. The doctor has been summoned but there is grave fear felt that he never will reach him in time. Fate has decreed otherwise and the doctor makes his appearance, much to the relief of his prostrated patient. physician diagnoses his illness as an extreme case of general anæmia and prescribes plenty of rest and nourishing food, but total abstinence from salads and absinthe. The prescription proves very distasteful to the invalid who has not the least notion of following the doctor's advice.

Mr. Foot's horse, however, happens to read the prescription as it lays upon a table in the back yard and decides to guard his master most carefully. To this end he follows him into a restaurant and seeing that the patient is partaking of salad without further delay rushes up to the table and gobbles all the greens before Mr. Foot can partake of them. The vigilance of the horse next follows Mr. Foot into a cafe where he is about to sit down to a most tasteful glass of absinthe. The beast, however, not being able to get into the cafe decides to notify Mrs. Foot, whereupon wife and horse return to the cafe, single out their master and before he is able to take a sip drive him home where they can guard him most carefully.

HE GOT THE JOB
Gaumont Release, June 6

Eccentric Algernon is a character widely known throughout his town and is regarded as one huge joke. However, he takes it into his cranium that he is exactly suited in a position of cashier and consequently he applies for the position. The bank president fears to grant him so important a job, whereupon Algernon becomes highly incensed and decides to win the position by force or by trick. To this end he grabs the banker's pocketbook from the table, the member of the establishment in hot pursuit. Unseen by all he hides the valuable purse in the bottom of a hall hat rack and successfully makes his escape. The bank president is highly excited, his business for the day is killed and there is vital danger of him going into bankruptcy because of the lack of the large sums that this pocketbook contained. In order to avoid this shame, the bank official engages the services of Detective Herlock Sholmes, who starts out upon his commission immediately. Algernon in the meantime has been caught and landed into jail. Refusing, however, to reveal the location of the pocketbook Sholmes most astutely treats the prisoner with the utmost politeness commanding in a banquet. However, even after the 'enth glass of intoxicant Algernon refuses to disclose the information but does compromise to the following extent, namely, that if the sleuth procure a signed statement from the bank president to the effect that he give him the position of cashier he would then be only too pleased to produce the pocketbook. Of course, there is nothing for Sholmes or the bank director to do but to accept the offer of eccentric Algernon. The certificate is signed and Algernon then delivers the purse. The next day Detective Sholmes receives the payment for his services from the new cashier, none other but the eccentric Algernon.

CURFEW SHALL NOT RING TO-NIGHT
Reliance Release, May 29

The poem, "Curfew Shall Not Ring To-night," has been in existence for some thirty-odd years, and its beauty and the simple telling of heroism of a young girl, who, for the sake of the man she loved, and the deed she did, has become fireside talk almost in every household in the world.

This masterpiece has been recited by school children, at churches and entertainments, as one of the highest standards of literature, and the Reliance Company is making the poem into a life motion picture, feeling assured that it will meet with unqualified approval by the picture-loving public, and prove to be of that high class which will be accomplished to the extent of making it possible for the patrons of moving picture theaters to enjoy an entertainment as entirely satisfactory as any two-dollar attraction which may be produced by any theatrical manager.

The story of the picture is the story of the poem, therefore it is not necessary to outline it here. The only remaining thing is for the exhibitor to inform the public and to wait for this great release.

Attendance and receipts will tell their own story.

THE COUNTING OF TIME
Nestor Release, May 13

With equal chances for success, the brothers, Jack and Dick Conway, leave their country home to seek employment in the city. To the annoyance of Dick, Jack insists upon their taking rooms at a cheap boarding house, and at once starts out to find work. In answer to an advertisement, the brothers find work with an importing firm, but while Jack makes himself a favorite with all and rapidly advances Dick is soon discharged through his combativeness. At night Jack hurries off to night college, while Dick frequents the athletic club.

Some time later we see Jack studying law, while Dick is training to be a fighter, and still later Jack has been admitted to the bar and is pleading his first important case, while Dick is fighting his first championship fight. Jack loses and hurries home, to the same little room that he and his brother first engaged to study. Dick wins and with a merry party of friends enters a smart buffet and later the cafe, where he meets, for the first time, the class of women who frequent such places, and in the wee small hours he is brought home to his handsome bachelor apartments.

Later—we again see Jack pleading a case and this time he wins, while Dick, who is fighting to hold the championship, loses.

A year passes. Jack is a successful lawyer of whom Dick is forced from time to time to borrow money—dissipation has done its work and those who crowded around him but a year ago now pass him by with a curt nod. At last Jack writes to his father to come and take Dick home as his health is not of the best. Dick is finally forced to submit, so after years of wasted efforts, broken in health and spirits, Dick finds himself at the starting point.

THE SHERIFF'S ROUND-UP
Nestor Release, May 15

A private banker, J. C. Rodgers, is going out of business and, knowing that his cashier, Chester Byron, is anxious to go West and that the bank out West in which he is interested is in need of a new assistant cashier, he secures the position for him, so Chester Byron, with a letter of introduction to the president of the bank, starts out.

A notice of Byron's appointment as assistant cashier and the day that he is expected to arrive in the western town is printed in a local paper and it is brought to the attention of Allen Hayden. who resides in a neighboring town. With the aid of two Mexicans,

Joe and Pete, Hayden decides to meet Byron before he arrives by boarding the train a couple of stations below. He does this, giving Byron the following note: "This will introduce to you Mr. Clay Randall, our confidential clerk, who will meet you en route regarding a private business transaction," with the signature of the president of the bank attached to it. On the strength of this note, Byron alights at the next station with Hayden and accompanies him to Hayden's house. Here Byron is offered wine. The wine has been drugged, and as soon as Byron becomes unconscious, Hayden quickly appropriates the other's letter of introduction, etc., and leaves Byron in Pete's charge. Hayden goes to the bank, representing himself as Byron, and is soon, on account of his previous record, placed in full charge whenever the cashier is out. Finding the coast clear one afternoon, he closed the safe door without setting the time lock, so that, later, when he returned to the bank, "to do some extra work," as he told the watchman, it was an easy matter to open the door, take the currency in the safe and lock the door without exciting suspicion. Byron had, in the meanwhile, been kept a prisoner by the Mexicans.

On the night that Hayden decided upon robbing the bank, he sent Joe the following note: "Everything arranged for to-night. Have Pete with horses at Dell's corner 9 o'clock. Don't fail. Big haul. Will wait for you below Eagle Rock, Brush Canyon. Signal."

It was Joe's open delight that excited Byron to strike for liberty that very night. Something was afoot, he felt sure. Pretending to be ill, he staggered from his bed to the floor, and no sooner did Joe bend down to his aid than Byron jumped, and, taking the other wholly by surprise, obtained possession of Joe's revolver, and marched him outside, where, fortunately, he found the coast clear. As they reached the moonlit road, an automobile came along. Quickly Byron explained the situation to the driver, and soon Byron and his captive were speeding toward the sheriff's office. Here the sheriff decides that Joe should be taken to Eagle Rock to act as a decoy. Accordingly, the sheriff, his posse, Byron and Joe set out on horseback and some distance from the rendezvous, drew rein and Joe was commanded to give his signal, which was promptly answered by Hayden. Then, while the posse circled around, Joe was forced to advance on foot to where Hayden was waiting, so that almost before his suspicions were aroused, the sheriff and his men had closed in upon the bank robber and his accomplice. Hayden and the Mexicans were taken into custody by the sheriff while Byron entered upon his career as assistant cashier.

CUPID'S VICTORY
Nestor Release, May 18

While on a visit to Brownsville, May Richley meets and falls in love with Bob Mayfield, a young country lawyer. They become engaged, and on May leaving for the city, Bob promises to call to meet her folks.

Bob calls; but Mr. Richley absolutely refuses to have him for a son-in-law, and Bob is politely shown the door.

Back in Brownsville, Bob accepts the invitation of the old Justice of the Peace to take his judicial post during the latter's week vacation.

May's father, a gay old boy, goes on a grand joy-ride with a friend and two chorus girls. They reach Brownsville while an open-air election meeting is in progress, and run into the platform with their car, breaking up the meeting and getting themselves arrested. The Justice is sent for. Bob arrives, and Mr. Richley does his cleverest to get frindly with the young Justice, but without success. Bob passes a note to the old man which reads: "If I can have May, put up your right hand, and you all go free on suspended sentence; if not, it's three months for you all."

When Bob calls on May the following day, he is again ordered out; this time by May's mother. Father, however, sings Bob's praises, and inveigles her out of the room, leaving the young people alone. May's feminine bump of inquisitiveness is finely developed, and Bob is obliged to make good use of his legal training to sidestep the issue. He gets the girl without having to divulge papa's little escapade.

On the same reel:

ESTUDILLO HOUSE, CAL.

This very interesting scenic shows the marriage place of Ramona as it is to-day. "Ramona," as most book-lovers know, is the heroine of the great American novel of that name. Estudillo House is where Father Gaspara married Ramona to Alessadro, for whom Ramona had left her beautiful home to wander from town to town, happy in her great love for the handsome Indian. Beautiful views of the garden, grape arbor, wishing well, and temporary abode of Ramona are also shown, together with kitchen, oven and cart, so vividly described in the book.

"THE DISTRICT ATTORNEY'S CONSCIENCE"
Dramatic Release of Wednesday, May 22.

In addition to our regular one sheet, 3 sheet posters can be obtained from your exchange.

RELIANCE

"FATHER BEAUCLAIRE"
Dramatic Release of Wednesday, May 29

NOTICE TO EXHIBITORS:—Send us immediately the name of your theatre, owner or manager, and location for a new RELIANCE mailing list.

CARLTON MOTION PICTURE LABORATORIES, 540 West 21st Street, New York.

A STRANGER IN THE WEST
Victograph Film Co., Release May 14

Jack Rudd arrives out West to inspect some land owned by Mr. Young. On his way to Mr. Young's house he is in time to protect a young girl from a Greaser's unwelcome declaration of love. He has a struggle with the Greaser, and knocks him down. The girl thanks the stranger and goes on her way, while the Greaser gets up from the ground and vows vengeance. Jack reaches the house and is introduced to May, Mr. Young's daughter, who, it happens, is the girl he saved from the Greaser's advances. Both are favorably impressed with each other. Later they leave the house together on horseback and are followed closely behind by the Greaser. May leaves Jack and starts for home, while he continues on his way to town. The Greaser in the meantime dismounts and takes aim at Jack, who is riding at full speed. He fires, and Jack falls off his horse into the roadway, where he lies unconscious. May, hearing the shot, rides back, and is just in time to see the Greaser riding up the road. She rides back to the house and informs the cowboys, who proceed to follow the Greaser. After a long chase the cowboys surround him, and one of them throws a rope and lassoes the Greaser. They then tell him to get out of the country, which he immediately starts to do, the cowboys firing at his feet as he runs. May and her father, in the meantime, have carried Jack to the house, where it is found he is only slightly wounded. He asks Mr. Young's consent to marry May; it is given, and May and Jack embrace.

TOO MUCH SUFFRAGETTE
Victorgraph Film Co., Release —— —

Mr. Smith's wife and cook are both suffragettes, and he is chosen by them to lead the Woman Suffrage Parade. He objects, but his wife insists, and keeps an umbrella suspended over his head so he will obey all instructions. Much to his discomfort, he leads the parade to a hall, which the suffragettes enter. He is forbidden admittance by his wife, who tells him to wait outside for her. While standing outside he carries on a flirtation with a girl and takes her to a roadhouse to dine. Later he returns to his house, and not finding his wife there he leaves a note telling her he is going to commit suicide. In the meantime, the suffragtte metting has been interrupted by a rat and all the women start for their homes. Mrs. Smith reaches home, finds her husband's note and faints. He, however, changes his mind about committing suicide, and forms a conspiracy with a policeman. They return to his home—the plan works, and Mrs. Smith decides to let the suffragette question alone, thereby adding to her husband's domestic happiness.

A CAVE MAN WOOING
Imp Release, May 20

George, our hero, falls in love with Clarice, a fascinating young girl of an athletic turn of mind. There is a rival in the field, however, one who would attract any women—a manly man, while poor George is a weakling, consequently he is decidedly out of it in the race for her hand.

At this time he reads in an article published in the papers by a famous authoress that women like cave man methods to-day, just as they did hundreds of years ago. This is a tip which he promptly takes advantage of.

He joins a class in physical culture and after many amusing and exciting experiences he finally accomplishes the end in view and becomes indeed a giant in strength. His friends and family and especially Clarice look on in amazement at the wonderful acts of strength he performs, and when at the end of the evening's surprises he picks up the unresisting girl and bears her off to a clergyman's house to be married the climax is reached.

Of course, when Clarice realizes what it all means, she does not submit passively, but such struggles are apparently unnoticed by the strong man. His destination being reached, the marriage ceremony is performed. Just then the girl knows she does care very much indeed for George and when there intrudes upon them her entire family she is indignant, and peremptorily commands them to depart; this they do forthwith, leaving the husband and wife alone in their new found happiness.

This is an unique comedy with King Baggot in the title role, and will appeal to all classes of picture fans, in virtue of its many amusing incidents besides being exceedingly well acted.

THE MAID'S STRATEGEM
Imp Release, May 25

Bridget Kelly is a very pretty Irish girl, accomplished and with a good education. She is maid to Mrs. Warner, an arrogant society woman, who is hated by all her servants.

The widow receives an invitation to a big society affair at which the governor of the state will receive, but as she is hurriedly called away by the illness of her mother she finds it impossible to attend.

Bridget desires to shine as a lady and feels that she can hold her own with any of them. She forges her mistress' name to a letter, stating that she is unable to be present, but that she is sending her niece to represent her. Bridget dons one of Mrs. Warner's gowns and attends the reception. Owing to her wit, beauty and musical accomplishments she made a decided hit. A young millionaire falls in love with her, and begs permission to call. This is granted.

Meanwhile, word is received from Mrs. Warner that all the servants are to be discharged. Before this is done, however, they agree that Bridget shall invite her friend to dinner, so they may see for themselves how well she can play the lady. This dinner promises to be a great success, but in the midst of it, to their consternation, the real mistress arrives. All the servants make a hasty retreat and leave Bridget to her fate.

Mrs. Warner denounces the girl as an imposter, but the young fellow being really in love with Bridget for herself and not her social standing proposes marriage and to Mrs. Warner's great surprise Bridget tearfully accepts. On the same reel:

VIEWS OF LOS ANGELES, CAL.

Los Angeles, Cal., is counted one of the most beautiful and progressive cities in the United States. It is fortunate in its situation, being near the Pacific and under the shadow of picturesque mountain ranges.

The picture gives a very good idea of the architectural and commercial features of the city and in panoramic form shows the beautiful residential environment. It also includes views on an ostrich farm, together with pictures of alligators on a farm devoted to the propagation of amphibians.

This film of Los Angeles should be of interest to all moving picture fans as a vast amount of moving picture making is accomplished in Los Angeles and vicinity by the various moving picture companies who have branch studios there.

THE CLOWN'S TRIUMPH
Imp Release, May 23

Ravelle, a clown with a traveling circus, is in love with Mimi, the columbine, and she with him, hut in an indiscreet moment she accepts an invitation to dinner from a gallant attending a performance. Ravelle thinks she is unfaithful and when she returns after an innocent evening's amusement he drives her away.

Penniless, Mimi wends her way along the lonely country road until, tired, she is given a lift by an old vegetable woman, who takes her to London in the wagon. There she finds a home with a fellow circus woman, and through her meets a theatrical manager who gives her an engagement at the Theatre Royal.

One night Bert Grimaldi, the famous clown, meets with an accident, and it looks as though there will be no perfomance that night. All is confusion. The manager rushes from the theatre in search of a substitute and to his delight discovers the traveling circus wagon of which Ravelle is a member. He rushes up to the clown, drags him into the dressing room and forces him on the stage. Ravelle makes a tremendous hit. Suddenly he comes face to face with the woman whom he thinks has wronged him. She leaves the stage and sobbing goes to her dressing room, where she writes Ravelle a note, and then vanishes. Ravelle on receiving it goes in search of her, but his quest is in vain.

The little actress falls ill and by chance Ravelle learns that her life is in danger. He tries to see her, but the doctor forbids this. Mimi gets sufficient strength to write, as she thinks, a farewell note, sending him a little bunch of roses. These he receives with many other floral offerings as he perfoms before the King of England and the President of Francc, and amid the plaudits of his public rushes from the theatre to the bedside of his sweetheart.

A new joy comes into her life as she sees him by her side. The crisis has passed. Mimi and Ravelle are reunited and two lives made happy again.

MRS. ALDEN'S AWAKENING
Champion Release, May 22

Mrs. Alden, a society leader, is so much taken up with club work, social gatherings, etc., that she devotes very little time to her home life. She is the mother of a son of twenty-two, and a little daughter of six. One day she realized that the colored mammy who has been in her service for years is incapable of teaching her young daughter as she should be taught. She is discharged and an advertisement inserted for a governess who speaks French and plays the piano. Her son has quarreled with her about the neglect of the child and after a heated argument Mrs. Alden orders her son from the house.

Jack takes up his abode in a respectable boarding house where he meets May Moore, a poor girl. They see the ad for governess and Jack persuades May to apply. She does so and secures the position. Mrs. Aldenn, being unaware of the plot, the child and the governess become great friends. Being busy with club work, Mrs. Alden sees very little of her child. One day the child's clothing gets afire and she is rescued by the governess, unharmed but her dress has been badly burned.

The governess is struck with the idea of using the incident to arouse the latent instinct of motherhood in Mrs. Alden. She places the child in bed after bandaging her up with much cotton and bandages, and phones the club about the accident. Mrs. Alden rushes to the bedside of her child, at last realizing her neglect. In her agony she also sees the injustice she has done her son, and expresses a desire to see him. May, who has plotted for this, now sees her opportunity to unite the divided family. She hastens to Jack and brings him to his mother. Explanations follow and Jack and May receive the mother's blessing, to the great joy of the child, who was the innocent cause of it all.

ECLAIR COMEDY TRIUMPHS!

THE HARDEST THING TO GET FOR GOOD PICTURE THEATRES ARE FILM PLAYS WHICH REALLY AMUSE!

ECLAIR FUN-MAKERS
RING the BELL at EVERY EXHIBITION

A Scene from "BEAUTY SPOTS"

We have attained sensational victories with our Poetic Features. Our American Classics, and now our Comedies surge to the front under the stimulus of high-priced scenarios, famous directors, popular actors — American written, acted, produced for the American People!

HERE ARE SOME POWERFUL RELEASES JUST ANNOUNCED

TUESDAY, MAY 21—"THE CHAMBER OF FORGETFULNESS," A Drama of Jealous Love and its Solution.

FRIDAY, MAY 24—"THE BEAUTY SPOTS," a Comedy of Society and a Determined Suitor.

SUNDAY, MAY 26—"REVENGE IS BLIND," a Paris Eclair, with Scenes from Luxor on the Same Reel.

SIX COLOR POSTERS ARE READY FOR LOBBY DISPLAY

ECLAIR FILM COMPANY, Fort Lee, N. J.

WATCH FOR OUR 2-REEL SENSATION

"THE HIGH COST OF LIVING"

JUNE 2d 1992 FEET DRAMA DAY

THE MIDNIGHT WEDDING

An electrical engineer, whose love affair does not proper well, attempts to gain revenge by means of a murderous and ingenious electrical contrivance. His diabolical plan is frustrated by the appearance of his mother. His heart softens and at the last tragic moment he tears his invention from the wall and thus prevents an explosion which would have killed his former sweetheart, his mother and himself.

FOR RELEASE JUNE 9th

NANNINE
THE ARTIST'S WIFE

A beautiful story of a woman's love for her unappreciative husband.

SEND YOUR ORDER NOW

MAY 19

THE FATE OF MOTHERS

MAY 23

TOMMY BECOMES TOREADOR

JIMMIE IS NEAR SIGHTED

FOR RELEASE JUNE 6th

HE GOT THE JOB
and
The VIRTUOUS HORSE

A prodigicusly funny Comedy.

GAUMONT CO.

CONGRESS AVENUE FLUSHING, N. Y.

MOTION PICTURE DISTRIBUTING & SALES CO.

Sole Distributors

COMING—ANOTHER HANR-COLORED—THURSDAY, MAY 30th

Zanetto's Marriage

A beautiful colored film which tells a story of bygone days wherein the gorgeous costumes, artistic setting, and superb acting combine to produce one of the finest productions ever put before the public.

THE CASHIER'S ORDEAL
Champion Release, May 20

Bob McCoy loves his east side lassie with vim and devotion. Bob is a chauffeur and a peculiar genius, but he is not the hero of this photoplay, though he plays an important role in it. The hero is Jack Cummings, who is cashier of the First National Bank of Bacon City. Now Cummings owns a car and loves the daugbter of the bank president. The latter is not favorable to the cashier's suit as the latter is not well fixed with this world's goods. Now the vice-president schemes to get a half of the bank's funds and inveigles the cashier to come in on "a sure thing" proposition. Thus a "loan" is negotiated and the cashier's prospects look immense.

In the meantime the chauffeur takes his girl on a joy ride, and the cashier finding it out discharges him. The chauffeur pleads, but the cashier is obdurate and the chauffeur leaves, vowing vengeance. Now the bubble bursts on the "sure thing" proposition and the cashier finds himself confronted by a terrible dilemma —disgrace and ruin staring him in the face. Almost bereft of his senses, he decides to take his life. He sits down and writes a letter acknowledging his culpability.

As this juncture the chauffeur in the role of a burglar enters the room and levels his gun at the cashier. He sees the situation, however, and decides to hold the cashier so that he must take his medicine. Several hours elapse, and in the early morning the cashier's sweetheart rushes in on the scene with a newspaper in her hand. The vice-president has committed suicide and confesses his guilt, and takes upon himself the entire blame. But, stranger than this, the "sure thing" proposition has panned out good, and the cashier can meet the demands of his sweetheart's father. He is overjoyed. The chauffeur demands his old job back again, which is readily done and the incriminating letter is destroyed. Shortly after the wedding bells ring out for a double header.

THE OLD CHIEF'S DREAM, or A DAUGHTER OF THE WEST
Republic Release, May 21

Chief Patt Tyhee, the head of the almost extinct tribe of famous Bannic Indians, visits President Taft at the White House, and after a lengthy interview with the "White Father," he is slowly walking down the steps of the capitol, when, overcome by fatigue, be rests upon the steps, pulls forth his pipe, and smokes. Sleep soon overcomes him, and he sees a vision of his bygone days, when he was a young buck, and the whites were beginning to settle in his territory. He again sees the famous raid on the town of Micbellville, when he and his small band attacked the town during the absence of the male population.

Scene by scene is vividly portrayed in bis

dream. The Paul Revere-like ride by one of the young girls of the town, as she went for reinforcements, the heavy rain of leaden messengers pumped into his band by the brave women of the West, the different times his band was repulsed by the white squaws, and, finally, the complete defeat of the Indians, as they were driven away by the white settlers, led by a white squaw. So real does the dream seem that he awakens with a start, gazes around as though in a trance, then realizing that he is in the capitol city, slowly continues his journey, muttering, "Injun no more bad, him papoose of White Father."

HER BIRTHDAY ROSES
Republic Release, May 25

When you have promised your sweetheart as a birthday gift a rose for every year of her life and ordered your florist to send her eighteen roses, and the florist, trying to show that he appreciates your patronage, adds twelve roses to your original order, and, unknown to you, sends the entire lot to the young lady, what can you expect but an instant breaking of all ties?

Poor Edward could not understand why he was driven from his sweetheart's door on the day of her birthday when he went to see how his present of roses was accepted. Can you imagine his rage when the florist tells him that he sent thirty roses instead of eighteen to the young lady?

On the same reel:

MINING DISTRICT OF VICTOR

A scenic picture of exceptional educational value, showing the richest mining districts of the world, Leadville and Victor, Colo., where "gold mines can be seen in the back yards."

ON THE STROKE OF FIVE
Thanhouser Release, May 21

There was nothing particularly romantic about her love story. She was a poor girl, and had two suitors, both humble working men. The man she chose was the more worthy of the two, and loved her fondly. The other man, a brutish individual of ungovernable passions, became involved in an altercation with his foreman and savagely attacked him. Through the efforts of the successful suitor he was captured and, as his reputation was bad, was sent to states prison for a long term.

When the prisoner was set free, eight years later, his first desire was to find the woman he loved and the man he hated. With very little difficulty he located them, for they had married and settled down in the quarter where they had lived most of their lives. The ex-convict rejoiced to find that his foe had met with an accident, was helplessly paralyzed, and while he still lived could not move nor speak, only his eyes showed that he was alive.

Calling at the tiny cottage, the convict gloated over his foe, but was careful to conceal his feelings from the wife. In the presence of her or her little girl he was the sadly sympathetic friend; when alone with the helpless man he gloated over him, and whispered insults in his ear. The invalid was unable to retort or complain; he could only gaze at the man and wish that his strength might come back so that he could defend himself.

The convict found that his love for the woman still existed, and he proposed that she elope with him. She rejected his advances with scorn, and his love turned to hate. He brooded over what he regarded as his wrongs, and planned a fiendish revenge.

He called at the house, pretending great friendship, and presented the little girl with a music box. She was delighted and the mother also was pleased. Then, while the two were playing with the new toy, the convict tiptoed over to the paralytic and whispered to him that the music box really contained an infernal machine, and that it had been cunningly set by clockwork to go off "on the stroke of five." Then he pointed to the clock which marked fifteen minutes of the hour, bid a pleasant farewell to the family he designed to destroy and departed.

The woman and child suspected nothing wrong; the man who knew was powerless to say anything. He suffered mortal agony as time sped on, and he was unable to warn them. Finally his little daughter came over to "cheer up poor papa," and noticed his intense gaze. He looked from her to her blocks, which were on the table at his elbow. The two had often "played spelling." The girl would

Solax Solax

TEN HOUSES

IN AND ABOUT NEW YORK CITY, WITH AN AVERAGE ATTENDANCE OF 2,500 EACH, HAVE FEATURED "SOLAX NIGHTS" WITH EXCLUSIVE SOLAX PROGRAMMES. THIS MEANS THAT ON TEN DIFFERENT OCCASIONS, WE HAVE SATISFIED, COLLECTIVELY, 25,000 PERSONS. 25,000 DISCRIMINATING PERSONS DURING TEN EVENINGS HAVE LOOKED UPON NOTHING BUT THE SOLAX PRODUCT. THIS MEANS THAT SOLAX IS SUFFICIENTLY POPULAR AND INTERESTING ENOUGH TO STAND ALONE AND HOLD ATTENTION.

RELEASED WEDNESDAY, MAY 24th

The Glory of Light

Wonderfully well drawn are the characters in this human story. A young blind man, although in comfortable surroundings, suffers mental agony because of his affliction. God, in His wisdom, reveals in a vision to the blind man what earthly wretchedness the Glory of Light would have brought him. Then the blind man's mental suffering is alleviated.

RELEASED FRIDAY, MAY 26th

The Knight in Armor

His sweetheart is willing but her father gives him the boot, because the "old man" has other plans for his heiress. The bold suitor is persistent, and so with the aid of a suit of armor, upsets a peaceful household. The severe old man's sense of humor is touched when he finds his would-be son-in-law inside of the recalcitrant armor, masquerading as an animated knight.

ADVANCE DATES

WEDNESDAY, MAY 28th—A MESSAGE FROM BEYOND. A drama full of pathos and heart interest.

FRIDAY, MAY 31st—JUST A BOY. Showing the psychology of a kid who answers the call of the wild.

ARE YOU USING THE MAGNET AS A LOBBY DISPLAY?

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

Sold through Motion Picture Dist. & Sales Co.

speak a word, then bold up blocks. When she picked the right letter, the man would blink his eyes, and the little girl knew how to spell many words, having learned it in this unique way.

This pastime was now put to a stern use, and the man supposed to he helpless was ahle to convey the warning. The woman hurled the bomb from the window in time, and it rolled down the steep hill to the feet of the ex-convict, who was waiting tbere for the explosion that meant the death of three innocent people. He had no time to escape, and the fate he had meant for others became the frightful death that Providence dealt him.

THE RING OF A SPANISH GRANDEE

Thanhouser Release, May 24

When a man knows that there is nothing about himself of which he can he proud he sometimes tries to gain a reputation hy boasting of his ancestors. Usually it is a perfectly safe game, for ancestors are like defeated pugilists, they cannot come hack. Were it possihle for them to reappear and tell what really happened in those days of long ago many family idols would be shattered.

A romantic young girl, visiting St. Augustine, finds that she must make the choice which means happiness or misery for life. She has two suitors, one an everyday young American who has made his way in the world and is proud of it. He has money, will have more, and in every way would seem desirahle.

But the otber man had ancestors!

True he didn't apparently have mucb else except a fondness for cigarettes, but he could talk for hours of the knightly days and dazed knights. He had a wonderful ring which had been given to his great, great and a few more great grandfather, who, as governor of St. Augustine, had saved the fort and been rewarded with a ring from the fair hand of the Queen of Spain. He offered her the ring and asked her to marry him. She said yes and took the ring. It was so romantic.

And then some power tansported her to "those good old days," and she learned the true story of the ring. It ended ber infatuation and she decided to stop he ing romantic and wed a good American wbo could supply her with affection, also new gowns, opera tickets and a steam-beated bome with all modern improvements, things they did not have in the time when the ring of the Spanish grandee was simply a jewel and not a family heirloom with an ahsolutely incorrect bistory tacked on.

DOGS

Majestic Release, May 19

Jones is called away from his suhurban home and his wife and her sister left alone. They hecome frightened at seeing a tramp in the garden, and the wife decides to buy a hulldog that is advertised for sale. As the dealer will not sell one—she ends hy purchasing all five. That day the tramp returns and enters the house. He soon rushes out again followed by all the dogs. He feeds them hits of sandwiches he is carrying, and they become very friendly. Just at this moment Jones returns home. One of the dogs rushes after him. Then another spies him and makes a dash after him. He climhs a tree until the tramp assures him tbat the dogs are harmless. Then he comes down and the dogs follow him into the house.

THE MARRIAGE GAME

Majestic Release, May 21

Nell and Tom are in love. But Nell's father refuses his consent, saying that he will never give his daughter to a man who lacks husiness ahility. Tom and Nelly get together and think up a plan wherehy they can make money and convince father that Tom is a husiness man.

Tom opens a matrimonial agency, and Nell works as his typewriter. Among others, a cohhler, Scardon, attracted hy their circular letter, comes to the agency for a wife. At the same time, Mrs. Jones, a hard-working washerwoman, arrives. She is looking for a husband to take care of her. Scardon selects ber—and tbey are married.

Pickle, a tailor, comes to the agency and meets a pretty housemaid. They also marry. Mrs. Jones finds that matrimony is not all she expected—she has to work twice as hard to support her lazy husband. However, when he comes in drunk one night she and her two children throw him out.

Pickle had expected his wife to love bim and care for bim. But she makes him do all the work. When he asks her to help him she quits him in disgust. So he goes back to his tailor's bench.

However, Nell and Tom have made plenty of money out of their agency, despite the fact that it gives satisfaction to none of the clients. Father, hearing of Tom's success, is forced to consent to the young people's marriage.

PRISCILLA

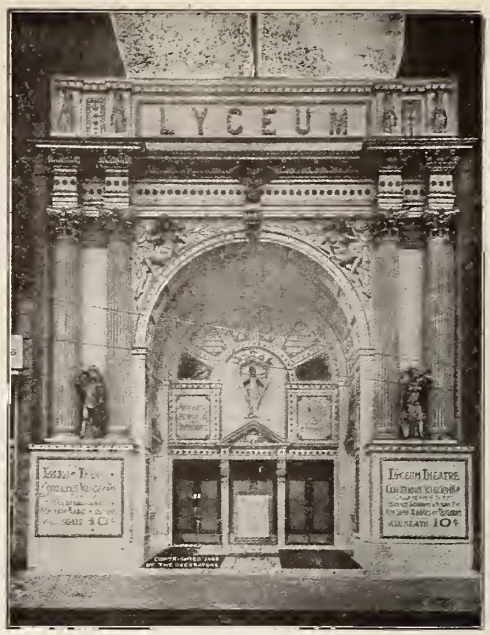
Majestic Release, May 26

When Priscilla married James Newcomb, he was very much in love with her. But after the honeymoon waned he began to find domestic life a trifle dull. The young couple received an invitation to attend Lady Huntley's hall. Priscilla promptly refused to go. James hecame angry at her attitude, and announced that he will go alone.

At the hall he meets a very pretty lady. He dances and flirts with her. She is wearing a miniature. James asks her for it, and she gives it to him. Next morning when Priscilla is picking up his scattered garments she finds the miniature, and is very much incensed. Her father, who has been away on a journey ahroad, arrives home, and comes at once to visit her. He finds her in tears, and asks reasons. She shows him the miniature, and tells him of James' neglect. Her father tells her not to worry, and to distract her mind from ber troubles, be asks ber to go to the tavern with him, to his room, as he has some presents for her. She consents to go.

When they get to his room he opens the door and walks in—hut Priscilla had dropped her handkerchief. As she stops to pick it up, Beau Mackintosh, a notorious flirt, comes to the landing and secures it for ber. At this moment a friend of Priscilla's husband passes the door, and seeing only the girl and Beau Mackintosb, takes it for granted that they are there together. He goes down to the tap room and tells his companions. James drops into the tap room and his friend tells him that his wife is upstairs.

James refuses to believe—hut decides to see for himself. Meantime, Priscilla has received a beautiful necklace from her father. She is just leaving the room as James dashes up. He demands to be allowed to see who the man in the room is—but Priscilla—angered by his unjust suspicions, refuses to let him in. He takes her home and later he arranges to fight a duel with Beau Mackintosh. His friend carries the challenge to what he thinks is Beau's room, hut is very much surprised to find Priscilla's father. The situation is clear to him at once. When the father learns of James' jealousy, he determines to teach him a lesson. Swearing the friends to secrecy, he says that he will accept James' challenge.



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Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
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James arrives on the field of honor at the appointed hour—so does the old man. James has not discovered his identity, for he keeps his face carefully turned away. Priscilla, who has learned of her husband's intention, hurries to the dueling ground, and begs James to reconsider—then, seeing the other man is her father, she flings herself into his arms. James becomes wild—she stands aside, and he sees who it is. Explanations are in order, and a reconciliation effected. James flings away the miniature which Priscilla hands him —and gathers his wife into his arms.

SAVED FROM THE TITANTIC
Eclair Release, May 16

The startling story of the world's greatest sea disaster is the sensation of the country. Miss Dorothy Gibson, a heroine of the shipwreck, and one of the most talked of survivors, tells in this motion masterpiece of the enthralling tragedy among icebergs.

Wonderful mechanical and lighting effects, realistic scenes, perfect reproduction of the true history of the fateful trip, magnificently acted.

A heart-stirring tale of the sea's greatest tragedy depicted by an eye-witness.

The wireless, the lifeboats, the wreck, the return.

ROSES AND THORNS
Eclair Release, May 16

Here is a mirth-provoking farce of mistaken identities, of the sorrows which overtake a romantic young gentleman in search of a romantic young lady who is to prove her identity by wearing a white rose. It happens that on this particular day, white roses are popular! And thereby hangs the trouble!

CHAMBER OF FORGETFULNESS
Eclair Release, May 21

The powerful story of a wife's innocent mistake and its bitter punishment, the rancor of a jealous, misguided husband, and the ultimate righting of a great wrong to his son. It will bring tears and teach a beautiful lesson to every beholder.

THE CONVICT'S SISTER
Lux Release, May 17

A merry party of guests are gathered at the home of Malcolm Fairweather. All are enjoying themselves thoroughly when suddenly an air of gloom is mysteriously cast over the party. Mrs. Fairweather becomes very silent and none can explain the reason of this mysterious gloom. Crouching outside the Mansion Gates stands Percival Reven, her degenerate brother, the knowledge of whose existence she has so far been successful in hiding from her husband. Knowing this full well, the villain has come to levy blackmail upon his sister.

During the evening the conversation turns to precious stones and Mr. Fairweather shows his guests a splendid diamond which he has recently purchased. The diamond goes from hand to hand and suddenly the lights go out and the room is plunged in total darkness. The servants enter, explaining that this was caused by a defect in the wiring and the light is soon switched on again. It is then discovered that the diamond has disappeared. A hurried search is made but no diamond can he found. The gentlemen present insist on heing searched by their host. One by one they are searched until it comes to the turn of Robert Wadbrook, who refuses to be searched and leaves the house. Naturally the suspicion falls upon him.

Later Mrs. Fairweather calls to see him and demands to know why he refused to be searched. He shows her the reason of his refusal by drawing her picture from his pocket. This he had in his pocket at the time the diamond was stolen and not wanting her husband to see his wife's picture in his pocket he refused to he searched, and risked the danger of being called a thief.

At this moment Mrs. Fairweather takes the diamond out of her muff and explains that she had taken it, showing Wadbrook a letter which she received from her brother saying that he would wreck her life unless she provided him with money. Therefore she was forced to take the diamond in order to get money for him.

That night she goes to her husband's study and there is confronted hy her brother, who has gained entrance to the house and a duel ensued. He levelled a revolver at her and a struggle takes place in which the weapon was accidentally discharged. Thus Mrs. Fairweather silences her brother forever—true she had not wilfully caused his death—but he was killed and nobody regretted it. A public apology is tendered to Wadhrook hy Mrs. Fairweather and all goes merrily again. Wadhrook alone knows the truth.

THE SMUGGLER'S DOGS
Lux Release, May 24

This is an exciting drama into which is introduced a realistic example of the use of dogs hy smugglers on the Franco-German frontier. These sagacious animals are laden with little hags of tohacco and let loose. Having heen carefully trained they easily find their way home and stand a hetter chance of evading the vigilance of the customs officers than their masters. To catch these dogs the customs officers train other dogs who track them down. The film depicts the adventures of a young smuggler who is in love with and beloved hy the daughter of a sergeant in the frontier police. One evening he induces the foolish girl to leave her home and accompany him to the mountains. Night comes on and the shadows flit silently from tree to tree as the lovers journey through the forest—these are the dogs carrying their little bags of tobacco over the frontier. Following in their wake are the police dogs. All night long this grim pantomime goes on. The lovers hurry onward and the dogs seek to evade their relentless pursuers. Finally the lovers reach the smuggler's haunt and settle down to rest. Suddenly the harried dogs come rushing breathlessly in followed by the police dogs. The smugglers, realizing that they are discovered, rush out to meet the police and a fearful fight follows. In the struggle the police sergeant accidentally shoots his daughter, who thus pays for her folly with her life. On the same reel:

ARABELLA'S FLIGHT

A really amusing short comic of the knock about order has heen founded upon the adventures of the LUX funniosity, Arabella. She goes out for a walk with her dog and is suddenly wafted unto the skies in an alarming manner. The history of her flight has been faithfully recorded by our camera man and is well worth seeing.

WHAT AVAILS THE CROWN?
Rex Release, May 19

"A crown,
Golden in show, is hut a wreath of thorns,
Brings dangers, trouhles, cares and sleepless nights,
To him who wears the regal diadem."

The bitter truth of Milton's lines has often heen written on the wrecked, wracked hearts of regal sufferers; it has been carved like a melancholy monument on the souls of royal slaves, the prisoners of their own power. As often as not, the throne has heen a morgue of hope and faith, a mausoleum of the dreams and desires of those who sat upon it; for under the ermine heat human hearts, with the hungers and yearnings of humanity. The sceptre has often heen the spectre of all this little life means.

She was the princess, and a human girl. Sincere, simple, with an earnest love for all things everywhere, she hated royal pomp with a hatred that was a passion. In her light, hright eyes was the uncopyrighted story of human struggle, of contending human emotions. You were impressed at first glance that she was composed of the purifying and preservative forces that have made civilization. For a princess, she was refreshingly real.

This, then, was the girl to he sacrificed for a political alliance. The prince selected was a jellyfish personage witn enough hlue hlood to give a girl with as much red blood as the princess the hlues. With all her stuhborn individuality, she rehelled against the selfish decree of the Court, but when her aged father, the king, sternly commanded her, as her father and sovereign, to fulfill his mandate, the girl choked down the rising lump, acceded and accepted the ring as a pledge of the hetrothal.

Then she flew to her room, and the *girl* conquered the princess. In a wild ahandon of grief, she sohhed her pitiful apology to herself—and felt better. And the thought was horn.

She would go to the home of her old nurse, and live among the people. She would live free from the iron fetters of regal birth, free from the slavery of royal lineage. She went out and met life, merged and mingled with its rushing tides and varied sides. And among the people, with hearts that heat with the heat of life, she found love and lost her heart.

The blow was too great for the weak heart in the old frame of the king, and he died, as he had lived, a martyr to royalty. And the girl was proclaimed queen.

For the moment the realization and appreciation that she was queen and could do as she willed and wished, surged through her, her heing filled with fervent ecstasy. Then she remembered the cost of her birth, remembered the state and the people and her duty to them, saw and realized that she had contemplated turning traitoress to the government of which she was queen; and in sadness and resignation she dismissed the man she loved, to marry the thing her nation needed.

For she was queen, to live in garish grief and wear a golden sorrow, until death emancipated her from the slavery of the throne.

HIS MOTHER'S SON
Reliance Release, June 1

This picture is an answer to Rudyard Kipling's poem "The Female of the Species." It tells how a boy is cared for all his life by his mother, when he is well and when he is ill. She comforts all the aches and pains of the hoyhood and never hecomes weary. The boy in this story returns from college a vastly superior young man who rather disappoints his parents with his newly acquired ways. He hecomes engaged to a sweet young girl. Having written some poems he hecomes quite a lion at all the social affairs he attends. He meets a great heauty. He resolves to win her and to this end he neglects his little fiancée shamefully. The heauty notices this and decided to teach him a lesson. He visits the heauty one day and shows his infatuation for her. The little sweetheart is in another room and the heauty calls her out and exposes the hoy to the girl who loves him. He sees the girl and pleads with her to forgive him. She will not, and he is ordered from the house. He returns home and his mother, seeing that he is worried, tries to comfort him, hut he pushes her away. Later he tells her the trouble and she goes to the home of the little sweetheart and pleads with her to forgive the hoy. And the girl does so.

FOR THE GOOD OF ALL
Powers Release, May 21

Essie is secretly engaged to Harry, meeting him on the sly. Her parents finally discover the love affair and in order to cure her of her infatuation send her to her aunt's home in the country. Arrived on the farm, Essie soon plays havoc with the hearts of all the men folks, who sadly neglect their various duties, in order to dance. attendance upon her. Things come to such a pass that Essie's aunt, who discovers Harry prowling ahout the farm, manages to corral him and then begs him to elope with Essie. She even furnishes him with a ladder and points out Essie's window. After the young couple have disappeared. the aunt writes Essie's parents that she did all she could to prevent the elopement, hut that after all, it is probahly the hest thing that could have happened for the good of all concerned.

THE HOUSEKEEPER
Powers Release, May 25

A miserly widower has a young and pretty daughter whom he neglects, urged on to do so hy a scheming housekeeper who has designs upon his wealth.

The housekeeper has a lover in the person of the widower's clerk, who also has designs upon the old man's money through his influence with the housekeeper. The housekeeper cajoles the widower into a promise of marriage and, thus winning his confidence, learns the comhination to his safe. The clerk then persuades the housekeeper to take the widower's money and elope, arranging that she is to place the money in the daughter's traveling bag and throw it out of the window to him.

The plan works all right excepting that the clerk hears the daughter coming around the house just as the housekeeper throws out the money and he dodges around the corner out of sight. It thus follows that the daughter is almost struck hy the bag which falls at her feet. Led by natural curiosity, the daughter stoops and opens the bag and finding therein her father's money, she quickly de-

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cides that certain suspicions she has had are correct and dropping a large stone in the bag in the place of the money, she hastens with the latter to her father. The widower then realizes the extent of his folly in permitting the housekeeper to steal not only his affections, hut his wealth, and acknowledging his error to his daughter, he hegs her pardon.

In the meantime, the clerk has returned, picked up the hag and has joined the housekeeper. The two proceed to the railroad station where they gleefully open the hag to count their ill-gotten gains. When the paving stone is hrought to light and they realize they have heen duped, the love of the clerk cools most rapidly and he climbs ahoard an outgoing freight train and disappears.

The widower and his daughter sit down to their evening meal, when to the astonishment of the old man, his daughter mischievously calls in a new housekeeper she has engaged—a large colored woman guaranteed perfectly harmless. At the same hour the former housekeeper is occupied in a foot race with an active memher of the police force.

A CLOSE CALL

Great Northern Release, May 18

Mr. Deering is blessed with the love of a dutiful wife and a loving daughter, Edith, and ought to he happy hut an unfortunate speculation has shattered his fortune and he is in despair. He resolves to end his life as a solution to the difficulty, heing a moral coward. He procures a revolver and is about to end his life when his wife enters and grasps the weapon. There is a struggle for the possession of the pistol and the daughter enters and is puzzled at the strange actions of her parents. They are confused hut explain that the struggle was only in a spirit of playfulness. Mrs. Deering takes the precaution to extract the cartridges from the gun and Edith seizes it and, facing imaginary foes, pulls the trigger, snapping the weapon in the faces of her father and mother in the exuberance of her childish spirits. The parents are horrified hut they dare not explain and the mother soon retires taking with her the girl. Left alone Deering reflects and then decides to carry out his original intention—to commit suicide. He searches among his effects and finds another cartridge which he inserts into the chamher of the weapon and then resumes writing. Mrs. Deering, hoping to distract the attention of the hushand from his business worries, sends Edith to invite him to take a walk. The girl enters the room and again seizes the revolver. She snatches it up and resumes her theatricals, pointing the gun at her father and pulling the trigger. He is horrified and attempts to wrest the pistol from her but she eludes him and finishes her mock hattle hy placing the gun to her temple and pulling the trigger. Deering falls, nearly unconscious, and the mother enters and takes the pistol from the girl, frantic from fright. The incident has a salutary effect for it makes a man of Deering and he resolves to live for his family and try and retrieve his fallen fortunes.

On the same reel:

A DOUBLE PLEASURE

This is a laughahle comedy and concerns the experience of a rounder who drew a cow in a lottery. His trials in taking the animal home are ludicrous in the extreme but he finally arrives at home and installs the bovine in his sleeping apartment, retiring to sleep off the effects of his potations. He awakens the next morning to discover that his prize has eaten the stuffing out of the mattress and has accumulated a mild jag from drinking wine. It is a scream from start to finish.

LOST YEARS

Rex Release, May 16

There are two things we we cannot escape—time and death. Just think—whether awake or asleep, whether dead or alive, whether happy or miserahle, time is cycling itself away to the realm of dead hours, joining the giant procession of old years. Even as we write this and as you read, the continuous, eternal performance is progressing, and the moment it took you to read the last sentence is already the past. To run away from time, skip a few years and then return to the jurisdiction of the clock is an experience sufficiently unusual to deserve a few more paragraphs.

She was a wealthy politician's daughter and he was a rising officer of the navy, but that wasn't the hest reason for the marriage; it was their love, a love that knew only itself and didn't care for the auxiliary whys and wherefores. The marriage date was set, but a few days before it reached the calendar, the government dispatched him on a secret mission to Europe, and the happy happenings and the tender hopes were postponed.

From the ship upon which he was returning a few weeks later he sent a wireless bidding his hride-to-be to prepare for his arrival and the wedding on Thursday, at two o'clock. The impatient longing and uneasy waiting and suspense was transformed into husy happiness; the house was arranged; the hridal gown tried on a thousand times and a few, and the million and four thousand details necessary to a wedding ceremony were prepared and arranged with delicious disorder and ardor.

Thursday came, and the news that was parent to the dark disaster that followed. The ship had caught fire, had sunk, and the dismal report conveyed the tragic tidings that all had perished. She read the news, the bride that was to he wedded to a dead man's memory, and a merciful fate robbed her tortured thoughts. She forgot, knew not—knew naught.

Every morning she dressed in her hridal attire, waiting for two o'clock and her loved one. But two o'clock never came, for always they turned the cruel clock hack and made a liar of time.

The man had drifted to a desert island, and the years that were days for the girl were eternities for him. Living a solitary, deathlike existence, hopeless, helpless, the invincihle years passed and passed; until a ship revived the dying dream.

He returned; at two o'clock he met the bride of the dead years, and her mind bridged the chasm of the buried past. It was yesterday again, the ancient yesterday; it was two o'clock, and He was there. And she was fair, as fair as on the day she had first waited, freighted with hope and happiness; time had not written its cold scroll on her heart, nor left its scar upon her soul; the lost years had left her as young and strong as when they had first dropped into the abyss of oblivion. . . . And He was there!

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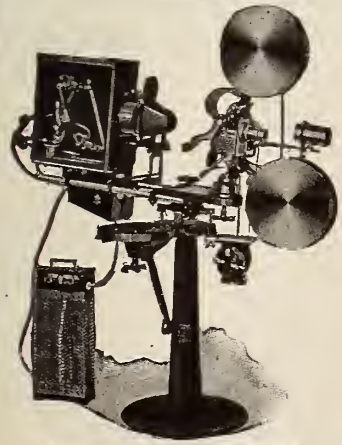

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DATA FROM MANUFACTURERS' LIST OF RELEASES

SALES COMPANY

AMBROSIO

	Feet
Mar. 20—Convict No. 75 (Dr.)	
Mar. 27—Photographs $5.000 Each (Com.)	
Apr. 3—A Mother's Love (Dr.)	
Apr. 3—A Dancing Fit (Com.)	
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	

AMERICAN

	Feet
Apr. 8—Checkmate (Dr.)	750
Apr. 8—Ranchman's Marathon (Com.)	250
Apr. 11—The Coward	
Apr. 15—The Distant Relative	
Apr. 25—The Mountain Home (Dr.)	1000
Apr. 29—The Pensioners (Dr.)	
May 6—Her Wedding Dress	
May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	

BISON

Feb. 13—Broncho Bill's Love Affair	
Feb. 16—The Wild West Circus	
Feb. 20—The Deputy's Sweetheart	
Feb. 23—War on the Plains	
Mar. 1—The Indian Massacre	
Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	

CHAMPION

Apr. 22—Winona	950
Apr. 24—Brothers	950
Apr. 29—The Horse Thieves of Bar X Ranch	950
May 1—An Italian Romance	950
May 6—Realization of a Child's Dream	950
May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950
May 20—The Cashier's Ordeal	950
May 22—Mrs. Alden's Awakening	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.).	
Jan. 12—The Widow (Com., Dr.)	
Jan. 15—The Braid (Dr.)	
Jan. 19—Thirty Days (Com.)	

ECLAIR

Apr. 7—A Masher Outwitted	
Apr. 30—Revenge of the Silk Masks (Dr.)	
May 2—Cousin Kate's Revolution (Com.)	
May 5—The Voice of the Past	
May 5—Scenes at Granada—The Alhambra (Edu.)	
May 7—The Raven—2 reels) (Dr.)	
May 9—Her Wreck of Anguish (Com.)	
May 12—A Useless Sacrifice	
May 12—Arabian Customs (Edu.)	
May 14—The Chamber of Forgetfulness (Dr.)	
May 16—Roses and Thorns (Com.)	
May 19—Her Folly	
May 21—Nathaniel Hawthorne's "Feathertop" (Dr.)	
May 23—The Beauty Spots (Com.)	
May 30—Mr. Hamfat's Success (Com.)	
June 4—The High Cost of Living	
June 6—The Title Huntresses	
May 14—Saved from the Titanic	

GREAT NORTHERN

	Feet
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—The Musician's Love	
May 11—Uncle and Nephew	
May 18—A Close Call	600
May 18—A Double Pleasure	400

GAUMONT

Apr. 21—The Drugged Cigarettes	
May 9—Jimmie the Bold Buccaneer	
May 16—Attacked by a Lion	
May 5—Driven from the Ranch	
May 19—The Fate of Mothers (2 reels)	
May 26—Zanetto's Wedding and Carnivorous Animals	
May 30—Two Fools There Were	
June 6—The Virtuous Horse	
June 6—He Got the Job	
June 9—Nannie, the Artist's Wife	
June 13—The Tale of an Egg	
June 13—Jimmie as Hypnotist	
June 16—When the Leaves Fall	

IMP

May 11—Let Willie Do It	
May 13—Jim's Atonement	
May 16—Lady Audley's Secret	
May 18—Henpecked Ike	
May 18—English Hunting Scenes	
May 20—A Cave Man Wooing	
May 23—The Clown's Triumph	
May 25—The Maid's Strategem	
May 25—Views of Los Angeles, Calif	

ITALA

Feb. 10—Toto, the Door-Keeper	
Feb. 10—Hunting Ducks	
Feh. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	

LUX
By Prieur.

Apr. 26—The Crimson Heart (Dr.)	937
Apr. 28—The Serpent's Eyes	
May 3—Go to the Rescue (Com.)	
May 3—Arabella's Droll Wooing (Com.)	
May 10—The Lassie from Aberdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390
May 17—The Convict's Sister (Dr.)	1000
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arabella's Flight (Com.)	291

NESTOR FILM COMPANY

Apr. 29—The Imposter (Dr.)	
May 1—The Everlasting Judy (W. Com.)	
May 4—Her Corner on Hearts (Com.)	
May 4—Isleta, New Mexico (Sc.)	
May 6—The Ten of Diamonds (Dr.)	
May 8—The Thespian Bandit (W. Com.)	
May 11—A Game of Bluff (Com.)	
May 13—The Counting of Time (Dr.)	
May 15—The Sheriff's Round-Up (Dr.)	
May 18—Cupid's Victory (Com.)	
May 18—Estudillo House, Cal	

POWERS' PICTURE PLAYS

May 7—A Bridegroom's Troubles	
May 7—Scenes from Naples	
May 11—Retribution	
May 14—Grandpa's 'Specs'	
May 14—A Pair of Suicides	
May 18—His Neighhor's Wife	
May 21—For the Good of All	
May 25—The Housekeeper	

RELIANCE

	Feet
May 8—The Recoil	
May 11—Miser's Daughter	
May 15—Prince Charming	
May 18—Mixed Identities	1000
May 22—The District Attorney's Conscience	1000
May 25—Father Beauclaire	1000
May 29—Curfew Shall Not Ring To-night	
June 1—His Mother's Son	

REPUBLIC

May 7—Baby's Shoes	
May 11—From the Path Direct	
May 14—President Incog.	
May 18—Don't Trifle with Fire	
May 21—The Old Chief's Dream	
May 25—Her Birthday Roses	
May 25—Mining District of Victor	

REX

Apr. 28—The Serpent's Eyes	
May 2—Fate's Warning (Dr.)	
May 5—A Thorn in Vengeance (Dr.)	
May 9—Drawing the Line (Dr.)	
May 12—The Eternal Conflict (Dr.)	
May 16—Lost Years	
May 19—What Avails the Crown	

SOLAX COMPANY

May 1—The Reformation of Mary	
May 3—A Question of Hair	
May 8—The Wooing of Alice	
May 10—Auto Suggestion	
May 15—Souls in the Shadow	
May 17—In the Year 2000	
May 22—The Glory of Light	
May 24—The Knight of Armor	

THANHOUSER COMPANY.

May 10—Love's Miracle	
May 14—Jilted	
May 14—Niagara The Beautiful	
May 17—The Little Shut-in	
May 21—On the Stroke of Five	
May 24—The Ring of a Spanish Grandee	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

Apr. 30—The Silent Call	
May 5—His Wedding Day	
May 7—Redeemed	
May 12—Tomboy	
May 14—Buncoed	
May 19—Dogs	
May 21—The Marriage Game	
May 26—Priscilla	

SHAMROCK

May 7—A Gypsy's Love (Dr.)	
May 11—How He Won Her (Com.)	
May 14—On the Verge (W. Dr.)	
May 18—Algernon's Busy Day (Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	

The following films will be released by the Motion Picture Distributing and Sales Company for the week of May 12, 1912:

Sunday, May 12:
- Eclair—Useless Sacrifice—Arabian Customs.
- Gaumont—Lost Ring—Upper Bavaria.
- Rex—Eternal Conflict.

Monday, May 13:
- American—The Other Wise Man.
- Champion—What Might Have Been.
- Imp—Jim's Atonement.
- Nestor—Counting of Time.

Tuesday, May 14:
- Eclair—Saved from the Titanic.
- Powers—Grandpa's Spectacles—Pair of Suicides.
- Republic—President Incognito.
- Thanhouser—Jilted—Niagara the Beautiful.

Wednesday, May 15:
- Ambrosio—Mother of a Soldier.
- Champion—Duck Hunt.
- Nestor—Sheriff's Round-up.
- Reliance—Prince Charming.
- Solax—Souls in the Shadows.
- Sales Company—Animated Weekly No. 9.

Thursday, May 16:
- American—The Haters.
- Eclair—Roses and Thorns.
- Imp—Lady Audley's Secret.
- Rex—Lost Years.
- Gaumont—Attacked by a Lion.

Friday, March 17:
- Lux—Convict's Sister.
- Solax—In the Year 2000.
- Thanhouser—The Little Shut-In.

Saturday, May 18:
- Great Northern—Close Call.
- Imp—Henpecked Ike—English Stag Hunt.
- Nestor—Cupid's Victory.
- Powers—His Neighbor's Wife.
- Reliance—Mixed Identities.
- Republic—Trifle Not with Fire.

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BIOGRAPH

		Feet
Apr. 29	The Lesser Evil (Dr)	
May 2	The Leading Man (Com.)	
May 2	The Fickle Spaniard (Com.)	
May 6	The Old Actor (Dr.)	
May 9	A Lodging for the Night (Dr.)	
May 13	When the Fire-Bells Rang (Com.)	
May 13	The Furs (Com.)	
May 16	His Lesson (Dr.)	

CINES

C. Kleine

		Feet
May 11	Josephine (Hist. Dr.)	1000
May 14	Two Weary Willies (Com.)	660
May 14	The Substitute (Com.)	340
May 18	Family Jars (Com.)	1000
May 21	Fatima (Dr.)	830
May 21	Scenes in Padua, Italy (Sc.)	170
May 25	A Mysterious Telephone Call (Dr.)	1000
May 28	The Lottery of Love (Com.)	790
May 28	Fountains of Rome (Travel)	210
June 1	The Bogus Professor (Com. Dr.)	695
June 1	Rome on the Tiber (Travel)	305
June 4	The Trifler (Dr.)	830
June 4	Picturesque Scenes in Padua (Sc.)	170
June 8	In Wrong (Com.)	1000
June 11	A Soldier's Heart (Dr.)	575
June 11	Messina as it is To-day (Travel)	425
June 15	Leah, the Telephone Girl (Com.)	575
June 15	Venice, Italy (Sc.)	425

EDISON

		Feet
Apr. 27	A Winter Visit to Central Park, New York City	640
Apr. 27	The Butler and the Maid (Com.)	360
Apr. 30	Winter Logging in Maine	1000
May 1	Blinks and Jinks, Attorneys-at-Law (Com.)	1000
May 3	Out of the Deep (Dr.)	1000
May 4	The Guilty Party (Dr.)	1000
May 7	Billie (Dr.)	1000
May 8	Aunt Miranda's Cat (Com.)	1000
May 10	Treasure Island (Dr.)	1000
May 11	Every Rose Has Its Stem (Com. Dr.)	1000
May 14	The Bank President's Son (Dr.)	1000
May 15	A Personal Affair (Com.)	1000
May 17	The Convicts' Parole	1000
May 18	A Romance of the Ice Fields	635
May 18	Scenes in Delhi, India	365
May 21	Their Hero	1000
May 22	The Artist and the Brain Specialist	1000
May 24	The Sunset Gun	1000
May 25	A Western Prince Charming	1000
May 28	Jim's Wife	1000
May 29	The Passion Flower	1000
May 31	Views of Calcutta, India	1000

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		Feet
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Apr. 8	The Tide of Battle (Hist. Dr.)	1000
Apr. 10	A Leap Year Elopement (Com.)	1000
Apr. 12	The Secret of the Miser's Cave (Dr.)	1000
Apr. 15	War's Havoc (Dr.)	1000
Apr. 20	The Cattle King's Daughter (Dr.)	1000
Apr. 23	"Alkali" Ike's Boarding House (Com.)	1000
Apr. 25	The Doctor (Com.)	1000
Apr. 26	Our Neighbor's Wife (Com.)	1000
Apr. 17	The Adventures of American Joe (Dr.)	1000
Apr. 19	The Trail of Gold (Dr.)	1000
Apr. 22	A Mardi Gras Mix-Up (Com.)	1000
Apr. 24	The Mexican Revolutionist (Dr.)	1000
Apr. 26	The Pasadena Peach (Com.)	1000
Apr. 27	The Indian and the Child	1000
Apr. 30	Napatia, the Greek Singer	1000
May 2	His Thrifty Wife (Com.)	1000
May 3	The Chauffeur, the Girl and the Cop (Com.)	1000
May 4	Broncho Billy and the Bandits (Dr.)	1000
May 7	"Alkali" Ike's Bride (Com.)	1000
May 9	In Quarantine (Com.)	1000
May 10	Out of the Night (Dr.)	1000
May 11	The Dead Man's Claim (W. Dr.)	1000
May 14	The Eyes that Never Sleep (Dr.)	1000
May 17	After the Reward (Com.)	1000
May 18	The Sheriff and His Man (Dr.)	1000

LUBIN

		Feet
May 8	The Salted Mine (Dr.)	
May 9	The Violin's Message (Dr.)	
May 11	Brave, Braver, Bravest (Com.)	
May 11	Wanted—A Baby (Com.)	
May 13	The Wooden Bowl (Dr.)	
May 15	A Mexican Romance (Dr.)	
May 16	Just Married (Com.)	
May 16	All in the Wash (Com.)	
May 18	Honor and the Sword (Dr.)	
May 20	A Railroad Engineer (Dr.)	
May 22	Darby and Joan (Dr.)	
May 23	A Bachelor's Waterloo (Com.)	
May 25	The Sponge Industry (Ind.)	
May 25	Dream of a Lobster Fiend (Com.)	
May 27	The Senorita's Butterfly (Dr.)	
May 29	The Puppet's Hour (Com. Dr.)	
May 30	The Honeymooners (Com.)	
June 1	Revenge (Com.)	
June 1	The Rubes' Easter at Atlantic City (Com.)	

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		Feet
Apr. 25	True Till Death (Dr.)	1000
May 2	Widowers Three (Com.)	
May 9	Finding the "Last Chance Mine" (Dr.)	
May 16	The Swastika (Dr.)	
May 23	All is Fair (Com.)	
May 30	The Rustler's Daughter (Dr.)	

PATHE FRERES

		Feet
May 7	The Automatic Moving Co.	
May 7	Palace and Fountains of Versailles, France	
May 8	The Empty Grave (Dr.)	
May 9	An Unexpected Reception (Com.)	
May 9	A Samourais School	
May 10	Henri IV and the Woodchopper (Com.)	
May 10	Cod Fishing Off Iceland (Ind.)	
May 11	The Parachute Maker (Dr.)	
May 13	Pathe's Weekley No. 20	
May 14	Max is Convalescent (Com.)	
May 14	The Harvest in Sicily	
May 15	Orphans of the Plains (Dr.)	
May 16	The Justice of Manitou (Dr.)	
May 17	A Royal Whim (Com.)	
May 18	From the Lawyer's Window (Dr.)	
May 20	Pathe's Weekly No. 21	
May 21	Hollowhead as a Magician (Com.)	
May 21	Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)	
May 22	Sing Lee and the Bad Man (Dr.)	
May 23	'Tis Mother (Com.)	
May 24	Foxy Cupid (Com.)	
May 24	The Sylvere Sisters on the Double Trapeze	
May 25	The Prospector's Sweetheart (Dr.)	

KALEM CO.

		Feet
May 8	Hypnotic Nell (Com.)	
May 8	American Tourists Abroad (Sc.)	
May 10	Suppressed Evidence (Dr.)	1000
May 13	Fighting Dan McCool (Dr.)	1000
May 15	The Ranch Girls on a Rampage (Com.)	
May 15	Egypt, the Mysterious (Sc.)	
May 17	The Pilgrimage (Dr.)	1000

SELIG

		Feet
Apr. 26	The Los Angeles Fire Department (Edu.)	750
Apr. 26	Scenes in Korea (Sc.)	250
Apr. 29	Exposed by the Dictagraph (Dr.)	1000
Apr. 30	The Price He Paid (W. Dr.)	1000
May 2	Jack and Jingle (Dr.)	1000
May 3	The Katzenjammer Kids (Com.)	500
May 3	Uncle Sam's Tribute to the Heroes of the Maine (Topical)	500
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May 7	A Humble Hero (Dr.)	1000
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May 16	The Vagabonds (Dr.)	1000
May 17	Brains and Brawn (Com.)	500
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URBAN ECLIPSE

G. Kleine

		Feet
May 15	Scenes in Kent, England (Sc.)	165
May 15	Under the Sway (Dr.)	835
May 22	Her Better Nature (Dr.)	845
May 22	The Jumping Champion, Mac Moreland	155
May 29	Slippery Tom (Com.)	358
May 29	Rope Making by Hand in Kent, England (Ind.)	367
May 29	Glimpses of Belgium (Travel)	275
June 5	In Days of Old (Dr.)	1000
June 12	Making Silk Hats (Ind.)	490
June 12	Percy's First Camera (Com.)	368
June 12	Through Saskatchewan on the Canadian Northern Railway (Sc.)	142

VITAGRAPH

		Feet
Apr. 20	Way of a Man with a Maid (Dr.)	1000
Apr. 22	How He Papered the Room	500
Apr. 22	Marshall P. Wilder	500
Apr. 23	Counsel for the Defense	1000
Apr. 24	The Woman Haters	1000
Apr. 26	The Pink Pajama Girl	1000
Apr. 27	The Victoria Cross	1000
Apr. 29	Frank Coffyn in His Thrilling Hydroaeroplane Flights	1000
Apr. 30	The Old Kent Road	1000
May 1	Sheriff Jim's Last Shot (Dr.)	1000
May 3	Red Ink Tragedy (Com.)	500
May 3	Old Love Letters (Dr.)	500
May 4	The Hieroglyphic (Dr.)	1000
May 6	Dr. Lafluer's Theory	1000
May 7	Thou Shalt Not Covet	1000
May 8	The Serpents	1000
May 10	When Daddy Was Wise (Com.)	1000
May 11	The Greatest Thing in the World	1000
May 13	Love in the Ghetto	1000
May 14	The Spider's Web	1000
May 15	Leap Year Proposals	500
May 15	A Page in Canadian History	
May 17	The Greater Love (Dr.)	1000
May 18	The Man Under the Bed (Com.)	1000

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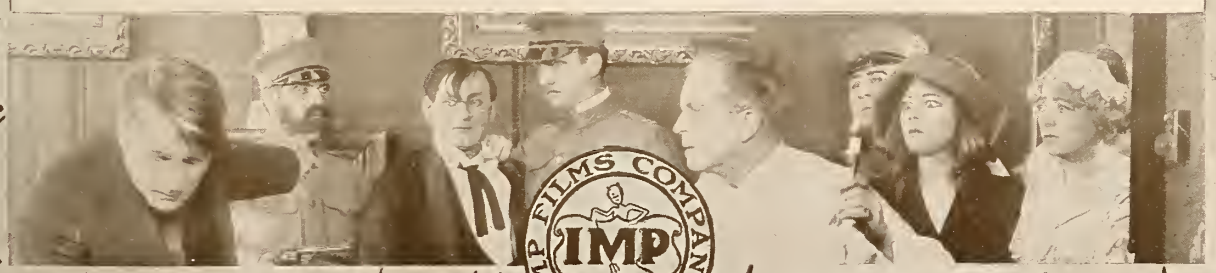

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MAY 24 1912

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Volume V
No. 20

May 18
1912

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Volume V **May 18, 1912** **Number 20**

A QUESTION OF PATENTS

ONE day this week there came into our office a gentleman well known in the moving picture field, to ask us a pertinent question regarding patent litigation and where the motion picture industry stands to-day. He requested us to begin at the very beginning of the events leading up to patents and the present day litigation. This was such a broad field, and covered so many items that we asked his permission to put it in the form of an editorial, so that it might be useful to others who were in a like position. The question arising, was, "If I place my capital, which will go into six figures, into this industry, what protection have I, and how will the patents question effect me; will I lose it; in other words, can it be taken from me or can I be put out of business and lose what I invest therein?" Knowing the bonafides of the gentleman asking the question, we replied, "No, you will not lose your money, and there are no courts in this land who will allow any man, company or combination to take away from you what you are justly entitled to." We were then asked specifically to state the whole question from its inception to date. This took us a long way back in our memory and we offered the back files of the "Moving Picture News," commencing from March, 1906, for reference. He said, "Oh, that will take too long to delve through; give us the whole thing in a nutshell." We put on our thinking cap and harked back to the time when Eduard Muybridge paid his memorable visit to England and gave us his first pictures of the galloping horses, in 1885 and 1886. This was the first commencement of what we might term "Pictures in Motion." These were taken on glass plates; prior to this, in 1869, there was published a patent by Brown which covered the present modern cinematograph machine, both for taking and projecting. Owing to the nature of photography at that date, which, as some of our older readers may remember, was the good old wet collodion process, when we had to sensitize each plate after collodionizing it in a silver bath and make it color-correct by the insertion of eosin, blue archill and cadmium; then develop and redevelop according to what was desired. It was not until Goodwin invented his nitro-cellulose films, over which there is at present litigation between the Ansco Company of Binghamton and the Eastman Kodak Company. This base for photographic emulsion revolutionized the industry and made it possible to get a transparent negative; but, while that was being perfected, William Friese-Green, in 1886, used a bromide paper in long strips, perforated on the edges in due form for work, which is the origin of the perforated film of to-day. He also at this time used a stereoscopic camera, using large films, samples of which we still have in our possession. He then progressed to the present day film, using the so-called Latham Loop in use to-day. His camera, built in 1889, is still in existence and in New York to-day. In 1888 and 1889 Friese-Green wrote a letter at the request of Edison, enclosing working drawings and designs of a perfected camera, which Edison later patented here. All this came out in evidence in the courts some short while ago. On this evidence, the patents which had been granted to Thomas A. Edison et al, were declared of no value and the camera brought in evidence, namely, the Warwick, using a two tined fork, was no longer an infringing device on the Edison patents. The issued and the re-issued patents of Thomas A. Edison were declared null and void owing to prior art.

The patents after the last decision were again brought out in a re-issued form, and this re-issued form was made the source of litigation against the Imp Company by asking a preliminary injunction, which was denied and sent up to the Court of Appeals for their decision.

The question we have to ask many of our legal luminaries is this: "If a patent on its first application is declared to be too broad and is struck out and a re-issue on this is allowed and called into question and the courts decree it is too broad in its scope and the privilege of a re-issue is granted then within the prescribed legal time, then this time elapses and no re-issue is taken out, and on this fact being brought to the attention of the Court, the Court in its decision declares that owing to the lapse of time the patent becomes void. How is it possible for a re-issue of this void patent to be granted in the Patents Office at Washington?"

When the F. S. A. was formed in Buffalo, the question of cameras came up and we distinctly remember telling William N. Selig and George K. Spoor in the lobby of the hotel in Buffalo that the patents under which they were being formed were absolutely useless. We stated then that it was an illegal combination in the restraint of a great and growing industry. It was trying by false pretenses to gather together a body of men for the interests of one firm alone. We then stated that the camera patents would never be sustained in any Court of Justice in the whole United States, and watching the course of events we have had no reason to go back on what we then stated, and we still emphatically say that these patents will be thrown out of Court. This was more fully exemplified when a separate faction in opposition to the F. S. A. was formed and adherence licensed among this second combination.

It is well known to readers and members of the old F. S. A. and other combinations, the trend of events following rapidly in succession.

The combination of the Biograph Company with the Edison crowd corralled, or they thought that they had

corralled, the whole industry to the extent of putting all others out of business. It then became with us a question of policy and principle, as we had strenuously opposed on moral grounds the amalgamation of the F. S. A. so we opposed the Motion Picture Patents Co. As the F. S. A. caused a split in our relations with one paper, we started another to help the interests of the independents, so when this company was formed it became with us again not a question of bread and cheese, or money, but a question of principle and what is right.

Answering this question as to our policy, we then declared it was a combination formed of interests purely and solely in the restraint of trade, without a patent in existence that was legally adjudicated or that was worth the paper it was written upon. This opinion we still hold, and in spite of the licensing of projecting machines and by trying in that way to prevent exhibitors using certain machines, we know of a machine which we illustrated a short while ago that is prior to every patent granted, which have not been adjudicated, and which the inventors themselves cannot bring before the Courts, except to be defeated on every point by this prior machine on which all claims are granted. Thus the question stands to-day—"Patents, or no patents; a question of force and money against brains and rights."

It is a question whether the right of the American citizen to earn a livelihood by using machines, either for taking pictures, or projecting them, and which have been used abroad for a period of twenty years or more, shall be used here to-day, or if they shall submit to what we consider an absolute violation of the Sherman Anti-trust Law; in conclusion we would like to ask what is a trust, and would request letters from our readers in reply to this question, especially answering the trust in relation to the moving picture industry, and to send us letters that will help strengthen the hands of the authorities at Washington who are now making a searching investigation of the methods, workings and so-called patents held by the Motion Picture Patents Company to-day.

It has long been contended, and we have openly stated in these pages and in conversation with the manufacturers allied to the M. P. P. Co. that they can demand and get back every penny paid in the shape of license fees from the Patents Company which have been obtained from them by so-called patents which the Courts are now throwing out.

FIRE! FIRE! FIRE!

Moving picture films when lighted generate their own oxygen, giving off poisonous vapor, and, of course, this condition makes such a fire exceedingly difficult to extinguish. It is hardly necessary to say that anything which will tend to eliminate or minimize such fires is worthy of instant attention on the part of all film manufacturers and moving picture men. In the interests of our readers we have made an investigation of the various fire extinguishing devices now on the market, and as the result of this have found one which is far superior to the others on fires in highly inflammable materials. We have arranged for a demonstration of this extinguisher and urge the attendance of all moving picture men.

The demonstration will be given at the factory of the manufacturer, where facilities are at hand for drawing an arc to represent actual conditions in a booth. They will break this arc, removing the cause of the fire without injury to the operator or danger to the moving picture apparatus. They will demonstrate the action of this extinguisher on fires in moving picture films. They will endeavor to show exactly how large a quantity of burning film can be successfully extinguished and under what conditions. They do not claim to be able to extinguish fires which have assumed great proportions. They request co-operation on the part of all moving picture men and a careful investigation of their product as the only known means of coping with this most dangerous class of fire. In addition to fires in celluloid, the manufacturers will demonstrate the effectiveness of their extinguishing compound on other classes of vicious fires met with in actual experience. These fires will include burning material saturated with gasoline, benzine, naphtha, kerosene, etc., and fires in calcium carbide.

We urge the attendance of all moving picture men to this demonstration, which will be held Tuesday, May 28th, at 10.30 a. m. The date and time were altered to suit the numerous requests from operators, who are keenly interested in this subject, and exhibitors who wish to attend and cannot make it convenient for 2.30 p. m. Tickets of admission may be secured upon application to The Moving Picture News.

THE FOLK ORDINANCE

New York exhibitors have been keenly interested in the progress of the Folk Ordinance, which will benefit them considerably if it becomes law. It is framed up from a report issued by a committee appointed by his Honor, Mayor Gaynor. The ordinance has the best wishes of the Moving Picture News for its success, and we think it is to the best interest of every exhibitor in the city to immediately get in touch with his representative on the Board of Aldermen, getting their promise or pledge to vote for this measure which makes it better for them by increasing their space, by allowing sanitary conditions to be brought into play which it has been impossible to do previously, and in every sense of the word, elevating the house where moving pictures are shown. We cannot understand why an amateur body like the so-called National Board of Censorship should oppose such a measure. It is like the fable of the dog in the manger modernized.

Who are the National Board of Censorship, pray? They are only a self-constituted unit subsidized by the motion picture industry chiefly working for the Motion Picture Patents Company and censoring for the Independents what they will not do for the Patents Company. A body which is a huge joke, and only for the money at the back of it would never be in existence. It is giggling women and the foolish way in which they censor that is open to very serious objection.

The Moving Picture News advocates a Censorship Board appointed by the Mayor with power to act, and only those placed upon it who understand the needs of the people, and their word should be authoritative and law. Their word should be above the buying of opinion. They should work in unison with other cities, and as most cities look to New York for its progress, we feel sure that if such a Censorship Board is appointed, very few silly nonenities such as we have been treated to by some members of the Patents Company would be members of the Board.

Every exhibitor in the city should write and ask for a copy of the Folk law and petition that this be passed in its entirety, especially taking into consideration the fact that it is one of the most carefully drawn up ordinances ever presented to the city of New York.

TO MANAGERS OF MOVING PICTURES AND THEATRES, AND TO THE GENERAL PUBLIC AT LARGE

I have been informed that certain individuals are offering for sale rights to produce certain character pictures of Mr. Nat C. Goodwin, claiming authority therefor.

Notice is hereby given that the General Film Publicity and Sales Company, of No. 145 West Forty-fifth street, New York City, whereof H. A. Spanuth is president, is the only film firm that has the exclusive right to produce or use the films with the character pictures of Mr. Nat C. Goodwin, in "Oliver Twist," or in any other character, and that any manager that will attempt to produce the character picture of Mr. Goodwin other than the duly authorized concern hereinbefore mentioned, will be prosecuted according to law, and that an application is about to be made to the courts for an injunction to restrain the said individuals from offering for sale or to produce and book the said character pictures of Mr. Goodwin in a play called "Nathan Hale."

Dated New York, May 11, 1912.

HERMAN L. ROTH,
Attorney for Nat C. Goodwin,
No. 1402 Broadway, New York City.

MIXED IDENTITIES

Written by Albert L. Fitch
(Reliance Release)

CAST

The "Burglar".....Henry Walthall
The Brother.....James Cooley
The Sister.....Jane Fearnley

The home of Tom and Ethel Brandon, brother and sister, on the outskirts on the village. Tom is going to town to spend the evening at his club. The two servants also go out to spend the evening, leaving Ethel alone. Tom has told her that he will be back at 11:30. Ethel spends the evening reading. At 11 o'clock she picks up the paper and reads an account of a burglar who has been breaking into houses in the village. She goes to the window, pulls down the shades, and goes and tries the front door. She returns to the room and again reads the paper. The paper describes the robber as being tall, good-looking, and quite gentlemanly appearing.

Tom is at the club playing billiards. Bob Gordon, an old friend of Tom's whom he has not seen for several years, enters and Tom invites Bob to visit him. Bob consents; as he has been traveling all day, he is quite tired and Tom tells him to go on up to the house and he will follow shortly. Tom gives Bob his key and tells him to take a car and go up to the house. Ethel hears the front door unlock and picks up an old sword and an old pistol, which are used as wall ornaments, and with assumed bravado faces the door.

Bob enters, advances towards her, and she, much afraid, backs away, dropping the weapons as she does so. She mistakes him for the robber, as she has never met Bob before and he looks very much like the man described in the papers. Ethel is so excited she does not understand who he is trying to tell her he is. Ethel goes to the dining-room to get him something to eat, as she is going to try and detain him until Tom arrives.

While she is out of the room he picks up the paper and he sees the article she has been reading. He catches on at once, and decides to play it out until Tom arrives. Ethel enters with the lunch. He eats. Ethel sits and talks with him, and decides to give him some silver and jewelry. She goes to the dining-room and, filling a tablecloth with stuff, takes it to him. She hears Tom at the front door and, fearing that Tom will be killed by her "burglar," she hustles him out of the window just as Tom enters. She rushes to him and throws herself into his arms. Tom asks her where Bob is; she tells him she has seen no one. Just then the bell rings, Tom goes to the door and a policeman enters with Bob. Tom introduces them; they both laugh. Tom demands an explanation; they tell him. Bob holds Ethel's hand. He is very much in love with her.

On the same reel is a national history subject showing how a boa constrictor is forcefully fed when it refuses its food. Also a battle between two different species of the Tarantula spider, the asp—a snake of the kind supposed to have poisoned Cleopatra, and a wonderful picturing of the timber rattlesnake striking at an enemy.

WORK FOR THE EDITOR

'Most any one can be an editor. All an editor has to do is to sit at his desk six days in the week, four weeks of the month and twelve months in the year and "edit" such stuff as this:

"Mrs. Hoffman, of Lost Creek, let a can opener slip last week and cut herself in the pantry."

"A mischievous lad of Matherton threw a stone and struck a companion in the alley last Tuesday."

"Dave Cummings climbed on the roof of his house last week, looking for a leak, and fell, striking himself on the back porch."

"While Harold Patterson was escorting Miss Anna Collins home from a church social last Saturday night a savage dog attacked them and bit Mr. Patterson on the public square."

John Carlisle, of Lebanon, was playing with a cat Friday when it scratched him on the veranda."

"Mr. Miller, while harnessing a bronco last Saturday, was kicked just south of the corn crib."—Boston Globe.

WE'RE LIARS

if the two releases mentioned in this little column aren't more interesting than merely interesting!

"FROM GRASS TO GLASS"

RELEASED THURS., MAY 23D.

"LOADING DELIVERY WAGON"

tells all about milk—an industrious industrial!

"STARS THEIR COURSES CHANGE"

RELEASED SUNDAY, MAY 26TH.

"THE CAUSE OF THE COURSE"

A tale of three loves, two as strong as youth and truth, and one as weak as a mockery!
Don't change your course in getting it!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVE., NEW YORK
"Every Inch a Film"
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want SUNDAY and THURSDAY REX —but REMIND IT!

ENGLAND INVADES AMERICA

This is not a scare headline, but just something to call attention to the fact that one of the larges houses of lantern slide makers of England is opening an office in New York City at 18 East Seventeenth street, to exploit the world-renowned lantern slides of recitations and old-world songs. We have many times spoken against the mediocre character of the every-day song that is here today and gone tomorrow, with very little sense and a whole amount of ridiculousness therein, badly drawn, badly posed, and very much worse—stained with aniline dies. It has been our intention to write an article calling attention to the badness of some productions, and this now gives an opportunity to bring before our readers this well-known firm of Bamforth's of Holmfirth, England. The following editorial, written by us ten years ago, will serve to introduce the firm to our American readers.

Mr. James Bamforth, of Holmfirth, Yorks

We have spent many happy hours in Yorkshire since we first made its acquaintance in 1893, and this summer we felt we would like to furbish up old friendships and found out how things were getting on "up north," and one of our first visits were paid to the subject of this sketch.

When we arrived, somewhat in the afternoon, Mr. Bamforth was "engaged," so to while away the best part of an hour we turned into the "White Hart" for tea (we can assure our readers we didn't take anything stronger), and in neat-handed "Sissy," daughted of mine host, we recognized an old acquaintance in the "Village Beauty," whom many times we had admired on the screen. An in mentioning afterwards to Mr. Bamforth the fact, he remarked that he made good use of the neighbors for models. After refreshment we were ready for labor, making our way to the studios. We found Mr. Bamforth waiting for us, and after the usual greetings, we opened with:

"Now, Mr. Bamforth, we want you to justify yourself, and give us some evidence of the statement that you are the 'largest producer of life model slides in the world.'"

"MY IRISH MOLLY"

We must confess we were rather sceptical, and hardly prepared for such ocular demonstration that we at once received. The room we were seated in was lined with shelves filled with slides ready to be sent off to the dealers, the cupboards were packed to their full extent. Then Mr. Bamforth began to go into figures, and we got bewildered—there were some hundreds of thousands there, and in an inner room we saw three or four assistants hard at work on pile after pile of slides, masking and binding—we forget how many thousands—then, into an-

"THE VILLAGE BLACKSMITH"

other storeroom fitted with shelves from floor to ceiling, with just sufficient space between each shelf to accommodate the slides, on edge. This room has four tiers of shelves 52 feet long, 8 feet high, with capacity for another 1,500,000 slides. We then had to cry, 'Hold, enough!' We were next conducted through large, airy exposing rooms with attendants busily engaged in the 'black art,' and where we felt quite at home in the atmosphere of collodion. Next into the dark rooms, and shown the splendid systems of washing adopted.

"How about water, Mr. Bamforth? Your water rate must be pretty high, eh?" These queries brought forth a genial laugh and the reply: "It would be heavy if I had to pay what the folk wanted to charge, viz., 1 shilling per 1,000 gallons. That would have been ruinous, so I went one better; I found a nice run of water just behind the house, and immediately set to work in piping the water to my works, and so got this constant supply that you see. After a time, I bought the land from whence the water springs, and so secured myself against contingencies, and am now about to build larger studios thereon; also a storage tank with a capacity of 350,000 gallons, and so provide against a 'dry day.'"

Mounting up steps we were led to nook within nook, grotto after grotto, and we recognized many of the "Al fresco" scenes of the numerous slides, one of which we produce, then to a cool cranny where we were shown Winchester on Winchester, we remarked, they were all empty. "I hope not," said our guide; "if they are, that means another £30 for collodion." Forward, like the youth in Excelsior, upward and onward, we were led to a magnificent studio, well lighted, from every point. At the further end was a background, 16 feet by 10 feet (which reminded us very much of the Lakes of Killarney), in the last stage of completion.

"You paint your own backgrounds, then, Mr. Bamforth?"

"Yes, every fresh subject I work up and do it all myself. If you had let me know you were coming I would have had a canvas stretched, and you could chose your own subject, and under two hours I would have painted it for you; that subject (the Killarney Lake), took me 2¼

(*Continued on page* 14)

MOVING PICTURES

Uses

This leads to a consideration of the ever increasing number of ways the animated picture may be used.

They are always entertaining. In these times of almost unnatural activities it is very restful to get instruction and inspiration coupled with entertainment. It really saves nervous energy, so much needed by the ever hustling American.

It is highly probable that show house managers will continue to emphasize the "drawing" feature. As the public comes to demand it these very men will use the very best obtainable, and will incidentally instruct and stir within us noble aspirations.

The editor of Leslie's Weekly says "the picture show has in it immense educational possibilities, which have scarcely begun to be developed." This same weekly also says "There is a tremendous and unceasing demand for new films and in the effort to meet this comes the temptation to run in a film a little shady. Censorship boards should be composed of men and women who are not alone morally trustworthy, but who are educators as well."

A Western judge has gone so far as to say, "We cannot perceive how this sort of entertainment could possibly affect the morals or the good order of ——, or its inhabitants. It appears to us to have been an innocent amusement, having a tendency to instruct rather than to demoralize or disturb."

This judge's observation doubtless has been limited, but what he says can be true.

An editorial has the following:

"An extraordinary opportunity for popular education and legitimate amusement was opened by the genius who invented the moving picture device. At the joint convention in Auburn, N. Y., Wednesday, of the two long named anti-cruelty societies, it was declared that the invention had created 15,000,000 new theatre-goers in the United States. It has also intensified the social problems of fire protection, ventilation, public morals, and others closely related."

Dr. Josiah Strong, a man who speaks with authority on many things, has this to say regarding moving pictures:

"The world is just beginning to appreciate the eye as a medium for reaching the mind as compared with the ear. Take, for instance, the difference between a lecture and a moving picture illustration of scenes in Peru. When the vast stock-raising industries of the country, with herds of sheep and cattle are shown on the screen the mental picture received by the audience remains for a much longer period, particularly in the case of the young, than does a lecture bare of illustrations. The boy or girl, as well as the adult, is impressed with the facts as clearly placed before him because he has received them through the medium of the eye instead of through the ear. The reason for this is that the mind is more apt to retain what it has seen than what it has heard."

As to the distinct educational value of moving pictures there can be no doubt. The following shows how Brooklyn feels:

"Attention was called the other day to the educational value of motion pictures. It is immense, and is sure to be utilized by colleges and public schools. Brooklyn, N. Y., is already leading the way. Since the board of education had no fund available, a committee of citizens, of which E. W. Ordway is chairman, has raised the money needed for displays of educational pictures in the various school auditoriums, beginning next week. The same films will be used in all the schools in succession, so that considerable variety will be given, even at the beginning of the experiment. The pictures will be divided into four groups, historical, geographical, literary, and dramatic. Geography will be represented, for example, by the engineering operations at Panama, and every traveler who has crossed the isthmus will agree that in this case the importance of actually seeing the work in progress can hardly be overestimated. Reading about it makes by comparison a feeble impression."

Brooklyn's example will be generally followed in a few years.

Instruction through the medium of the eye is almost without limitation. It is surely axiomatic that a statement of truth, an exhortation for action, when emphasized by a picture, a real life picture, are rendered many times more valuable and lasting. Many public speakers have realized this, and have made use of the stereopticon. The value of Peary's lectures have been many times enhanced by the use of the stereopticon lantern; possibly it helped convince people that he really did reach the North Pole.

When, to the ordinary picture on the screen, motion, natural and clear is added, the worth is inestimable.

Manufacturers who care for the welfare and comfort of their employees are doing much in the way of providing entertainment for them. Read the following:

"In a number of silk mills in Connecticut the management has introduced motion picture shows for the entertainment of the operatives during dinner hour to relieve them from, and counteract partly, the atrophying influences of the monotony of modern industrial life. The motion pictures shown have a double object: First, to entertain, and second, to show nations and peoples, their customs and mode of living, where and how silk goods are mostly used, so that the operatives get an understanding of the relation of their work to the use of the goods they are making, and thus work more intelligently, which, while it helps to bring trade to the mill owners, helps to bring more steady work to working people of these towns."

Even business men see in the motion pictures a means of advertisement and demonstration.

"In the Iron Age of August 31 the following item may be found: 'Motion pictures for selling machinery.' 'To bring a machine to the buyer's office and to show it in action without the noise of the factory is virtually what is suggested by the Motionscope Company, Indianapolis, Ind. The company manufactures a motion picture machine of a size fitting into a salesman's traveling case, but in addition to enabling the salesman to enter a prospectve buyer's office and give a demonstration of the machine in operation, it is pointed out, films may be shipped to prospective buyers when it may not be necessary to send the entire machine. Then the films can be shown at a regular motion picture institution of the neighborhood at little cost. The possibilities of the application of the motion picture machine in the hands of a salesman are, of course, great, and the company has had such a degree of success in introducing the machine that on October 1 it expects to double the capacity of its plant for turning out slides, films, and motion picture machines."

Many a sermon has been driven home by means of illustration. Much of the Bible has been made clear by means of the lantern. Now the church sees a possibility of going deeper into Biblical life and character by means of the moving pictures. Churches will be slow to adopt this means of religious instruction. There are evidences that the beginning has been made. The following clipping is worth noting:

"The adoption of moving pictures by the church seems to be a progressive educational move. At Montclair, N. J., a church is using moving pictures with seeming good effect. The characters pictured are suggestive of religious emotions, and it has been found that many persons learn better by using their eyes than their ears.

"The mechanism of the moving pictures is fast improving, and there is no reason why the characters described in Sacred Writ should not be pictured by first-class artists and made effective for the best educational and spiritual thought. The moving picture under church guidance may be found to be a new means for accomplishing much good."

It will be a long time before the religious world will look with favor upon any effort to reproduce the life and actions of Christ. This would have to be done through actors, and the world is not ready to approve of such an attempt. It will be entirely safe and wise to leave this exceptional honor to the good people of Ober-Ammergau.

The writer is glad to say that he has visited the Gardner Theatre, and has concluded that the moving pictures are as a rule satisfactory.—Journal, Gardner, Mass.

WILLIAM LORD WRIGHT'S PAGE

"The time has come," the Walrus said,
"To talk of many things"—

CONSEQUENTLY, we are going to ask for your kind attention for just a few brief m-o-m-e-n-t-s while we discourse on journalists in general, and the Hon. Eugene Valentine Brewster in particular.

What, did we class the Hon. E. V. B. as a journalist? By Heck! We believe we did so! Perish the thought, likewise the classification! The Hon. E. Valentine Brewster is no "Journalist"—he's a newspaperman, first, last and all the time.

Permit us to be the first to shake your hand, Brewster!

"Journalists" are those who sit in the lower office and take in the shekels. The newspaperman is generally found upstairs, with his collar off, bending over the keys of a typewriter, and milling out the "dope" that keeps the pot boiling.

Not the least of these, my children, is E. V. Brewster. We therefore delight to do him honor.

Now let us digress a moment, as we say on the stump. By digressing, we propose to right oblique to that heavy volume, bound in red cloth, containing exactly 2436 pages of "Who's Who in America." "Who's Who" is a volume that has proven a thorn in the side of many of our fellow citizens. The ponderous volume contains chatty personal sketches of the leading (underscore leading) Americans, telling just the things every intelligent person wants to know about those who are most conspicuous in every worthy walk of life. As we are all leading, my countrymen, those whose names are not written there ofttimes become miffed. However, this is yet another digression.

MR. EUGENE VALENTINE BREWSTER

To resume: We take up "Who's Who," and turn the leaves rapidly until we arrive at page 221, and there we find the name of Eugene Valentine Brewster. To the right of him, to the left of him and volleying in front of him, we find notices of notables which, we strongly suspicion, were written by those self-same notables. We have pulled off this stunt, in our time, and so we think we know the earmarks. One notable takes up a half column to tell how many times he attended Methodist Conference as a delegate, and another notable informs a breathless public that his great-uncle was born in Virginia "of Colonial stock."

However, this is not Eugene Valentine Brewster's way. No, sir. The paragraph under that magic name is crisp, brief and to the point. Here is another one in favor of the newspaperman. We'll bet our correspondence "string" for next month, that Brewster told 'em what was what, just as briefly as possible, and it went in that way.

We discover by glancing over the short paragraph in "Who's Who" that Mr. Brewster is a lawyer and editor and was born at Bay Shore, L. I., September 7, 1869. After a collegiate education he was married May 10, 1893. He then engaged in the practice of law. Two or three more modest lines, and the paragraph is finished.

Not a word about "being a delegate to something or other"; no "to continue"; no "in conclusion"; nothing said about "Journalism."

Permit us to hand you a cigar, Brewster!

We recently had occasion to ask Eugene Valentine Brewster for his photograph and mentioned, kind of lightly and offhand that we would be pleased to receive a few details concerning his career, more or less. Did we get the details of the Brewster career? We did not. We had a difficult time in even securing the picture. It came to us between two blank rejection slips of the Motion Picture Story Magazine. We didn't care for rejection slips, having too many of them as it is, but we are glad to get the photograph. Written on the back of the photo was the sentence, "See Who's Who." We saw it. "Who's Who" proved disappointing because Mr. Brewster is too modest.

But there are other ways of getting information, Mr. Brewster. There are other ways, we repeat. To twist a trite aphorism, A Prophet is Honored in His Own Country, and so in divers ways we got additional details concerning the life of our hero.

Never in our life, did we uncover the hidden history of a journal—newspaperman, but what we put our fingers on the fact that he has dabbled in politics. More or less successfully, members in good standing in the Fourth Estate dabble in politics just as naturally as water trickles from off a duck's back. So it has been with Editor Brewster, of the Motion Picture Story Magazine. We find that Editor Brewster has been a Democratic campaign speaker and writer. We say that he was formerly a Democratic campaign speaker and writer, because this year, we presume that, following the example of other Democratic editors (excepting Marse Henry Watterson), he is anxiously scanning the political horizon to discover whether Wilson, Clark or "The Peerless One" is a-going to bag the persimmons at Baltimore before speaking and writing further. However, this is just a surmise.

We also wish to inform our valued readers that Mr.

Brewster, when not speaking and writing in the cause of the party of Jefferson, et al., has achieved an enviable reputation as a lecturer. Then just to prove beyond the question of a doubt that his hat is in the ring, Mr. Brewster has been editor of the Caldron Magazine since 1908; was legal editor of the daily column in the Brooklyn Eagle; and president of the Brooklyn Grand Opera Company. He was also nominated by two different political parties for Attorney General of New York State in 1900, and declined.

Great Scott, he declined! Now what do you know about that? Imagine a newspaperman declining anything!

Permit us to again congratulate you, friend Brewster!

To cast all jokes aside (as we say in Kokomo, Ind.), the Hon. Eugene Valentine Brewster is one of the leaders in Filmland at the present speaking. Widely and favorably known among the powers in Moving Picturedom, he has much to do with shaping the policies and aiding in the uplift and refinement of cinematography. We class him with Alfred H. Saunders, in this respect, that he frowns upon the suggestive and the sensational in moving pictures and works for the betterment of the industry. The intelligent and refined of the patrons of Nickelodia look to the men of the Saunders-Brewster class—men who are unafraid of shifting winds; men who are steadfast to principle. Mr. Brewster, as editor of the Motion Picture Story Magazine, has through his publication entered the homes of the educator and the churchman, and in so doing has materially aided in advancing the animated picture industry along broader and more intellectual lines. The Motion Picture Story Magazine in its artistic attractiveness and clean-cut text, has become a power in Filmland and only reflects the pleasing personality and the unusual ability of the man who shapes the Magazine's policies.

Mr. Brewster's home is located at 29 Monroe street, Brooklyn, N. Y. His office address is 26 Court street, Brooklyn. A newspaperman, not a "journalist"; an editor, but not hide-bound; a gentleman in every respect of the word, it is the wish of the Moving Picture News that he may continue to gladsomely wave, free and untrammeled.

Is he for Bryan again this time? Well, there is Clark, Underwood, Gaynor, Wilson and Kern, all with their hats in the ring, and we don't believe we will do any more Democratic speaking or writing until we gain a little more insight into the situation. Eh, Mr. Brewster?

HARRY A. SPEARE NOW WITH THANHOUSER

Harry A. Speare, who has had a large experience as stage manager on the Pacific Coast, will succeed Mr. Geo. O. Necholls at the Thanhouser Studio at New Rochelle in the capacity of director. Mr. Speare steps into his new position on Saturday, the day on which Mr. Necholls takes his departure.

SCENE FROM "THE MIDNIGHT WEDDING"
Gaumont Release.

UP AGAINST IT
Imp Comedy of June 1st

This is a story of a man who finds himself in a crowded house one evening and unable to do himself justice towards the hostess and fellow guests by reason of the unpleasant fact that he has torn his pants in a very conspicuous spot, and for the life of him cannot get them repaired. His efforts to conceal the awkward rent from the observation of the well-dressed ladies and gentlemen around about him, causes infinite amusement to them, although they are not conscious of the cause of it, and

much discomfort to himself, a matter which is equally surprising to them.

In the end the poor fellow obtains access to the bedroom of a girl, and there, is about to ply needle and thread when he is discovered by the girl's father, who does not recognize him, and mistakes him for a burglar.

The unfortunate man is menaced by a pistol and has a very bad time of it for a minute or two, until he is rescued and identified by his friends.

He is then provided with a dressing gown, and the dear girl herself undertakes to repair the torn garment, by way it is presumed of practice for the future position of the young man's wife.

This Imp comedy is in the old Imp style.

It is mirthfully acted and is exhilaratingly laughable all the way through. It is a veritable Imp scream with King Baggot, William Shay and Vivian Prescott in their best comedy manners.

C. B. HOADLEY SUCCEEDS GILES R. WARREN AT POWERS

Mr. C. B. Hoadley, a well-known publicity man in the industry, has succeeded Mr. Giles R. Warren as scenario editor and publicity writer for the Powers Motion Picture Company.

Mr. Warren is soon to be connected with another Independent Company in a like capacity.

Worcester, Mass.—S. Z. Poli has purchased the Lincoln Theatre.

LAWRENCE B. McGILL REVOLUTIONIZES CHAMPION PRODUCTIONS (DUMAS' "CAMILLE")

By M. I. MacDonald

It is not so very long ago that Mark M. Dintenfass awakened to the fact that the productions of the Champion studio, the work of which he had entrusted to others, of necessity, had become more or less of a joke on the market, owing to the ruthless lack of attention to detail in the pictures, the wholesale butchery of scenarios, and the incongruous method of dramatic action.

Mr. Dintenfass, however, at the point of danger to his business, had the good sense and presence of mind to call into his service one of the most intelligent directors that is in the employ of any moving picture concern today, a man of both practical and artistic sense, Mr. Lawrence B. McGill.

"The Realization of a Child's Dream," and also a number of other Champion releases which have elicited so

LAWRENCE B. McGILL

much admiration and so much comment on the sudden transformation of Champion production, have been due to the efforts of Mr. McGill.

It is not of these, however, but of a much greater production that it is my purpose to write. The Champion production of Dumas' "Camille" takes second place to no other that I have seen produced on this side of the water; and in fact it might put to shame many filmed stories which have come to us from across the pond.

Lawrence B. McGill is responsible for the staging of this production, and it is one that shows the master hand. Miss Gertrude Shipman's work is superb in the part of Camille; Susanne Willis hits the mark as Prudence, the milliner friend of Camille—her comedy is good; Mr. Irving Cummings as Armand, the lover of Camille, does excellent work, displaying an intelligent conception of his part, and in fact all the players fit their parts as though they had been made for them. But for all of the splendid work of the collaborators in the production of the play, to Mr. McGill is due in the largest measure the success of the Champion production of "Camille." The silent drama with even the best actors and actresses can be more easily ruined by the offices of an incompetent director than in any other way.

The settings of the American production of the Dumas drama are rich and splendid, with dainty touches where necessary. The balcony panels in the ballroom scene are not the ordinary flat, painted designs, but are fashioned of plaster of paris with the subject brought out in bold relief. The newel posts of the broad stairway are

MISS GERTRUDE SHIPMAN

of wrought iron mounted by brilliant electric globes which shed their light amid massive bunches of beautiful blossoms. The furniture, and in fact everything that has been used to complete the splendid settings of "Camille" are of the finest and Frenchiest style that could be obtained. Even the exterior locations which have been so wisely chosen are worthy of the boulevards of "gay Paris." And against this magnificence of setting the most artistic groupings have been effected by Mr. McGill.

A point of special comment in this production is the

SCENE FROM "CAMILLE"

card game which has been brought so close to the camera that even the spots on the cards are distinctly visible, while behind, scattered in artistic profusion upon and about the stairway are the other merry makers and spectators of events incident to the game. Miss Shipman's work in this scene is magnificent, as it is also in the death scene and scenes incident to it.

I must confess to having been among the number who pooh-poohed the idea of Champion producing "Camille," and not until I sat at the close of the exhibition of the picture with tears streaming down my face could I realize that it was really a Champion production that had so moved me to admiration and emotion.

Magnificently costumed, splendidly cast, and superbly staged is the Champion production of "Camille." It is a milestone in the history of drama in the American moving picture, for which we are indebted to the able efforts of Lawrence B. McGill, who not only staged it, but adapted the already dramatized version of the book of Dumas to the limitations of the moving picture stage.

"HEROES OF THE BLUE AND GRAY" (Champion)

"Heroes of the Blue and Gray," is a military drama with the spirit of Memorial Day, and a beautiful story is well told. An old soldier who fought under Lee and another who espoused the cause of the Union and served under Grant, meet at a picnic. Their children have become betrothed unknown to them and the meeting has been arranged to break the news to the veterans. Before the happy young couple can gain their attention the elders engage in "war talk," with the result that they become involved in a violent quarrel over the respective merits of their old commanders. The children are forbidden to continue their courtship and there is sadness instead of the anticipated joy.

Wearied, the old soldiers sleep, and as they sleep they dream and their visions are thrown on the screen. They are boys and engage in mimic warfare. They are leaders of their respective forces and the foes, real or imaginary,

are put to rout. Then comes a change. The civil war is on and they have grown older. They enlist and go their different ways. They dream again of the battlefield and its attendant hardships and dangers. They are in front charging the enemy and the smoke of battle greets their nostrils. The young folks do not heed the admonitions of their parents and have wandered away and are happy in their love. The veterans dream on to the cessation of hostilities, one flushed with victory and the other despondent by reason of fighting for a lost cause. They awaken, stretch their benumbed limbs and walk away seeking their children.

The scene reverts to Memorial Day and the village cemetery. The occasion is being observed with fitting ceremonies. Our heroes walk to the silent city of the dead, each bearing flowers and a flag. They halt by the side of graves located near each other. As they kneel they each see a vision of their old commanders and comrades reunited in death standing with bared heads and clasped hands under one flag—all brothers. There is no longer a North nor a South, it is one country, under one ensign. The veterans arise, "Taps" are sounded. They advance with outstretched hands and all hatred has vanished. They, too, will forgive and forget, and we leave them, for it would be sacrilege to prolong the story.

THE THIRST FOR GOLD

Imp Drama Release of May 27th

The thirst for gold leads two men each independently of the other into the desert. The gold hunger takes men into all sorts of inhospitable spots on the earth's surface. Gold, you see, has been very eccentrically distributed by nature.

One of these men had been successful in his quest for the precious metal; the other had not. The successful man had not got a drop of water to drink; the unsuccessful man had.

In this crisis of life the man with water was king. He

refused to part with it to the rich man. As a last resort the latter besought the man with the water to share with him out of regard for the memory of his mother.

When these two men, so strangely met in the desert, came to compare notes as to the identity of the woman in whose name one of them plead, as it were, for being allowed to live, they discovered that the woman was the mother of both of them. The men, in fact, were long separated brothers brought together in this tragic manner in the waterless desert.

Needless to say, finding they were brothers they became friends, and the story ends with the happiness and prosperity of both assured.

The story is worked out in artistic Californian settings and will make a strong appeal to moving picture audiences in virtue of its strong and powerful human interest.

Houston, Tex.—Selhaver & Shute, of Minnesota, will open a moving picture theatre on Main street.

Seattle, Wash.—The Clemmer theatre has been completed.

Philadelphia, Pa.—The J. D. Allen Company is preparing plans for a moving picture theatre at the northeast corner of Germantown avenue and Venango street.

ENGLAND INVADES AMERICA

(*Continued from page* 8)

hours to do. Yes, it was quick; these things are wanted in a hurry sometimes. The sharpest piece of work I recollect was when I got off the set for Excelsior; you know there are twelve slides in that set. Well, I had to get this done in one day. I started at 11 a. m. and by 6 p. m. I had got the backgrounds painted, posed the models and completed the negatives. No, I don't want to do that often, and I only mention it to show what can be done when a special emergency arises.

"We next visited the "lumber rooms," and saw old kitchen utensils, grates, gravestones, crosses, coffins, beds, broken chairs, and the 101 things necessary to use as accessories to the various subjects. We thought while gazing on them that had we been a collector of antiques it would have been hard to get away. In another room we found an organ case, a pulpit, choir benches, and church pews of various patterns. A little more climbing, and we came to the house, a portion of which is set aside for painting slides, and we were shown some good specimens of work. Notably, two of the latest Life Model sets, "The Firemen's Wedding," and "Paul."

"What are you introducing new this season?"

"Principally, the latest popular songs, but it is rather difficult to know before publishing a catalogue what is going to catch on with the public.

"No, I don't do much with scenery or lecture tour sets. I list a few but confine myself to the life model sets. Yes, I anticipate a very good season; there is every prospect of it at present."

"Don't you find it trying, having to cope with all branches of the work as you do?"

"Well, yes, it is very trying sometimes, but my son relieves me of most of the routine work, leaving me free to do the thinking for the model subjects."

We will have more to say concerning this firm in a short while regarding their plans to illustrate American stories, two cuts illustrating this article are samples of the careful manner this firm turns out its work. By doing away with the mediocre songs and slides, and substituting in their place good recitations and old-fashioned songs that live for aye, much will be done to elevate the entertainment part of the theatre.

SCENE FROM HAWTHORNE'S "FEATHERTOP"
Eclair Release, May 28th.

SCENE FROM "THE OUTLAW'S SISTER"
Victorgraph Release.

NAT C. GOODWIN AS FAGIN IN "OLIVER TWIST"

THE AMERICAN PUBLIC STAR WORSHIPERS

By M. I. MacDonald

America unwittingly worships the star. As our pagan forefathers cast their eyes aloft, addressing their prayers to the Sun for all good things, so do the American public incline toward the theatrical star for the entertainment which has become almost as much of a necessity to them as meat and drink.

This history of the drama in America for the past eight years has shown very conclusively the attitude of the public toward stars. Nat Goodwin, John Drew, Maude Adams, Maxine Elliott, and other contemporary players have held the public in a magic grip which can only be properly accounted for by the one word—genius.

The vehicle through which these stars have made manifest their marvelous talents has been of comparatively small moment to the audiences which have gathered to applaud the favorites of the masses. The dramatic, comic or literary worth of the vehicle has been appreciated only by the few. Those most brilliant of their constellation made the best of the simplest and sometimes clumsiest situations, satisfying the public desire and the human instinct of the ordinary individual, and appealing to the intelligence of the individual on the higher plane in such a manner as to elicit admiration of the versatile and faultless demonstrator of the imperishable dramatic art.

This star idea has not by any means originated in America. All countries and climes have their great artists whom they favor with the fullest measure of applause; but America seems, however, to be the hotbed of the star system, as it is known in the dramatic firmament.

When Nat C. Goodwin, America's foremost character actor, nodded his consent to H. A. Spanuth's request that he and his constellation of shining lights submit to the ordeal of filming in "Oliver Twist" and of having the result of the demonstration of their talents diffused throughout four or five reels of two-inch celluloid, it was not the Dickens masterpiece that was banked on for the financial success of the enterprise, it was the star, Nat C. Goodwin.

Tall trees from little acorns grow, and the advent of Mr. Goodwin into the film world is but the forerunner of what is to come, when the great stars in big productions will be as common in the cinematographical world as in animate stageland.

In the forthcoming production of "Oliver Twist," Mr. Goodwin has an opportunity of producing his own version, on which he has labored assiduously for the last eight or ten years. In making this production, he has availed himself of all the reality possible in the moving picture, and frequently impossible to accomplish in stage illusion.

The question is often asked by dramatic people where or why it is that the moving picture has such a tremendous vogue and which, instead of dying as most things do with the wearing off of the novelty, seems to have an increase of patrons as time goes on. The answer is very simple. It is the nearness to reality and the possibility of bringing the world's greatest within the financial touch of all, which has been the Mecca that has made the moving picture the greatest motive power in the world today.

The people of New York will have an opportunity of seeing this construction of Mr. Goodwin's genius at a Broadway house in the very near future.

Philadelphia, Pa.—B. Ketcham's Sons have a contract for a theatre at the southwest corner of 41st and Lancaster avenue for Mrs. Jennie Effinger.

NOTES OF THE WEEK

The investigation of moving picture houses from a safe and sanitary standpoint is much more to the point than the seemingly interminable fuss about films.

No doubt an investigation of both has been necessary; but the film is coming to that plane of artistic, moral and educational perfection that it is almost, but not quite, able to take care of itself.

Over on the east side of New York City any day in the week can be seen sights that cause one to feel more than anything else the need of proper sanitation in moving picture houses. When pallid-faced mothers are seen sitting in dark, badly ventilated rooms, viewing in breathless interest the scenes in the pictures, which afford them the only pleasure, maybe, that they ever get, two truths of importance are borne in upon us—firstly, the mission of the moving picture, and secondly the necessity for roomy, well-ventilated auditoriums where the poor may enjoy in safety the educational and entertaining advantages of the moving picture.

* * * *

The moving picture rights of Prof. Max Reinhardt's production of "The Miracle" have been acquired by A. H. Woods, producer of "The Fascinating Widow." Mr. Woods has just returned from a brief trip abroad, and although he has not told the price of the concession, it is supposed that in bonuses alone Mr. Woods paid over $50,000.

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Moving pictures that speak have been exhibited at the Royal Institution in London. Films were shown of a cock crowing and lions roaring in a den, the sound being reproduced with such startling realism that the pictures appeared to roar.

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The Governor of Oregon has given his official sanction to a moving picture film, the story of which is based upon prison reform and the institution of the parole system in that state. The Governor is one of the characters portrayed.

* * * *

Ninety women, representatives of a movement to better conditions of motherhood and to make possible the rearing of children to the higher standards of manhood and womanhood in the State of Washington, met recently at the First Baptist Church in Tacoma, when attending the State Congress of Mothers and Parent-Teachers' Association.

Possibilities of reforms that may grow out of the meeting was evidenced when the mothers applauded the suggestion that moving picture theatres be a part of every public school.

* * * *

An Ohioan has designed a variation of the moving-picture machine, this on a modest type and designed, probably, to throw pictures or signs on pavements, windows or sheets. A box contains a film which is revolved by means of a handle. In the top of the box is a small opening. Pivoted on one side of the box is a wheel with a number of perforations in it and mounted above the opening in the box is a lens. When the handle is turned then the film revolves and the wheel revolves. Each time one of the perforations in the wheel registers with the opening in the box the picture on the film that happens to be passing at that time is magnified by the lens and presented in large form on whatever surface the display is aimed at. This apparatus is very effective for advertising purposes.

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Says the Chicago Record-Herald:

"We have become accustomed to moving pictures, but the picture that not only moves but also barks, whines, screeches, sings, clangs, chatters, patters and performs innumerable other vocal stunts is still something of a novelty.

"The cinematograph views thrown upon canvases in moving picture theatres lacked only sound to make them almost as realistic as life itself. The clatter of hoofs was lacking in the thrilling cowboy scene, and the love scene in the moonlight minus the twitter of birds was not all that could be desired. The 'Allefex' has come to supply the want.

"The 'Allefex' is an ingenious contrivance weighing about 225 pounds. In spite of its multitudinous functions, it is said to be not difficult to handle. Considering the space it occupies, it is without doubt the greatest noise and speech producing object in the world, and from the viewpoint of the moving picture man it is the greatest invention of the country.

"In the repertoire of the 'Allefex' are the tolling of church bells and the clang of fire bells, the honk-honk of the motor car, the firing of guns, the clashing of swords, the cry of a baby, the crashing of falling wood or metal, the noises peculiar to the kettle drum, the ring of the anvil, the rustling of leaves, the rumbling of trains, the patter of rain, the sound of waves, wind, hail, the puff of a railway engine, the breaking of crockery and wood, the 'pop-pop' of quick-firers in action, the rattle of fetters, the tolling of bells, the clang of fire bells and ships' bells, the clattering of horses' hoofs.

* * * *

During Lord Kitchener's recent visit to El Obeid, in Egypt, when he inaugurated the new railway, a cinematograph show was given with his approval to the natives. It was the first time any of them had witnessed anything of the kind. The films dealt with all the events which have taken place within the last two months in the Sudan.

The film which reproduced the consecration of Khartum Cathedral gave rise to a good deal of discussion. They could not understand what the surpliced figures were. Some said they were prisoners, others women. One or two natives, more intelligent than the rest, ventured the opinion that they might be priests; but they were reproved for their ignorance by one of the sheiks, whose version was that they were representatives of the British Army.

The following from an editorial in the Toledo, O., News Bee, on "Learning by New Ways," is interesting and smacks with truth:

"Every parent knows that the best means for entertaining and instructing little ones is the picture. You can say 'c-a-t, cat,' to a child forty times and next day it will come back at you with 'cat' spelt with a 'k,' but you put that word with a picture of pussy and kiddie will get it correctly, quickly. Same thing with matters of higher instruction—the object lesson lodges in the youthful mind for keeps."

* * * *

Thomas A. Edison expects to spend $3,000,000 and devote eight years to the work of perfecting a repertory of educational films that will meet the requirements he has set to make the moving picture useful in the schoolroom.

* * * *

"The moving picture journalist has been born," says the Evansville, Ind., Courier.

"Already we have motion picture weeklies. In a half dozen or more Evansville theatres and theatoriums motion pictures showing scenes of vital interest are shown every week.

"The motion picture company now has its 'star reporter,' its camera man with the news sense, as well as the big city daily.

"There is much difference in the way one moving picture maker will record a street parade, or a target practice at sea, or the arrival of a liner bringing in hundreds of shipwrecked people, as there are ways in which a writer will tell that story. The man who can make it most vivid, who can find the things that will make people catch their breath, is the man in demand.

"It is only a step of the imagination to the day when 'moving picture weeklies' will be delivered at our homes —maybe as supplements to the Sunday papers. It was not so long ago that a whole town read the one New York paper that reached it. Now there is a daily on every lawn. The inventors are never satisfied and we may yet have moving picture films thrown on our lawns by the newsboy and put them on screens in our own sitting rooms."

* * * *

Reports from Germany reveal a disturbed condition among actors, managers and playwrights, and it is said that many theatrical establishments are on the brink of ruin in consequence of the inroads being made by the moving picture. In fact, the feeling is so strong that an opinion has been universally voiced in theatrical circles that not only should a heavy duty be imposed on the importation of moving pictures, but also that they should be confined by law to science and education and should be debarred from invading the "sacred realm of drama."

VICTORGRAPH FILMS COMING TO THE FRONT

The Victorgraph Film Company of Brooklyn, which have only recently begun to release their first films, are having great success and their product of the camera is being eagerly sought by wideawake exchangemen. Two of their first films, "A Stranger in the West," and "An Artistic Elopement" were shown last week at Joe Weber's Broadway Theatre to an immense audience, among which were many of New York's exclusive set occupying the mezzanine boxes.

"An Artistic Elopement" is a rare comedy, brilliant, vivacious, and the applause following its production on the screen was so overwhelming that it was immediately shown again. The Victorgraph people are turning out the goods and there should be a ready sale for films bearing the Victorgraph trademark, even though the releases are independent of any distributing agency. Their next release, "The Outlaw's Sister," is an unusual Western story.

FILM SUPPLY COMPANY OF AMERICA

The following telegram has been sent to all of the buying exchanges now purchasing films through The Motion Picture Distributing & Sales Company, and will, in itself, explain the objects of the Film Supply Company of America. We have nothing more to say on this subject at this time:

"Film Supply Company of America, temporary office 7 East Fourteenth street, have secured the exclusive agency for the following brands of independent films, making a total of twenty-one reels. Kindly place your standing order for any or all of these brands with us for shipment on and after May 27, as they will no longer be shipped through the sales company after that date. To obviate confusion wire your cancellation to sales company at the same time you place standing order with us. For the present release dates remain as usual. Thanhouser, Gaumont, American, Great Northern, Reliance, Eclair, Solax, Majestic, Lux, Comet. Address orders.

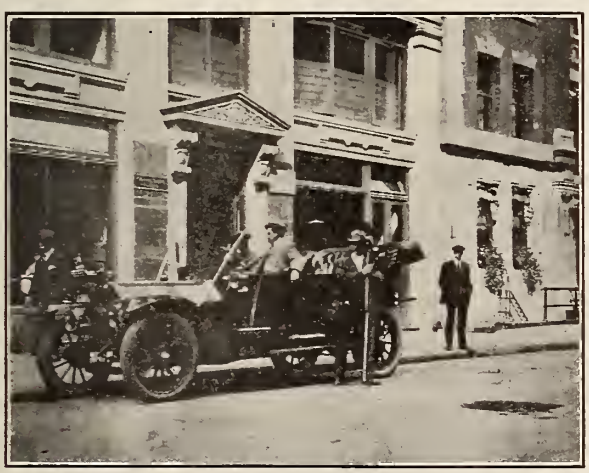
(Signed)

"FILM SUPPLY COMPANY OF AMERICA.
"7 East Fourteenth Street."

New York, N. Y.—Scholle heirs will build an open-air moving picture arena on the northwest corner of Third avenue and Eighty-fourth street.

Buffalo, N. Y.—A moving picture theatre will be erected on the south side of Kenmore avenue near Delaware.

Muskogee, Okla.—Plans have been made to erect a motion picture and vaudeville theatre on Broadway between Second and Third streets.



FRANK WINCH—AUTOMOBILE DID YOU SAY?

Yes, Frank Winch's new Thomas car, 6-cylinder, 70-H.P. We don't know whether Frank wants to break his neck, or what he wants. This is going some, eh?

Harry M. Marvin of Canastota, N. Y., assignor to Biograph Company, New York, has patented (No. 1,021,060) a moving picture apparatus including a fire extinguishing means for the film, comprising a casing which has an open ended passageway of a size to permit the free passage of the film but sufficiently constricted to extinguish the flames of a burning film that enters the passageway.

The lease of the P. J. Shea Theatre at Troy, N. Y., has been transferred to C. B. Keith. The theatre will open under its new management Saturday, April 27th.

THE MUTUAL FILM COMPANY

Washington, D. C.

The first official statement of the establishment of the Mutual Film Company in this city was given to the representative of The News. This will be located at 426 Ninth street, opening its offices for business on May 20. Arthur Lucas, who has so ably directed the Washington Film Exchange of the Independents for Miles Bros., in this city, will have charge of this district for the new company, which will include Philadelphia, Baltimore, Washington, Richmond, and all intermediate cities extending almost as far south as Atlanta. It is understood that the latter city will have its own exchange of the Mutual. The outlook is that Mr. Lucas will take with him the entire working force of the Washington Film Exchange in this new enterprise. These are men who are well acquainted with the moving picture conditions and the especial needs of the market in this immediate vicinity.

In speaking to Mr. Lucas on the subject he said: "I have every reason to believe that the Mutual Film Company will be a success. It will distribute the output of some of the very best manufacturers, whose releases have become money-makers to the managers of the five-cent show and are demanded by patrons of the motion pictures. At a meeting of the local exhibitors, recently called, the Mutual and its program were explained and received hearty endorsement. Those who have been accustomed to using the releases of the various manufacturers who are now allied with the new concern are anxious to continue to secure these films."

Exactly who will have charge of the Washington office of the Sales Company has not been announced. The entrance of the Mutuals in this vicinity will necessitate a further division of managerial patronage, and just how this will be accomplished remains to be seen.

W. H.

THE MACKIE-FLAMMER CO.

A visit to the office quarters, a cheerful suite of four rooms in the Commercial Trust Building, occupied by our friend H. A. Mackie and his bright young partner, William H. Flammer, revealed to us for the hundredth time the spirit of healthy enterprise which hovers about any business which has the name of Mackie attached to it.

This firm reports the most prosperous business results, and in fact the cheerful, well-satisfied faces of the two heads of the company tell the tale more truthfully than words could express it.

The Mackie-Flammer Company are building, leasing and operating theatres, a business which at the present period in the history of our country augurs financial success for those connected with it, and who have learned aright the secret of careful manipulation.

Something more of an interesting nature in the news line is soon to be forthcoming from the Mackie-Flammer concern. Watch for it in the columns of this paper.

THE AMUSE U IN BALIZE, BRITISH HONDURAS

British Honduras is a well-managed British colony. The government has learned one very important fact, that it pays to educate the children. Therefore, in Balize, a coast town of British Honduras, where Mr. Lewis, an American, who, we are told, owns everything worth owning about town, has a moving picture theatre, named "The Amuse U." The school children are sent in a body to this theatre where educational features are shown, and the government pays the cost. This is a good example which merits following.

A CAUSE AND A COURSE

Stars change their courses, and this applies to two kinds of stars; only the real, "sure-nuff," celestial variety don't know why they do so, and probably have no cause, while the Broadway contingent do and have. We learn how a good cause may cause a good course in "Stars their Courses Change," Rex release of Sunday, May 26th. She was an actress, but she was one hundred per cent.

woman, and that's a pretty noble word. She loved a weakling, as lots of other strong women have, perhaps due to some contrary note in nature. She discovered that he was a weakling, but even though her heart lied, her realization and disappointment did not, so she stifled the cry of her soul and ceased to worship her idol of tin. That was a good course in itself, but this very course led to the heart of a real man and—very suddenly the indefinite twilight of despair transmorphosed into the inspiring dawn of a distinct happiness.

PAUL RAINEY'S HUNT

This film is still having a wonderful run at the Lyceum Theatre in New York City. The crowds, especially on a matinee and Saturday, are very much in evidence, and all this is due to the personality of the man who stood by the camera and went through the whole scene and who now is the lecturer for this popular entertainment. We refer to John C. Hemment. Without him the lecture would fall very flat. We understand he is going to lecture in other cities where this film may go. We would be sorry for anyone, unless he is a very careful, clever lecturer, to handle this subject, because by so doing they lose the inimitable wit that John C. Hemment interspersses between the slides and the films. We listened to an understudy, a very mediocre sort of a chap, whom we would be sorry to listen to if we had our choice. Of course, we are fully aware if state rights are sold that John C. Hemment cannot divide himself up in many parts, and the state that secures his services will secure a gold mine.

ACTORS' CHURCH ALLIANCE ATTENDS "MOVIES" AT WEBER'S

The Actors' Church Alliance, of New York City, attended Joe Weber's Broadway Theatre Thursday night in a body and witnessed the exhibition of eight first-run reels. Many prominent thespians and clergymen were present and the party occupied all the mezzanine boxes.

The program was one of the best Manager Edward C. White has had for a long time, Rex, Solax, Victorgraph, Reliance, Imp, Nestor, Powers, and last but not least, the Animated Weekly being shown.

THANHOUSER STARS ALMOST DROWN

Tragedy almost stalked in on the Thanhouser Stock Company producing "Jess" when a wagon containing Marguerite Snow and James Cruz was overturned by the swift current while crossing a stream. Not only is there the present printed record of the incident, but there is a film record; a Thanhouser camera man happened to be churning away at the moment and you see the incident reproduced in "Jess." The scene is where Miss Snow as Jess, on the wagon with Mr. Cruze, who is Capt. John Neil, race through the stream and away from the bullets of the villain Muller's Boers. You see in the film that

the current is strong, very strong, and you see Cruze and Miss Snow jump from the wagon into it. Here the unexpected—while the natural—happened. Before the jump, the wagon had bobbed about on the current like a cork; but the weight of the persons aboard had kept her "balanced." After the jump, with the balancing weight removed, the cart—simply turned over. Here is where the film thrills. The wagon is seen to come swiftly over on the man and girl in the water alongside and the man is seen to catch the girl and somehow pull her to safety. It is all done in a flash. Congratulations are due Miss Snow and Mr. Cruze on their nerve and—luck!

"THE HIGH COST OF LIVING" FEATURED AT LAST!

Here is a subject which will ring the cash register and strike a sympathetic note with every man and woman in the picture theatre audiences. Eclair has dramatized the subject nearest the heart of the American people, and in this two reel feature, which will be an early June release, will present an unusual living caricature. The Americans have always been duly impressed with newspaper cartoons, on political and every-day subjects. But when they behold in the powerful film-play, live caricatures of King Coal, King Tobacco, King Milk, King Meat, King Sugar, they will enjoy a treat which is absolutely unique. The "high cost of living" is far from a joke with any of us. Yet, in this story it will appeal to the humor of spectators; the rich and wicked Trusts get punished and the working people, Mr. Consumer and his humble friends, at last attain revenge and reward for their long sufferings. The moving picture business has been often said to be in its infancy; but here is a grown-up product which will start a new movement. Cartoons and satires have changed the history of nations; with the political strife now stirring the United States, a direct and daring production bearing so closely upon trade and tariff issues will create great enthusiasm. "The High Cost of Living" does not tread upon the toes of any particular political party; but it will appeal to every one who believes that social injustice is warping the progress of the country and making life pretty rocky travelling for Mr. Consumer.

GEORGE NICHOLLS WITH BISON

George O. Nicholls, director with the Thanhouser Company, has resigned from that concern to affiliate in the same capacity with the Bison Company. Before coming to Thanhouser Company Mr. Nicholls was long connected with the Biograph.

THE POWER OF MELODY

A touching story, accompanied with artistic settings and extremely clever acting, is Nestor's production, "The Power of Melody," to be released on Monday, May 20.

The story winds itself around a struggling composer, portrayed by Harry von Meter, and a foolish girl who has left her parents' home to follow the glitter of the gay life. Miss Vivian Rich, Nestor's leading lady, adapts herself to this part wonderfully well.

HOW THE RANGER WAS CURED

A sure cure for the blues is "How the Ranger Was Cured," and if one wants real comedy, this splendid Nestor Western comedy, to be released on Wednesday, May 22, certainly supplies that want. Jack Conway, as the ranger, is at his funniest, and as the most ludicrous situations imaginable arise, in which he can display to the utmost his mirth-making ability, the picture cannot help but be popular.

The ranger, James Morgan, has no faith in doctors but believes implicity in patent medicines and vainly endeavors to bring his wife (Eugenia Forde excellently portrays this character), around to his way of thinking. Whenever the cowboys on his ranch complain of not feeling well, James tries to induce them to partake of the patent medicines, but they prefer the good advice of the doctor. As for the ranger himself, he is quite a sick man and his wife despairs of her husband ever getting well again, for the stuff he keeps taking, instead of improving his condition, makes him decidedly worse.

James, learning of a new brand of patent medicine, P—Dope—A, buys several bottles and freely imbibes the contents, of which 65 per cent is alcohol. James becomes drowsy and then morpheus takes a hand. The succession of incidents which follow his entrance into dreamland are, to say the least, most amusing. He starts in by killing two men by forcing them to drink whole bottles of his favorite brand of patent medicine and is pursued by the sheriff and his posse. After a most exciting chase, he has the pleasant experience of having a big gun shoved down his mouth and—awakes to find the doctor pouring some medicine in his mouth in an effort to restore him to consciousness.

James' horrible nightmare has the splendid effect of making him swear off the use of patent medicines and now his advice is: "When you are ill, get a doctor!"

The settings and backgrounds for the scenes in this picture are most excellent and the photography is Nestor, which is "nuff sed."

THE MOVING PICTURE AND THE SCHOOLS OF WASHINGTON, D. C.

By Willard Howe

I have endeavored from the various sources of superintendents, teachers, parents, and pupils to gather the attitude, benefits, and objections of the motion picture by the public schools of the Capital of the Nation. With variations, the consensus of opinion is in favor of the reel for instructive and informative purposes. There is, however, objection to the melodramatic and trashy love tales of the screen for young minds.

An interview with Dr. William M. Davidson, superintendent of the public schools of the District of Columbia, was sought and cheerfully granted. Dr. Davidson is highly in favor of what he terms **graphic teaching.** "It is the best way to make a lasting impression," he declared, "and as for the motion picture, I see in it one of the finest aids to instruction for the pupil. I wish I could install such machines in every school building and supplement many of the lessons with animated views. Remembering that our school funds are always limited and subject to appropriations from Congress, which so readily neglects the Nation's Capital in its more interested concern for the nation itself, I can not see the gratification of my desires in the near future at all. Even one machine would be of great assistance, but this is out of reach at present, unless some private benefactor comes to our assistance. It is my belief, however, that the day will come when the dangers and complicated manipulation of the cinematograph will be so reduced that almost any reasonable boy or girl can operate it, and then will the schools have it at command.

"Under the direction of the public schools, we recently gave a series of talks with stereopticon views on morals, culture, physical development, play, manhood, and a number of allied subjects which will be more lasting than all the scolding, preaching, and pleading the teachers have been doing for years and years. The children saw themselves in unkempt conditions, in street fights, in cheerful play, in exercises as others see them and it put a new light upon the subject. The animated camera would even be an improvement on this, but that will come later.

"Of course I am mostly interested in educational, scenic, topical, industrial, and such views. To this I would add history when this comes within the bounds of actual events. I want all the boys and girls to see these as often as possible.

"The advancement of the graphic idea shows itself in other ways than in the motion picture. Look at the newspapers and magazines to-day. There was a time when these were composed entirely of **"words"**; then a few small pictures began to intrude; and to-day the illustrations of literature are as important as the matter to read. And the size of the pictures has increased, too, so as to catch the eye at once. This is also demonstrated in the large types used in the daily papers, when the big headline must hold the essence of the article below. This is the age of visualization. Why, I still remember my first lasting knowledge of this very city came to me through a set of hand stereopticon views sent me by a relative from Washington. Most of the things I had been told before were forgotten, but the pictures have remained until this day."

Dr. Davidson was pleased to be informed on the literature published relative to the motion picture—its industry and advancement. Perusing the Moving Picture News, he remarked, "Why, this is quite a remarkable paper and contains much excellent information."

An outgrowth of the favor with which the public schools here look upon the motion picture is found in the recent organization of the Dennison Parent-Teacher Association. The chief aim of this is to secure at some particular theatre films which are recommended to the pupils to visit on Saturday afternoon. Several managers are co-operating with the teachers and parents in this enterprise.

In an interview with members of the committee for selecting the films, I was informed that difficulty was experienced in finding sufficient films suitable for children. They all realized that with an increasing demand for such subjects the market would be supplied. The "Cry of the Children" recently exhibited, was very highly praised and the scenic, topical, and industrial films were earnestly commended. Five schools are primarily interested in this movement, with the Dennison School as the nucleus.

The committee on the selection of the films is composed of Mrs. Jennie O. Berlinger, chairman; Rev. James D. Buhrer, Mr. Cleveland, Mrs. Hildreth, Mrs. D. Fulton Harris, Dr. E. Sotheron, and Dr. Edgar Speiden. The officers are as follows: President, Fred L. Fishback; vice presidents, Miss Kate E. Rawlings and Mrs. L. H. Levy; treasurer, D. Fulton Harris, and secretary, Miss Florence Mortimer. It is of interest to note that all of these are parents with the exception of Miss Rawlings and Miss Mortimer, who are teachers of the eighth and seventh grades, respectively.

A significant idea of the Parent-Teacher Association is that the parents shall have a closer jurisdiction over the amusement presented to the children after school hours (for they are sure to go to a picture show somewhere), the teachers assisting and co-operating. Through this union with vigilant mothers and fathers, the careless parents have begun to consider the whereabouts of their youngsters and exercise a neglected duty. For, after all, the objectionable effects of the picture show on children should be primarily laid at the door of the guardian, who should determine their attendance.

The Washington Film Exchange, the headquarters of the Independents here, has offered assistance to this association in furnishing such educational and instructive reels as can be procured. Gratification has been expressed for this generosity.

Another educational movement, which has been in operation for some time past, is the Saturday morning exhibition at the Passtime. Manager Bachrach offers a free show of slides and motion pictures to all school children and parents. This is accompanied by a lecture by a prominent personage on some vital question of the day.

"The Coming of Columbus" was given a private exhibition by Manager Brylawski to the press, educators, and the clergy, all of whom endorsed its historical and educational sides. So widespread has been the recommendation of this film that the Colonial played to capacity houses for a week. As a priest, who has always shown animosity to motion picture theatres, remarked, "No, I have not heretofore endorsed such shows, but I would certainly advise you seeing the "Coming of Columbus."

In talking to a teacher of English of one of the high schools recently, I gained this information: "While I do not approve of indiscriminate attendance to moving picture theatres, I will say that they have done much to stimulate the mind and imagination. This I have especially noted in the paragraph writing, in which the pupils are required to present terse narrative or descriptive accounts. These were formerly characterized as dry, labored efforts; but now I find many bright, really interesting and original compositions. Upon inquiring, I have learned that these last come from students who have gathered their subjects from the screen."

Another teacher declared that the motion picture had quickened the perception of the students in reading and arithmetic, as well as in grasping a situation graphically. A great interest is being awakened in Washington relative to the benefits to be derived from the judicious use of the animated camera. As one of the officers of the Parent-Teacher Association remarked, "The only way to counteract the objectionable points for children's minds found in the show that must of necessity cater to the general public is to arrange the program ourselves and urge parents to send the children to such exhibitions. We must fight the moving picture with the moving picture and not against it. We can see such excellent fields for information and instruction in these graphic presentations that we have no desire to stifle such an industry. We merely wish to direct it for the best need of our children."

Sidell, Ill.—George R. Scharf is constructing the Airdome which will be opened about May 1st.

St. Louis, Mo.—A new moving picture theatre will be erected between Walnut Manor and Jennings Station.

Houston, Tex.—D. M. Tidwell, A. H. Simon, W. E. Howth and J. J. Hassman is constructing an airdome on San Jacinto, between Prairie and Preston

KINEMACOLOR.

Tom D. Cochrane, so well known in the motion picture world, as a producer for the manufacturing firms and who has been engaged by the Kinemacolor Company of America to take charge of its studio, is busily engaged in preparing a number of comedies and dramas which will shortly be placed upon the market in Kinemacolor.

The Kinemacolor Company has leased a superb site for taking studio pictures, near to New York City.

Henry J. Brock, president of the Kinemacolor Company of America and of Kinemacolor of Canada, Limited, has appointed Arthur A. Lotto, general representative of the Canadian Northwest, going as far as the Pacific Coast, to arrange for the building and leasing of theatres and for the granting of franchises for Kinemacolor. Mr. Lotto leaves New York for his Canadian trip this week.

By special arrangement with the Navy Department the Kinemacolor Company will take some remarkable views in natural colors of the principal battleships and cruisers of "Uncle Sam's Navy" and will also show many striking views of life on board the warships and of the officers and the crews, in Kinemacolor.

A most remarkable tour is about to be made by the camera operators of the Kinemacolor Company of America; a corps of whom will start this week to take Kinemacolor views of the principal national parks of the United States.

By special arrangement with the Department of the Interior, the Kinemacolor Company of America's camera operators will proceed from Los Angeles, Cal., where they have been operating for the past two months, and will visit the Grand Canyon of the Colorado. Then they will make a trip through the Yellowstone Park and proceed through the Glacier National Park and the Ranier National Park. The last portion of their trip will embrace the great Crater Lake National Park and the world famous Yosemite Valley.

Mr. Alfred G. Gosden, the chief of the Kinemacolor camera staff, who secured most of the striking pictures of the Durbar in India, will head the expedition, and will be accompanied by Mr. Lawrence Grant, who won fame for himself in New York by his interesting and magnetic lectures upon the Durbar.

Never before has an attempt been made to secure the views of the national pjarks above mentioned, as will be done by the Kinemacolor Company. No expense has been spared in equipping the expedition, which will consist of eight men, four guides and two cooks. There will be ten mules and six horses utilized, together with complete camping outfits, and views will be taken from points that have probably never been visited by white men.

The Department of the Interior is giving every assistance in the taking of the Kinemacolor views of the national parks of America and it is expected that many striking views will be secured that will be entirely new, even to those who are most familiar with the national playgrounds.

Mr. Lawrence Grant, who accompanies the expedition, does so to familiarize himself with the views to be taken and in order to prepare his lectures so that they can be given in an interesting and intelligent manner when the pictures in natural colors of the national parks will be exhibited throughout the United States in the fall of this year.

The title for this series, as announced by the Kinemacolor Company, will be "See America First," and the pictures will appeal to not only the lovers of the beauties of Nature but also to all patriotic citizens of this republic.

EIGHT-SHEETS, TOO, FOR "JESS"

Thanhouser Company have supplemented their publicity paraphernalia for "Jess" with eight-sheets. Paper of this size is quite unusual for a regular release, but the New Rochelle offices report a good demand for it. The "eights" show scenes in the Boer War, which figures prominently in the Rider Haggard story. The rest of the "Jess" pub. stuff consists of two varieties of one-sheets, illustrated heralds, and three-sheets.

"HAMFAT'S SUCCESS"

Eclair's Newest Joy-Thriller

The "Hamfat actor," as the one-night-stand Shakesperean artist is so generally and so kindly labelled by his professional associates, is at last elevated to the heights which he deserves in this droll comedy of situation—and lack of it! Cassius Brutus Anthony Hamfat, having failed in his interpretations of the classics, and being without the withal to settle a three-months board bill, despairingly goes forth to make one last effort for a position with K. E. Frobert, an unsympathetic manager, who rebuffs him. Hamfat returns to his dingy fifth-floor-back room, to find that the landlady has sped for a policeman. Donning a Rube make-up, which he finds in his old trunk, he eludes the minion of the law and walks along the Gay White Way, wondering how he is to answer the ringing of the inner dinner bell. He is mistaken for a real "yap" by two desperate swindlers, and they persuade him to accept their hospitality in a cabaret restaurant, while they do their best to fleece him out of a large roll of stage money which they have located upon his person—believing it to be bank notes of the realm. Hamfat accedes, and gets his first square meal of months, unaware that at the adjoining table sits the manager who had refused him so cruelly before. The swindlers tipple not wisely but to energetically, with the result that when all three are supposed to join funds in a pool on an imaginary gold mine, they give Hamfat real money change for his theatrical yellow-backs. They gladly excuse him, and are promptly arrested, to get a deserved punishment. Hamfat, with joy in his heart and a full purse, hastens to his boarding house, where he gives his landlady a nervous shock, and the overdue board bill, to receive a staggering knockout himself in the form of an offer from Frobert, the manager, to give up Shakespeare forever and come to comic opera! He has proved that he was an actor after all. It is released Friday, May 31.

SCOTT & VAN ALTENA SLIDES

A very convenient method for the management of a moving picture theatre to make the usual announcements to his patrons is by means of slides thrown on the screen with the desired wording in a suitable setting; these pictures are familiar to us all.

The well known firm of Scott & Van Altena, 59 Pearl street, New York City, manufacturers of high quality lantern slides for songs and all other purposes, have just placed on the market a series of about 75 different slides, embracing the most popular titles, all copyrighted.

The subjects are photographed from life and embrace novel and decidedly original ideas in great variety. Fine photography, splendid artistic conceptions, and rich color effects place these slides in a very high class.

This firm will be pleased to send a catalogue on request.

"UNIVERSAL FEATURES" LANDS TWO SENSATIONS

The Universal Features, at 7 East 14th Street, have landed the complete rights for the two startling Eclair productions—"Sherlock Holmes," in five features of two reels each, and "The Tiger-Bandits of Paris," a three reel thriller of a real life tragedy, just ended in France. These will be distributed by States and Territory rights, from the Universal. "Sherlock Holmes" is the greatest detective character of modern literature, and to have the complete series by Sir Arthur Conan Doyle for such a production means a great step forward for the literary qualities of American films.

WHAT D'YE CARE?

When earth's last picture is painted
And the tubes are all twisted and dried,
I don't think many will care very much—
They have something else, on the side.

For artists and poets are liars;
Their high-lights are false, forsooth!
But Kinemacolor is faithful
And it paints with the brush of Truth.

J. C. H.

For Those Who Worry O'er Plots and Plays

Credit to Authors

WE want to see credit given on the film to the original author of the play, the editor who revised it, and the director who staged it. In the past, we have taken a decided stand in favor of credit to authors and are pleased to see that the agitation, primarily inaugurated by Mr. Sargent is bearing fruit. William H. Kitchell, a versatile photoplaywright, in a communication, recently stated that he did not care so much for credit on the film as in the trade journals. We read the assertion with interest. It is true that ofttimes the title of the film is unknown until a glance at the poster outside the theatre tells the puzzled film fan the name of the picture, but there are those exceptions when the title stands out clearly. When it does, the name of the author should also be plainly read. Some of the manufacturers are publishing the names of writers in the trade journals, notably the Edison Company. All the companies should do it. Some weeks ago we published the news that the Eclair Company was using the names of authors on Eclair posters. This is the best move of them all. Eclair submitted posters of late releases to prove their statement. The photoplaywright's name stood out boldly and, like Ben Adhem's, "led all the rest." The Eclair Company should have credit from all photoplaywrights for this innovation.

Not Without Faults

The all-powerful director is not without faults. There are some instances where the humble photoplaywright might have suggested something of which the director was ignorant. The following example goes to prove that the editor and author and director may ofttimes consult over the proper "putting over" of a script, despite the statements that the author has no business "to meddle with things that do not concern him." One photoplaywright turned out a corking newspaper script. It was so good that he received $30 for it a week after submission. It evidently "appealed" to the director in question and he was and is considered amongst the best of them. It was put on immediately. The author of that script was an old newspaper man. The director was not. There was a metropolitan pressroom scene, the big "break" in the play. Imagine the writer's astonishment when that pressroom was flashed on the screen. There was an ancient Goss cylinder, two revolution press, with an endgate taking out papers at the rate of one every five minutes. Imagine the pressroom of the New York World or Herald with an old cylinder press to print the editions! The director had evidently brought into service the first press he came to, never imagining there are presses and then some. Every newspaperman or printer who witnessed that play, spotted the blunder. This is just one of many instances where suggestions from the author of the script would have proven valuable.

An "Association" We Endorse

Mr. A. Van Buren Powell, successful photoplaywright of Brooklyn, steps gaily to the home plate with the by-laws for an "Association" which we heartily endorse and urge every one in the profession to join. No ten dollar membership fee, but benefits are guaranteed. We will permit Mr. Powell to explain his excellent idea:

"There has been a lot of agitation for some sort of 'combination' or 'Association' for the photoplaywrights; and, despite the preponderance of adverse editorial criticism of such a measure, I am convinced that there are many who will not be absolutely contented until they attain their desire. Therefore, at risk of your censure, I humbly submit a plan for a combination of the scirpt writers, which, if adopted and adhered to, will help us all out wonderfully.

"My motive in advocating this thing is personal only insofar as an earnest desire to keep the script-writing field open to the free-lances can be considered personal. My fostering has no charter. No membership fees, dues or payments of any kind are required. There are no 'strings' attached to membership. The sole duty required of a member is to place a copy of the Motto and Creed prominently over the typewriter, to promise to adhere to them and to DO IT. No doubt there are many writers who are unconsciously members already—such will readily recognize the fact upon learning our watchword—it is OPTIMISM.

"Come on, now, all ye photoplaywrights! Let's get together! We'll call ourselves 'The Order of Optimistic Photoplaywrights.' The name being approved, we will all rise and repeat the Oath of Allegiance:

"'I do solemnly swear to adopt an attitude of optimism toward the photoplaywriting situation; I do solemnly swear to abide by the Creed of the Order of Optimistic Photoplaywrights; I do solemnly swear to adhere to the Motto of that Order.' (To those who have signed Affidavit-release-forms the swearing will come easy.)

"And now for our Creed:

"'We believe in the universal uprightness, honesty and fairness of the photoplay editors.

"'We believe that the editors are doing all in their power to aid us; and that many are doing far more than is actually required of them in an endeavor to render us assistance.

"'We believe that our scripts may be good and still be rejected; and that a script which is not worthy deserves rejection.

"'We believe that "kicking" militates against our best interests, and that a courteously worded complaint, made only when undeniably justified, will invariably receive prompt attention and adjustment.

"'We believe that mistakes may happen in the best-regulated studios; and that the studio staff, without exception, stands ready to do all in their power to rectify mistakes when made.

"'We believe that we should show appreciation of all that is being done for us.

"'We believe that conditions will adjust themselves favorably if we are patient and try to help in our humble way.

"'We believe that good times are here and better times swiftly approaching. With your tolerant attention I will subjoin our Motto and close':

OUR MOTTO
BE OPTIMISTIC
BOOST—WHENEVER YOU CAN
KICK—NEVER!

The Order of Optimists

Mr. Matt Mereness, the Schoharie, N. Y., Apostle of Sunshine, will undoubtedly be elected to an important office in Mr. Powell's new association formed above. Both these photoplaywrights have the right idea. The editor herewith nominates Mr. Powell president (a becoming honor to the organizer), and Mr. Mereness vice president of "The Order of Optimists." Every photoplay editor has been reached by wireless and their united endorsement of the aims of the new order are given in one word "Great." Brothern and Sistern Photoplaywrights, join early and avoid the rush!

To return to Mr. Mereness, who writes as follows: "When I read and hear of all the imaginary wrongs the script writer has, I am grieved. As to the favored writers, my personal experience is that nearly all companies are glad to receive outside scripts. If you send them good stuff and the kind they want, you will not have to be a favored writer to draw a check. When a company like Thanhouser or Essanay say they are not in the market for scripts, it is not because they have a few favored writers, it means they are well supplied with scenarios. They may be filming stuff like Kalem's Egyptian stories. What would an outside writer know about that? I have heard complaints about editors marking and writing on scripts. I have had that experience, but it is ten to one its a word of advice. Remember the editor is your friend, he wants you to succeed and writing a mean letter to the editor will not help your case and may close a market to you. If you have it in at present for an editor, take it out on the cat and keep on pegging away at scripts."

Amen!

"SOLAX" NIGHT AT WEBER'S, BROADWAY, NEW YORK CITY

"THE PHANTOM BANDIT," OR "ZIGOMAR VS. LE ROUQUIN"

In the first series of Zigomar pictures, Zigomar, a noted French thief and criminal, after a chase extending through several countries, finally being cornered by Paulin Broquet, the celebrated Parisian detective, placed a bomb in his underground den. The explosion killed the police and apparently the thief, and the detective retreated, feeling satisfied that his work of tracking and capturing Zigomar was at an end.

Zigomar Revives

The new series begins after the explosion, when the bandit extricates himself from the debris. He is unhurt and full of rage, swears death to his enemy.

After determining the number of his associates who escape the explosion, Zigomar undertakes the task of revenge, and disguises himself as a coal-man. In this disguise, he carries a bundle of wood to the room of the chief of police. He has secreted an explosive amongst the wood. Being unaware of the danger, Paulin Broquet seats himself at the table. A terrible explosion fills the room with smoke and debris and Broquet falls, mortally hurt.

Le Rouquin, the famous detective, is working in his office, when his attention is attracted by a newspaper account: "Paulin Broquet has been a victim of the vengeance of the gang "Z" which he pursued so ardently."

Le Rouquin Takes the Case

Immediately, Le Rouquin goes to the home of Paulin Broquet. The wounded man, realizing that this was done by the hand of Zigomar, entrusts Le Rouquin with the task of revenge.

While descending the stairs in Broquet's house, Le Rouquin meets a very respectable looking old man. A little farther down, he comes upon men carrying a piano, one of them tries to quarrel with him and by a rapid movement throws him over the railing of the stairs.

Then on the order of the old man, the piano is also dropped over the staircase. Owing to his alertness, Le Rouquin, in getting a stronghold on the stair railing, and in this way saves himself from being crushed by the piano. He realizes that this is a trap laid by the "Z." But the four porters are not to be seen; they have disappeared, and instead, the old man, two stylish young ladies, escorted by two well-dressed gentlemen, come out.

Le Rouquin swears to capture Zigomar.

He Gets a Clue

While going down, one of the ladies has dropped her bag. Le Rouquin opens it and finds a card bearing the name "Olga Liontef, 11 rue de Paris." He goes to the young lady, threatens her with arrest, and finally succeeds in her revealing the secrets of Zigomar.

Having learned that Zigomar is conducting a gambling house, Le Rouquin goes thither, but this time he is put off the track. An electric bell has warned the gamblers. When the policeman and the detectives come in they find only honest citizens who are enjoying a concert. Through a wonderful mechanism the gambling house is transformed, instantly, into a concert hall. Hardly have the policemen gone, when the concert hall is transformed into a gambling house again and they resume operations.

Le Rouquin does not want to be beaten. He boldly dons the garments of the footman and in this way comes upon the gamblers. Nevertheless, he fails to capture Zigomar, the thief escaping through a secret door in the wall.

The Two Zigomars

Zigomar, in order to deceive Le Rouquin, has disguised one of his lieutenants as a second Zigomar, with a perfect resemblance.

There is a great reception at the hotel of the Marquis d'Aulnon. Zigomar, disguised as a prestidigitator, goes there with intent to rob the guests. Le Rouquin, informed of the project of Zigomar, goes there also. He comes just in time to prevent the robbery, but an accomplice of Zigomar, an electrician, disconnects wires and throws the house in darkness, the wily bandit escaping again.

At the same time, in Marsilia, a jeweler's safe is broken. Owing to an ingenious mechanism, the robber has been photographed, but being of an Herculean strength, has escaped with his booty.

SCENES FROM "ZIGOMAR"
Feature release of the Feature and Educational Film Co.

Held for Ransom

Le Rouquin is puzzled on learning this new deed of Zigomar, whom he believed to have in his hands in Paris.

A short while after he learns that Zigomar has captured some travelers in the mountains, and holds them for ransom. He wants to clear the puzzle.

In the wild mountains, through rugged rocks, Le Rouquin follows the trail of the tourists captured by Zigomar. He obtains some information from an old shepherd and borrows his shabby clothes. Disguised in this way, always following the trail, he arrives at the grotto where the tourists are kept by Zigomar. Rashly, in his desire to capture the bandit, Le Rouquin goes into the grotto alone. He is recognized at once. His wig is torn off and the men dressed in black robes firmly bind him. Then he is laid on a big stone shaped like a tomb. In the presence of the terrified tourists, Le Rouquin is condemned, by Zigomar, to be crushed to death. A big stone, which descends very slowly, is suspended over his body. Just to be more cruel and to increase the sufferings of his enemy, the stone, from time to time, halts in its descent—then continues its slow descent. The

"Z" withdraws, but one of them suddenly throws off the cape. It is Olga. She rushes to the pulley, stops it in its descent, cuts the cords with which he is tied, and gives him a pistol. A barrel of powder is in the place and Olga holds a torch near it, defying Zigomar, while Le Rouquin, the tourists and herself escape.

In the Opium Den

At Toulon, in the basement of a cabaret, frequented by sailors. No one can enter without a password. There a beautiful hall, nicely lighted, decorated in an oriental fashion, with big fans, parasols, and Japanese women, who are kneeling on the floor and offering opium pipes to the men who are lying on the floor.

An officer, seemingly in a stupor, is following an ideal vision. He sees beautiful feminine figures who disappear while they wave big parasols in slow rhythm. The walls, the smokers, everything has disappeared. There are only a few dancers who are following a slow rhythmical dance, presenting a beautiful fairy-like tableau.

Suddenly a man leaps at the smoker. It is Le Rouquin, who has recognized Zigomar. The latter, brusquely awakened, arises. A fight ensues between the two. Zigomar is almost captured; a second smoker who looks exactly like Zigomar, attacks Le Rouquin. But which is Zigomar? This minute's hesitation means a great deal for Le Rouquin, the two bandits having aroused the rest of the smokers against Le Rouqin, and consequently, he is compelled to flee, pursued by the "Z." He regains his motor boat and leaves the "Island of the Opium Smokers" in great haste.

The Auto Pursuit

The pursuit is continued on land, Zigomar and Olga disguised as a youth in one auto and members of the "Z" band in another. It is a terrible chase, autos going at full speed. An accident to the machine puts the detective and his companion at the mercy of their foes. Le Rouquin and Olga are prisoners in a peasant's hut. They are bound hand and foot before a big fire. Le Rouquin stoically puts his hand into the flames and in this way succeeds in burning the cord. He frees his companion and both run away, after first having dug a hole in the wall, which is made of small sticks. They then set fire to the house. Le Rouquin and Olga run across the plains. The "Z," noticing their escape, run after them. They arrive at a ford. Alas, the road is blocked by wild oxen—the fugitives are separated. Olga is overtaken by the "Z." Their leader is a woman, Olga's greatest foe. Olga, thrown off her horse by her rival, runs across the plain until she comes to a cliff. Here a terrible fight ensues between the two. Olga jumps into the water. Her foe pursues her. The fight continues in the water and both of them prove to be wonderful swimmers. Notwithstanding her courage, Olga fails. Her enemy grabs her by the hair and half drowned, carries her to the shore and gives her up to Zigomar.

The Mazeppa

Furious at Olga's treachery, Zigomar abandons her to the cruelty of her foe. The poor woman is attached to the tail of a horse, which they let loose.

Peasants rescue the unfortunate woman and in a pitiful condition they carry her to their house. There Le Rouquin finds her again. His hatred toward Zigomar knows no limit. He will avenge himself.

In order to deceive the gang "Z" Le Rouquin makes public that he was found dead, having been thrown from his horse. The "Z" thinking they are now secure, neglect to take as much precaution as heretofore. They gather together to celebrate their victory. At a certain moment when Zigomar is giving a toast, the door opens, Le Rouquin and Olga appear with policemen.

Le Rouquin, at last, triumphantly brings Zigomar before the magistrate. But the bandit is determined not to be taken alive. Olga's rival, arrested with the "Z," goes to Zigomar, and feigning that she is bidding him good-bye, gives him poison. A few minutes later, his mouth frothing, the miserable wretch falls dead. Justice is done!

"THE SMUGGLER'S DOGS"
(Lux Split-reel)

A love story, cleverly woven about some realistic scenes, in which the dogs used by the tobacco smugglers on the Franco-German frontier are tracked by the police dogs, or dogs trained by the customs officers for that purpose, is the Lux subject entitled, "The Smuggler's Dogs," the opening theme of a very interesting split-reel.

It is an exciting drama, well played, well photographed, and especially well adapted to the American picture house in that it furnishes in an entertaining way knowledge of

SCENE FROM "THE SMUGGLER'S DOGS"

this unique form of tracing smugglers. The smuggler's dogs are laden with small bags of tobacco, and having been carefully trained, they easily find their way home, standing at the same time a much better chance of evading the vigilance of the customs officers than their masters.

In the story, the daughter of a sergeant on the frontier police falls in love with a young smuggler. One evening he induces the girl to accompany him to the mountains. All night long they journey breathlessly onward until at last they arrive at the smuggler's haunt. The film gives alternate views of the dog chase and the wandering of the lovers. At last the smugglers, realizing that they have been discovered by the police, rush out and in the fight that ensues the girl is accidentally shot by her own father. The story is good, and has the advantage of being of an instructive nature as well as a drama of good quality.

The second subject is a very good comedy, entitled "Arabella's Flight." The two subjects cover in all 976 feet of film.

NEW INVENTIONS

Reported especially to The Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, Northwest, Washington, D. C.—A Complete Copy of any of these Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent.

1,025,206. Device for washing prints and the like. W. G. Rounds, Woodstock, Ontario, Canada.

1,025,249. Photographic Printing Machine. Assignor to Eastman Kodak Co., Rochester, N. Y. J. S. Cummings, Rochester, N. Y.

1,025,766. Photographic Objective. Assignor to the firm of Carl Zeiss, Jena, Germany. Rudolf Straubel, Jena, Germany.

1,025,774. Glass Lens. J. A. Young and Geo. Young, Jr., Bellevue, Iowa.

1,025,887. Moving Picture Machine. Assignor to O. F. Foss, Chicago, Ill. E. H. Sperberg, Chicago, Ill.

1,025,908. Transmission of Music by Electro-Magnetic Waves. Assignor to De Forest Radio Telephone Co. Lee De Forest, New York, N. Y.

1,025,953. Infant's Posing Chair. Ludwig Hallen, Evanston, Ill.

MOVING

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OF PEOPLE PAID TWO D

NAT C. G

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Will Now Want to See NAT C. G

WARNING

TO MANAGERS OF MOVING PICTURES AND THEATERS, AND TO THE GENERAL PUBLIC AT LARGE.

I have been informed that certain individuals are offering for sale rights to produce certain character pictures of Mr. Nat C. Goodwin, claiming authority therefor.

Notice is hereby given that the GENERAL FILM PUBLICITY & SALES COMPANY, of 145 West 45th Street, New York City, whereof H. A. Spanuth is President, is the only film firm that has exclusive right to produce or use the films with the character pictures of Mr. Nat C. Goodwin, in "Oliver Twist," or in any other character, and that any manager that will attempt to produce the character picture of Mr. Goodwin other than the duly authorized concern hereinbefore mentioned, will be prosecuted according to law, and that an application is about to be made to the Courts for an injunction to restrain the said individuals from offering for sale or to produce and book the said character pictures of Mr. Goodwin in a play called "Nathan Hale."

Dated, New York, May 11th, 1912.

HERMAN L. ROTH,
Attorney for Nat C. Goodwin, 1402 Broadway, New York

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THE BABY'S SHOES

By VIRGINIA WEST

Adapted from Republic Release

THE two men lounged in a miserable attic room. The younger of them half lay across a table with his head on his arm. His face was handsome, in spite of the drawn look about the mouth and eyes. The whole expression was that of a weak nature struggling with a problem too big for it.

The other man slouched in a chair tilted against the wall, a pipe held firmly between his teeth. The muscles of his mouth had formed themselves into a perpetual sneer, but the expression of the eyes was not unkind.

"Say, pal," he said, letting the front legs of his chair down with a thump; "say, what the hell's the matter with yer? Ever since ye seen that old paper wrapped around that junk ye been mopey."

The man at the table did not move.

"Well, let's see," continued the other, rising and crossing to where an old torn paper lay on the floor. "Well, let's see what's the matter with Frankie, if we can. Price o' cotton goin' down. I reckon that ain't it. New candidate for President—reckon he don't wanta be President. No—no—let's see. Railroad wreck——" The man's tone grew a shade softer. "Say, son, youse didn't have nobody get killed?"

The younger man shook his head slightly.

The other leaned against the wall and continued scanning the wrinkled newspaper. After a few moments he said: "Mebbe this is it, only I can't read it very good, it's so tore. By Gosh! Here's your name, only I can't read the last one, it's tore off. It's Mrs. Frank somebody, though, and she's married to another feller. Say, pard, it couldn't be yer little wife give ye the go-by, could it? Well, well, well!"

"Frankie had a little wife,
He tried so hard to keep her;
But a handsome man he came along
And——"

"Stop!"

Frank jumped to his feet with blazing eyes.

"Yes, she was my wife and it's none of your d—n business!" he cried.

The man leaning against the wall dropped the paper and stood staring.

Frank sank into his chair again and dropped his head on the table.

"Well, I'll be eternally blowed!" said the other man under his breath.

After a few moments of silence he began walking uneasily around the room. Now and then he stopped, each time looking uncertainly and in a half-embarrassed way at his companion.

At last he nerved himself to it and walked to the table.

"Frank," he said, putting his hand hesitatingly on the young man's shoulder, "I know I'm a blunderin' fool, but I only wanted to stir ye up by teasin' ye a little. I didn't know nothin' about yer folks. I'm—I'm—well, I'm durn sorry I said that."

Frank stirred wearily.

"Oh, it's all right, Bill," he said, "I'm a fool, that's all. Just leave me alone and I'll be all right."

Bill threw himself across the tumbled bed and lay very still. But he did not sleep. After an hour he rolled over on his side, with his face toward Frank and said as gently as a man of his type could speak: "Say, kid, d'ye want to tell me about it?"

The young fellow looked at Bill dully for a moment. He started to shake his head, when something in the rough fellow's face stopped him. After all, it might help to tell it.

"There's not much," he began. "I got married when I was very young—only twenty-one. I loved my wife and she loved me—I think. After a year there was a baby girl."

Frank stopped and passed his hand slowly across his face.

"I used to laugh at young married men for the way they talked about their kids—but I tell you, Bill, it was a queer thing the way that little girl got herself wound around my heart."

Silence. Then in a hoarse voice: "There's not much to tell. She died and—and I—well, I didn't have the courage to stand it and I began to drink. My wife pleaded with me, but when I went home and found the house so quiet I just couldn't stand it, and so I went from bad to worse.

"In a little while my wife couldn't stand it any longer and so she got a divorce from me. I didn't blame her, and I thought I'd got over it all until I picked up that old paper and saw she was married to another man. Somehow it's all come back to me and—and—well, that's all, Bill."

The weary head dropped over onto the table again. Bill half arose and pushed a bottle toward his friend.

"Drink that," he said; "it'll cheer ye up."

Frank pushed the bottle away and arose.

"No," he said; "I've got a job to do to-night, and I need all my brains."

"Is it a good one?" asked Bill eagerly. "Is there much swag, ye think?"

"It looks like it. I don't know." Frank suddenly whirled round on Bill.

"Oh, it's rotten work, Bill, this thieving. When you get into it you can't get out. Some day they'll land me in the pen, then—no matter, it's all the same."

"Oh, say, kid, yer loosin' yer nerve. Brace up now an' be a man."

The young fellow gave a bitter laugh. "All right, Bill. I'll be a man," he said.

That night he did his work. When he returned to his room at three in the morning, the innocent bundle he carried under his arm contained many things.

Bill had not returned.

Frank secured the door, shaded the light and sat down to inspect his haul.

There were a few pieces of heavy table silver, some jewelry, a rather good roll of money and a little carved box which he had taken hastily, unopened, thinking there must be valuables in it.

He looked over the things, one by one, leaving the box until last, for he supposed he would have to pick the lock. But when at last he pulled the box toward him and examined it, it flew open at his touch. Inside was a soft lining like that of a jewel box, but it did not contain jewels. Instead, there lay a pair of tiny baby shoes.

The man pushed the box from him and shrank back from the table. Why was he so haunted with things to bring back torturing memories? It seemed that some devil followed him and stood grinning at his anguish. Would they never let him forget?

In spite of himself, he drew the box toward him again and lifted the little shoes from it. A card was attached. The man began to tremble. His hand shook and the tears blinded his eyes, but he saw enough to know that the card he held had been written by his own hand and the tiny shoes had been those of his little girl.

He bowed his head and his whole body shook with silent sobs. He had stolen his own baby's shoes—stolen from his own wife. But no, she was the wife of another man and it must have been that other man's house into which he had broken. Then the thought came to him, what should he do?

Long he sat, holding the shoes clasped tight in his hands, his eyes staring into space. When the first rays of the sun peeped in at the dirty little window Frank arose, pale and determined. He would take back the things he had stolen.

In the dim light of the early morning he wrote on what paper he could find, and told his former wife that the things stolen from her home on a certain night would be returned if she promised that the one returning them should not be molested.

It seemed to Frank that the time would never pass.

He was torn constantly by a conflict of feelings. He knew he should return the things he had taken but the thought of seeing his wife again and having all the old memories brought back stronger than ever, this thought sometimes made him almost determine not to ask at the post office for the answer to his letter. He had not given his own name and he knew that if he did not go for the letter he could not be traced.

But he did go, and the letter asked him to come to the house the next evening.

When the man was shown into the room where the woman stood waiting for him, he handed her the package containing the jewels, money and silver and the carved box.

The package the woman immediately put aside. "Oh, I am so glad," she said as she hugged the box to her breast. Then she opened it and raised the shoes to her lips.

Frank saw that she had not recognized him and he tried to leave the room before she had a chance to do so.

"Wait," she said quickly, as she saw him turn. "Tell me why you took these little shoes."

He spoke very low.

"I did not open the box—then, but its contents have brought back the sweetest and the saddest memory of my life."

"You perhaps had——" she stopped. "Oh," she cried, "it is Frank!"

"Yes. May I go now?"

The wife bowed her head.

"Will you take my hand?" he asked hoarsely. "Just for old time's sake."

She took the hand but did not lift her head. The man raised the hand to his lips, then turned to go.

"Frank!"

The man turned toward her.

Quickly she broke the ribbon that held together the two little shoes.

"Take it," she whispered, holding one shoe toward him, "take it—for old times' sake."

SOLAX BURNS AUTO FOR REALISM

An expensive touring car was recently burned on the Solax studio grounds. The action in the photo-drama revolves about two characters of the underworld. One tries his level best to be honest while the other is hardened to vice.

Madame Blache in talking to reporters on the burning of the car said:

"While it is not an ordinary thing to wantonly destroy an expensive automobile, still if the Solax Company believes that the plot or thread of a moving picture demands anything of the kind the matter of expense never stands in the way. The car that we used, to be sure,

was a Duracq, three years old, and its engine was pretty well out of commission. It was not beyond repair, however, and was far from being a candidate for the junk heap.

"The picture in which the car was destroyed was entitled "Micky's Pal," and it tells a story of two crooks, one of whom reforms. Micky, the one who reforms, is engaged as watchman on the grounds of a large estate. In the part of the picture where the machine is burned Micky's employer has returned from the opera and his car is standing outside the mansion. At this point the chauffeur asks Micky to watch the automobile while he goes to get a drink, and while he is gone Micky sees his old pal sneaking through a rear door of his employer's house with swag.

"Micky leaves the automobile and runs after his erstwhile pal. The man stops and puts up a fight, and in the scrimmage both men manage to get back to where the automobile is standing. Micky has had his pipe in his mouth during the tussle. The pipe accidentally lands into the car, and being lighted, sets fire to the gasoline tank.

"We secured three separate pictures of the explosion. One we will use in the motion picture; another will be used in the 'Animated Weekly,' published by the Sales Company, and still another we have in reserve. There are a number of very interesting complications in the story, all of which make it a picture of great strength."

The picture was put on the stage under the supervision of Edward Warren, director of the company. It is said to be one of the strongest pictures ever used in films. Three separate cameras were focused on the fire. The principal roles in the picture were filled by Darwin Karr and Lee Beggs, the leading men of the Solax Stock Company.

MOVING PICTURES AMONG NON- CHRISTIANS OF PHILIPPINES

Secretary Worcester before starting on his annual inspection tour through the non-Christian provinces of Luzon, equipped himself with a stereopticon and cinematograph machine; also slides showing great buildings of New York, Niagara Falls, the Washington Monument, snow, ice, colored views and other interesting pictures, with seven cinematograph films, were taken along for the instruction and amusement of the non-Christians.

Great enthusiasm was shown by the people, and it is said that they went absolutely wild over the pictures, shouting with joy. Some of the explanations given the pictures by the primitive people are amusing. In particular Guiapad, a man of influence in the regions of Banaue and Quiangan, explained the Washington Monument with a story that it was one of the props upon which the earth rested, which had pierced the earth and come through to the other side. The Lubuagan people would have been so disappointed had the cine not been taken out to them that it was entirely dismantled and transported to that town.

Nothing that has ever been seen among these mountain people has caused so much excitement or been so much talked about as this cinematograph. The people called the moving figures "anitas" or spirits. Some thought them alive; others said that "Apo Dios" was moving the machine. More than at anything else were they astonished to see on the screen the pictures of their own people taken years ago, some of them now dead. And at the approach of a horse or train on the cine screen they would flee from before it, fearing the objects would run over them.

Oswego, N. Y.—J. H. Cordingly has received a permit to convert his store on East Bridge street into a moving picture house.

New York, N. Y.—W. J. Walters, of 237 West Thirty-seventh street, will open an airdrome on the southeast corner of Eighty-first street and Broadway.

Corpus Christi, Tex.—Charles L. Saxtion will construct Amusement Garden at 722 Chaparral street.

Paragould, Ark.—Marin & Keaton have announced they will erect an airdrome for the coming season.

VOTES FOR WOMEN

Reliance Release June 26th

The scenario for this photoplay was written by Mrs. Mary Ware Dennett, Mrs. James Lee Laidlaw, and Mrs. Frances Maule Bjorkman, and the entire production was made under the supervision of the National Women's Suffrage Association. By this it will be readily understood that it is not a burlesque on the Suffrage question. It exploits the favorite theories of the Suffragists—their reasons for demanding the ballot, etc. The suffrage workers are vainly endeavoring to win over Senator Herman to their cause, as his vote on a certain bill they favor means its passage. May Fillmore, one of the most

ardent of the workers, discovers that the father of a little motherless tenement brood has died of tuberculosis after having vainly importuned the owner, Senator Herman, to make building alterations that will remedy unsatisfactory conditions. She goes to the Senator's fiancee, Jane Wadsworth, and succeeds in securing her help. Jane accompanies May to the poor bereaved family and she is shocked at the terrible lack of sanitation. They find three little girls and a baby left to fight the world alone. Elsie, the eldest, is doing embroidery sweat-shop work at home and minding the baby, while Hester worked in a department store. The other tot is a half-time scholar and in the afternoon assists her sister working on corset covers for another shop. All these fearful conditions are pointed out by May and have their desired effect upon Jane. She is further shocked upon learning that her fiance is the negligent owner. Jane goes to him and pleads that he do something in the matter. He waves her away and treats her like a child. Angered, she joins the Suffragists and assists in bringing both her father and the Senator to terms. Hester is insulted by a floorwalker in her father's shop, which proves another shock to Jane when her father does nothing in the matter. Later she is stricken with scarlet fever which she contracted from the embroidery on one of her trousseau gowns which came from her father's store. The father and Senator upon learning that they were in part guilty, as the embroidery was made in the Senator's unsanitary tenement, give in and most enthusiastically join the Suffrage movement. They are seen with the girls at Suffrage headquarters, at the Men's League, and finally in the parade. The following well known Suffragists assisted the Reliance players: Dr. Anna Howard Shaw, Miss Jane Addams, Mrs. Mary Ware Dennett, Mrs. Jas. Lee Laidlaw, Mrs. A. C. Hughston, Mrs. Harriett May Mills, Mrs. Charles Beard, Miss Eleanor Byrnes, Mrs. Raymond Brown, Mrs. Marcia Townsend, Mrs. Frances Maule Bjorkman, Mrs. F. Maule Cooley, Miss Inez Milholland, Miss Anna Maxwell Jones, Miss Ann Forsythe, Miss Mary Keegan, Mrs. L. H. Ozedam, Mr. R. C. Beadle, executive secretary of the Men's League; Mrs.

James Lee Laidlaw, executive committee, Men's League; Charles Wadsworth Camp, Editor Metropolitan Magazine, Witter Bynner, poet and playwright; Max Eastman, secretary Men's League; Frederick Nathan, executive committee, Men's League; also assisted. Among the Reliance players who took part in the picture were Miss Gertrude Robinson, Mrs. Balfour, Miss Delespine, Miss Pearl Egan, Miss Gladys Egan, Mr. Charles Herman, Mr. E. P. Sullivan, Mr. J. W. Backus and others.

SCENE FROM HAWTHORNE'S "FEATHERTOP"
Eclair Release, May 28th.

OPERATORS' CHAT

By Tom Costello and James Girvan

AUX. LOCAL 35 I. A. T. S. E.

OFFICERS

John F. Stephens .....President
Sam Kaplan .....Vice-President
Gus Durkin .....Financial Secretary
Morris Klapholz .....Recording Secretary
Henry Weinberger .....Business Agent
Edward Phelps .....Assistant Business Agent

* * * *

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock, midnight. Dues can be paid to Brother Weinberger at the union office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West 44th street.

* * * *

The regular meeting of Auxiliary Local 35, I. A. T. S. E., was held Monday night, May 6th, at 12 o'clock. When Brother Stephens called the meeting to order it could easily be seen that something out of the ordinary was in the wind, as every brother looked forward to a meeting that would go down in the annals of Auxiliary Local 35 as one of the most important of its five years' existence as a member of the International Alliance. The meeting in itself would have been interesting, as the election of officers was to be decided, but the meeting Monday night was a treat, a lesson, I may say a sermon, a meeting that the brothers who attended will talk about for a long time to come. They learned what unionism is and the benefit of organization from a preacher that has devoted his life to the good and welfare of the I. A. T. S. E., Chas. C. Shay. He spoke for a half hour and the only sound that I could hear was the scratching of my pencil taking down his speech, and, boys, I am going to keep that as a souvenir of one of the best half hours I ever pushed a pencil. The one thin gto be regretted was that the unfortunate brothers that did not attend cannot read it in the News, as Brother Chas. Shay's wisdom would make one of the strongest editorials that can be conceived of by a man of his years on the great question of unionism. He doesn't talk for effect or applause, but there is a ring of sincerity in his voice, a look of determination on his face, an eye that can inspire you with confidence and yet you stop as he speaks and wonder why his words produce a feeling that you carry with you always, a feeling that makes you talk unionism to your brother craftsmen. If we only had more men like brother Chas. C. Shay, the president of the I. A., you can bet your last sou that there would be a mutual feeling of friendship between capital and organized labor.

* * * *

Brother Clyde Spencer, of Local 39, New Orleans, was a visitor at the meeting of the Auxiliary. Although he did not do any talking, I know he was busy thinking, and hope when he thinks of New York he won't forget Auxiliary Local 35, I. A. T. S. E., and the midnight meeting he attended at No. 66 Essex street.

* * * *

Local 35 held their regular meeting Sunday, May 5th. The meeting was well attended and business of great importance was transacted by the body. The meeting adjourned at 5.30.

* * * *

Brother Theo. Ridder, who was connected with the Kinetograph Company, No. 40 East 21st street, for ten years as a machinist and operator, has decided to become an exhibitor. As soon as the weather permits he will open an air dome in the Bronx. At present he is connected with the Emergency Repair Company, No. 210 East 14th street. Brother Ridder is a creckerjack chauffeur and drove for P. L. Waters, the president of the General Film Company. Well, Theodore, your hat's in the ring of business, and Brother Girvan and I wish you the best of success in all your enterprises, but who doesn't want to see a member of Auxiliary Local 35 forge to the front.

* * * *

Brother Bob Saunders left New York with a six months' contract in his inside pocket from the Paragon Feature Film Company. His first stopping place will be Ontario, then Quebec, Ottawa, Montreal and the small towns to follow. Brother Saunders always was rated as a first-class road man and I consider the Paragon Company lucky in securing the services of Brother Saunders.

Brother Harry Patterson was on 14th street Monday. He is certainly looking prosperous. At present he is working at the Plaza Theatre, No. 168 Park place, Brooklyn, and as he has been connected with the house for two years that is ample proof that the proprietor knows a good operator when he sees one, and Harry is there in the projection line forty ways—a quiet, conservative chap, and is known by all the boys as a Beau Brummel. When it comes to dressing the fashion plates have nothing on my friend Patterson, always up to date both in projection and style. His operating room is as neat as a pin, and his work is only a criterion of results that can be attained by an operator that takes projection seriously. The seating capacity of the Plaza is 299, and the operating room can boast of a Type B Edison and a double dissolving stereopticon and a Powers No. 5. The admission charged is ten cents, and the S. R. O. sign is always out at the Plaza, where you dodge the trolleys and always find a union operator and good projection.

* * * *

I paid a visit the other night to the Metropolitan Theatre, No. 134 Essex street, and had a long chat with the congenial manager, Mr. Lewis Kassman, and the assistant manager, Mr. Jack Reich. They deserve great credit. With all their opposition, they are always ready with a new surprise to spring on their patrons, and talk about packing them in! It seemed to me there was only one theatre on the East Side and that was the Metropolitan. The projection at this house is par excellence. Both the operators are members of Auxiliary Local 35 and know their business from A to Z, and Jack Wernick and George Langor are well known to all the patrons of the Metropolitan as the operators that run the union slide. Keep to the union label, boys. It can do no harm when you put up a picture like you can. The music at this theatre is far above the average. The orchestra is led by Professor Young, of Local 310. All the acts are booked from Local No. 5, Hebrew Variety Actors' Union. That's what you call unionism, boys. Everyone wanting them wears a union button, and, what's more, they produce results. The outfit consists of two Powers machines.

* * * *

The Unique Theatre, No. 136 East 14th street, one of the first picture houses in New York devoted to silent drama, has dispensed with vaudeville and is now giving the best picture programs in the United States. I know this is a broad assertion, but the proof of the pudding is in the eating and seeing is believing. Six feature reels a day, with a three-reel feature. Going some! Well, I should say yes, and as the smiling manager watches the crowds that come and go it proves that with all the opposition on 14th street that the photo play can hold its own. Manager Flanagan has been conected with the Unique for seven years and is a real live, wideawake manager. His one ambition is to please everyone and his friends can be numbered in the thousands from all walks of life, and it's the smile of my friend Flanagan that brings the big politician as well as the newsboy to view the "movies" at the Unique. The projection is A1, both operators being union men. The musical program are effects ably taken care of, the house attaches polite and neat, and the manager always smiling, is a sure sign of big box-office receipts at the Unique Theatre on 14th street, and, I may add, he thinks the Moving Picture News the best ever. Do you share his views?

* * * *

Manager Ganes, of the Manhattan Theatre, 31st street and Broadway, was relieved of $390 on Wednesday, May 1st, by Gus Kriger, who was employed as an usher. Mr. Ganes sent Gus to the bank and he never came back, so it was "fare thee well" to $390. Gus was formerly stage manager of the Circle Theatre and the Cambridge Theatre, Cambridge, Mass., and also worked as a stage manager for some time at the Manhattan. His photo is in another part of the News and anyone knowing him or his whereabouts will confer a favor on Manager Ganes. His height is 5 feet 9 inches; weight, 190 pounds; clean shaven. His destination is thought to be Butte, Mon., and he will no doubt try to connect with a picture house, as he is a good all-round man. Mr. Ganes requests all operators, performers and musicians to keep their eyes open for him and wire any news to him at the Manhattan Theatre.

* * * *

To the Philadelphia brothers that wrote me I take pleasure in stating that all news of the local in the Quaker City will find its way into the Moving Picture News, and, brothers, I

thank you for the interest you take in the little publication with the union label, with the union page, for the union man, and its editor, Mr. Saunders, is always willing to boost the man behind the gun. Your letter in full will be published in the next issue of the Operators' Chat. Again I thank you, brothers, and wish you and the local the best of luck, and beg to remain,

Fraternally yours,
TOM COSTELLO.

Brother Patterson, Montreal.—Am waiting for those pictures you promised to send; also let us know what the boys are doing in the projection line.

* * * *

Brother Aiken, when I called to see you last March you promised to let me know how things were going on in Utica. Up to date I have only got a few postal cards. Now get busy and write us a nice, chatty letter and let us know what the boys of Utica Picture Machine Local are doing.

* * * *

Brother Hale, of Toronto, says that there is a great improvement in projection through the Canadian west. Well, no one is any beter pleased to hear that than myself.

* * * *

Brother operators, don't forget to send in your name and address for cards of admision to the new big demonstration that is to be held on May 21st at 2 o'clock. This is something that ought to interest every operator.—J. G.

* * * *

Seems to me that Mr. John Boob, from Wichita, Kan., must have only been in the business a very short time when he springs such an old "chestnut' as that on us. I can remember using it myself in 1903 and 1904. We operators are always on the watch for new ideas, so if any of the "Boobs" from Kansas or any other State have any, why, let us know all about them. We will be only too glad to use them.

* * * *

Mr. "Man in the Baths," you would do us a great big favor if you could get one of the operators in Bathtown to let us have some of the doings there for our "Chat column," for from what you have written in some of your previous letters they must be a very smart lot of boys. So I would appreciate it very much if one or more would write something nice for our column.

* * * *

Brother Smith, Allendale, Canada.—Thanks for your good wishes. We are getting along very nicely with our "Column" now and we are receiving letters every day from our brothers throughout the country congratulating us on our Operators' Page.

* * * *

Brother Operators as we have not heard from you lately we would like to know if your education has been neglected and you only write when you get some one else to hold the pen. Now brothers, send us all the news you can get hold of and we will introduce you to some of the best boys in the business, through the "column." Help us to make this page the **best** information guide and bureau of advice for operators. We invite correspondence from all operators everywhere. J. G.

HOW JOHN THE BARBER AND MARXY MARX WERE STUNG

John the Barber, John J. Reisler by rights, who manicures, shaves and cuts hair by proxy at No. 169 West Forty-fifth street, and Maxy Marx, manufacturer of sartorial scenery for actors and others given to nifty raiment, have been stung.

It is bad enough to be deceived on identity, but the matter of being stung for hard cash is neither a small one nor one to most people's liking, and neither John nor Maxy were particularly hilarious over the incident.

It seems that William Horowitz, "of the Creek Indian Clan," posing as the vice-president of the National Exclusive Film Exchange, was introduced to Maxy by John, and that Horowitz inveigled Maxy to cash checks for him to the amount of $175. The checks came back marked "No Good." A council of war was held by the two wilted pals. Result—the prompt arrest of Horowitz, whose explanation "supposed" that the treasurer of his company had neglected to keep up his personal account in the Denver Bank. He promised to straighten things out and was held on a bail of $1,000 by Magistrate Appleton until the beginning of the next chapter.

Norfolk, Va.—The American Theatre has opened exhibiting the kinemacolor pictures

FRONT OF GEM THEATRE
Arthur Bogges, owner and manager.

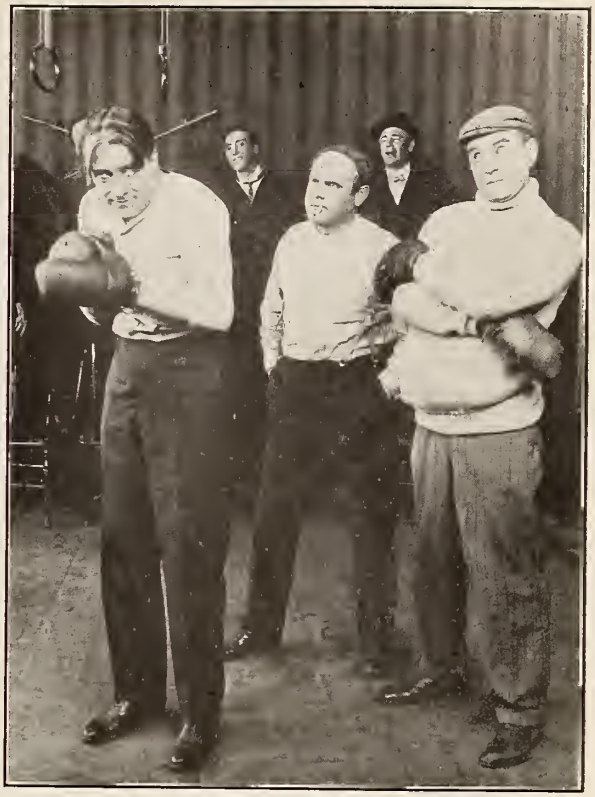
"Two Fools There Were"

"Jimmie as Hypnotist"

"Zanetta's Marriage"

SCENES FROM GAUMONT RELEASES

SCENE FROM "HIS SECOND WIFE"
Powers Release.



SCENE FROM "A CAVE MAN WOOING"
Imp Release, May 20th.

The Powers Motion Picture Company announces two strong dramas in "The White Brother's Text" and "His Second Wife." The former release is a story of Old Mexico and depicts a new type of an Indian in moving pictures.

Reading, Pa.—The Gem Theatre will be opened on the first floor of the Hansen Cigar Factory, 10th and Spring streets.

Los Angeles, Calif.—The Globe Amusement Company has signed a contract for a theatre to be built for them on Sunset Boulevard near Echo Park.

Rochester, N. Y.—The property at the northeast corner of North and Lyndhurst streets has been purchased by the Lyndhurst Amusement Company, who will erect a moving picture theatre at a cost of $30,000.

Mobile, Ala.—A moving picture theatre will be constructed on Dauphin street.

Wilmington, Del.—The Iris Amusement Company was incorporated to conduct all kinds of exhibition enterprises.

Rochester, N. Y.—Architect W. J. Brockett is completing plans for a new moving picture theatre for Milton E. Gates, which will be erected in West avenue.

Simplex

THE PEER OF ALL MOVING PICTURE MACHINES

NEW YORK MANAGERS SAY

The machine has given entire satisfaction, and we will soon need more machines for our other theatres.
Arthur S. White, Manager Moving Picture Department, Percy G. Williams Circuit of theatres.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
Wm. J. Gane, Manhattan Theatre.

We consider it far ahead of any other machine, and have since put them in our other theatres.
Walter Rosenberg, Savoy Theatre.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
Harry Levine, Manager, Riverside Theatre.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. Stern, Proprietor, Bleecker Theatre.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. Crane, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. Kolle, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theatres.
Fox Amusement Co.

Simplex

PRECISION MACHINE COMPANY
317 EAST 34th STREET, NEW YORK

MANUFACTURERS' SYNOPSES of FILMS

NANINE, THE ARTIST'S WIFE
Gaumont Release, June 9

Nanine and Yolande are two quaint, charming peasant girls of middle France. Often have they heard of the large city of Paris but never have they seen or tasted of its pleasures. They are entirely contented with their lot, however, and never expect to get much further than their paternal dwelling, until one afternoon when the two girls in the company of two young peasant admirers, while frolicking over the fields, intrude upon the privacy of Maurice Crosby, the noted French artist. The latter recognizes the beauty in the girlish pair and becomes fascinated in particular with Nanine.

Seeing possibilities of the most wonderful model in them and also goaded on by his love, he pays Nanine a visit only to be reprimanded by her father. Excusing himself for the intrusion the artist takes his departure only after leaving his address with the young peasantess and assuring her that he would want to be the first one to give her assistance any time she might be in need of same.

An opportunity for calling upon Maurice was soon granted through an accident which befell the girls' father. Nanine writes him of her plight. The artist sends back hasty word for her to come on to him where she can find honest work.

Nanine and Yolande leave for Paris in all their peasant finery and arrive at their benefactor's studio only after having been a curious object to the eyes of the citizens of the big city. Crosby, however, is able to make good use of them and is even inspired by their presence.

The preference that he seems to pay to Nanine soon arouses the jealousy of Yolande, who quarrels with her sister and makes her feel so uncomfortable that she decides to return home.

As she leaves the door to start her homeward journey, Maurice intercepts her and, refusing to listen to her reason for going home, pledges her his love with the result that they are married.

Thus is the dainty little Nanine properly rewarded.

THE TALE OF AN EGG
Gaumont Release, June 13

Young Mary is indeed a pretty, winsome, little damsel, but somehow or other she has never met with the right fellow. This is probably due to the life of isolation that she leads a way off in her country home town. During her vacation she evolves an original scheme to make known her wishes by writing the following on a newly laid egg: "I am young, pretty and rich; I want to marry a nice young man," to which she signs her name and address and awaits further developments. After many, many incidents, the egg is finally served hard-boiled to three young gallants in a town restaurant. The one that reads the mission on the egg notifies the rest and the three start off in a hot pursuit. The address takes them to a well-worn mansion, under the grape arbor of which they discover an old maid, of whom they inquire for "Mary." She very exultantly informs them that that is her name, whereupon two of the three make their escape, the last being held in her clutches. He produces the egg, believing that it must be a mistake, but she informs him that she is the authoress of the letter on the egg, which by that time was written thirty years ago when both she and the egg were fresh. The dismay of the young gallant is, however, turned to exultation when old Mary introduces a most charming young niece who accepts the obligation of marrying the handsome beau brummel whom her aunt had corralled.

On the same reel:

JIMMIE AS HYPNOTIST

Jimmie is deeply interested in the science of hypnotism. He studies, drinks and sleeps it. One evening during his parents' absence while he is engaged with his sister in the wonderful influence of hypnotism, the servant, Orphelia, helps herself to his mother's toilet dainties. Jimmie, without confiding to anyone else, notices the theft but keeps it concealed until his parents return. They, not suspecting the maid, place the blame on Jimmie's shoulders, who, however, assures them that he is not at fault and can produce the culprit through his understanding of hypnotism. Without further ado he puts his little sister (whom he has taken into the secret) in a hypnotic spell and, of course, she singles out the culprit.

CHAMBER OF FORGETFULNESS
Eclair Release, May 21

A jealous husband suspects his beautiful wife of flirting with men. He seizes one opportunity to accuse her and mistakes some love letters, which she is keeping for a girl friend, as being addressed to her. He is so bitter that the unhappy young woman dies of a broken heart and the husband sends the little son to be raised by another family. For fifteen years he leads his solitary, bitter life, and all that time the bed chamber of his wife has been sealed just as she left it. The son demands some keepsakes of his mother and with his father enters the closed boudoir. There they find the proofs of the mother's innocence and the son is infuriated against the father for his bygone cruelties. The two sadly seek the mother's grave where they discover each other praying: the dead loved one appears in a vision and they become reconciled at last.

THE BEAUTY SPOTS
Eclair Release, May 24

The son of wealthy aristocratic parents falls in love with the daughter of a self-made man. The girl pricks her face with a thorn from some roses and the youth puts a tiny piece of court plaster on the spot, which has the effect of a fascinating beauty spot. The youth proposes, asks the father for the girl's hand, and is informed that she can only marry a man who works. The youth answers several advertisements for help but is not taken seriously. He has a fantastic dream of his sweetheart and myriads of beauty spots and conceives the notion of making beauty spots fashionable and going into business. He gets into all kinds of scrapes promoting the fashion but finally succeeds and is taken into partnership with Dr. Grump's Toilet Specialties. With his partnership papers explanations are made to his sweetheart and her father and he is forgiven and accepted. In the finale the colored maid appears also in fashion with a white beauty spot on her black face.

MARRIED WITHOUT KNOWING IT
Eclair Release, May 26

Jacqueline has two lovers: Cabochard and Finot. She loves Finot and declares she will not marry Cabochard, whom her father has, however, decided she should marry. Jacqueline, despairing, implores the aid of her mother, who also favors Finot. She promises to help her daughter, but as she cannot give her opinion openly, she will think of some plan. An ingenious woman friend of hers, associates with her in planning the trick which will make the father change his mind. Jacqueline pretends to receive Cabochard with more courtesy. One day while the happy lover is with her, a woman comes in followed by nine children and carrying two in her arms. She rushes to Cabochard, accuses him of having abandoned her with all her children, and upbraids him for his intention to marry. The lover, stupefied, tries in vain to explain. The betrothed and her mother pretend to be very angry, while the children cling to Cabochard. The father arrives, puts Cabochard out and consents to receive Finot as a husband for his daughter.

On the same reel

TYPES OF THE CAUCASUS
An Educational Subject

This is a splendid educational film, showing scenes in a little-traveled land. Timber merchants, Circassians, Persians and Bohemian Muscovites are among the many characters caught by the camera.

THE THIRST FOR GOLD
Imp Release, May 27

John Brown leaves his ohme in the East to seek his fortune in the gold mines of the far West. For fifteen years he struggles against fate—the riches he has sought so long and arduously do not come to him. After this, his last desperate effort, he had decided that if still unsuccessful, he would return to his Eastern home. He fails to find the precious metal and his provisions being out, and his supply of water almost gone, he breaks camp and starts across the desert to the nearest settlement.

He loses his way and for several days wanders aimlessly. In the distance, he sees a figure approaching. When they meet, he discovers it is a young man, a prospector like himself—unkempt and disheveled—without pack or water bottle, also that he is delirious, presumably from thirst. He seizes John's water bottle, and there is a terrific struggle. He is finally overpowered. The stranger offers nuggets from a rich strike he has made for a drink of water. John refuses, for there is only a few drops of the liquid remaining. The young man pleads for his mother's sake, and John is again about to refuse, when he sees a vision of his own mother, as he last saw her fifteen years ago, and he tenders his bottle. Together they start out on their long journey through the desert.

They are suffering greatly and are almost exhausted when far in the distance John sees

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THURSDAY - GAUMONT - SUNDAY

JUNE 2d 1992 FEET DRAMA DAY

THE MIDNIGHT WEDDING

An electrical engineer, whose love affair does not prosper well, attempts to gain revenge by means of a murderous and ingenious electrical contrivance. His diabolical plan is frustrated by the appearance of his mother. His heart softens and at the last tragic moment he tears his invention from the wall and thus prevents an explosion which would have killed his former sweetheart, his mother and himself.

JUNE 9th—1 Reel

JUNE 13th

JIMMIE AS HYPNOTIST

and

THE TALE OF AN EGG

Two corking comedies that will make everybody forget the summer heat outside.

NANNINE, THE ARTIST'S WIFE

A beautiful story of a woman's love for her ideal of life.

JUNE 16th

WHEN THE LEAVES FALL

(Hand Colored)

A one-reel drama of charm and pathos revealing a story as delicate and silken as the weave of the silkworm.

MAY 30TH
ZANETTO'S MARRIAGE
(HAND COLORED)

JUNE 2ND
THE MIDNIGHT WEDDING
(2 REELS)

JUNE 6TH
THE VIRTUOUS HORSE

Gaumont

GAUMONT CO.

FLUSHING, NEW YORK

Gaumont

COMING

TUESDAY, JUNE 20TH TWO REELS—HAND COLORED

BELLS OF PARADISE

1 AND 3 SHEET LITHOS. HERALDS, BOOKLETS, PAMPHLETS.

A story supremely graceful, delicate and touching. Costumes and actions picturesque. A film completely colored by hand. Scenes carrying one into the interior of Louis XVI cathedrals, gardens, castles and fields. In fact the most harmonious bit of film beauty that Gaumont has yet offered. The acme of filmdom—A PICTURE DE LUXE. Even better than THE CHRISTIAN MARTYRS and THE MARGRAVE'S DAUGHTER.

a railroad train. Knowing there must be water in that direction, they strain every effort to reach the distant spot. The stranger is exhausted and John almost so from carrying him. At last the goal is reached—here is a water tank—John pulls the rope releasing the water, and both men fall into it.

The younger man, thinking he will die, gives John a paper showing the location of the mine, which he was crossing the desert to have filed, and offers it to him if he will promise to take care of his mother, a photograph of whom he also shows to John. In this pictured face, to his intense amazement, he recognizes his own mother! And the young prospector is his own brother, Walter, whom he left at home a small boy. The shock of finding a brother revives Walter and they then make their way to town and file the claim. Then home to mother and luxury.

The story closes with the two brothers being warmly welcomed by the mother in the East.

UP AGAINST IT

Imp Release, June 1

Amos Bently was up against it in more senses than one. Times were so hard with him that he had to part with the furniture of his little apartment in order to pay his debts. However, things were inclined to take a better turn for him.

He was invited to be a guest of some friends of his. And between him and the daughter of the family some sort of heart interest was supposed to exist. Disinclined to accept the invitation at first, he yielded to the persuasions of his friend, the brother of the girl, and made his way to the host's house. Unfortunately his nether garment gave way in a somewhat conspicuous place and in attempting to conceal the tear, while the evening party was in progess, poor Amos suffered a great deal of torture.

Finally, he was shown into the room of his probable fiancée. And while in the act of searching for a needle and thread was discovered by her father, who had not yet made the acquaintance of Amos.

Poor Amos stood in imminent danger from an ugly-looking revolver which Mr. Crampton pointed at him. However, his peril was discovered in time by the girl and her brother, and the lady, lending him a convenient dressing gown, proceeded to help him out of his sartorial difficulty and at the same time intimated to him that she would not be disinclined to darn his socks for an indefinite period. So the young couple was made happy.

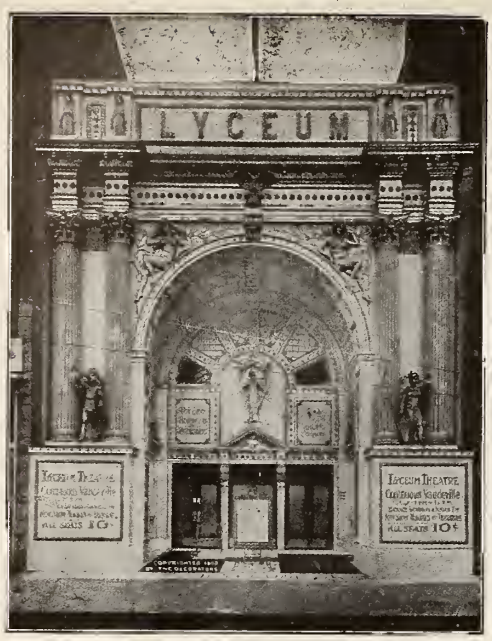
This is a whirlwind comedy of laughter and fun; rapidly played by King Baggot as Amos Bently, Vivian Prescott as Louise Crampton, W. E. Shay as her brother, Frank, and W. R. Daly as the father.

On the same reel:

THE ART OF SILVER PLATE MAKING

The art of silver plate making as illustrated in this film is the result of a special concession given to the Imp Films Company by one of the most eminent firms in the world, Sheffield Plate Co., of New York City. We see the fashioning of the metal into various articles for table and decorative uses, and the mechanical appliances of a first class silver plate making factory in actual operation.

The photographic difficulties of the dimly illuminated interiors have been well overcome and the result is that the film presents an excellent series of views of the actual operations of silver plate making industry. From the rough sheet metal to the finished and highly engraved dish or salver, the illustration takes an interesting course in this picture.



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The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

THE PERIL
Imp Release, May 30

The peril that threatens in a greater or less degree the entire civilized world is the keynote of our current picture.

Hokoruma, a Japanese soldier, is sent to San Francisco to ohtain, at all hazards, a plan of the new harhor fortifications, about to he erected. He registers at a Japanese employment hureau and through this means secures a position of hutler in the home of the Commanding General, Colonel Jones. This gives him the opportunity of learning and seeing much that is necessary for him to know in accomplishing his end.

The Colonel's daughter, Clara, is engaged to Lieut. Pond, and the marriage is dated for the near future. At the Officers' Club Lieut. Pond is guilty of an act unbecoming to a gentleman, and the Colonel, who is severe but just, offers him the choice of two alternatives—court-martial, or resignation. The Lieutenant is overwhelmed with the threatened disgrace. But he thinks he sees a means of escape—he will persuade his fiancée to elope with him—the Colonel would never carry out the proceedings against his son-in-law.

He enters Clara's home secretly and while waiting in a dark room, while she is preparing to join him, a man stealthily creeps in and endeavors to make away with some important papers, which are kept in a secret drawer. Recovering from the surprise the Lieutenant springs on the intruder and there is a terrific struggle, at the height of which Clara enters the room. She is horrified to see her lover in the clutches of a supposed burglar, and immediately arouses the household. Her parents appear, and the spy succumhs to the vigorous hlows inflicted hy his opponent. When the lights are turned on, it is revealed that the would-he rohher is none other than Hokoruma, the butler.

Lieutenant Pond is, of course, fully forgiven hy the Colonel, who is saved from disgrace hy the courage displayed by the man whom he was to court-martial, and to whom he now willingly and gladly gives his daughter.

A MESSAGE FROM BEYOND
Solax Release, May 29th

Charles Kingsley's parents gave him everything they had when he left his home to start husiness in a large city. Charles, like other country hoys, hy undivided effort and persistent application, made his way to the top. He married a woman of high social position and has children, a son and a daughter. The daughter inherits her mother's snohbish characteristics but the son is a democrat.

Kingsley's mother, a good, old homely lady, not having seen her son for a number of years, decides to surprise him with a visit. She arrives just when the family is making elaborate preparations to receive the Governor. Naturally, the snohhish mother and daughter make the old lady's welcome an unpleasant one. They don't know what to do with her until an emergency occurs in the kitchen. Young Mrs. Kingsley then has her mother-in-law attend to the preparation of the dinner. The old lady is only too happy to he of service and joyfully undertakes the work of the cook.

When Kingsley, Jr., however, comes home and learns that his grandmother is doing the drudge work, he goes down there and sticks hy her side, and in his boiled shirt and dress suit assists her at her lahors. He appoints bimself her entertainer and does nobly.

The old lady, not long afterwards, dies and leaves young Kingsley her large painted portrait. Soon after when Kingsley is in difficulties he imagines he sees the spirit of his old grandmother and she seems to point to the portrait of herself. Several times this occurs and in order to satisfy her spirit he goes to the portrait, takes the picture out of the frame, and to his delight, finds an envelope containing a good deal of money. The story is convincingly and strikingly told in pictures.

JUST A BOY
Solax Release, May 31

Mrs. Armstrong, having lost her cbild, is unconsolably unhappy. She passes a rather aimless existence. Even her devoted hushand who pays her constant attention, cannot take her out of that phlegmatic mood. One day she comes upon a policeman in the act of arresting a street urchin—a waif—a kid, who delights in street sports—such as dice throwing, leap frog and hanana-swiping from tbe "Ginny's fruit stand." He is a wild hoy—horn and hred to the streets.

The hoy loves dirt and delights in mud.

She rescues the waif from the arms of the law and tries to bring bim up as she would have hrought up her little boy—had he lived. She tries to make the hoy comfortahle and happy and she almost succeeds—but the boy meets on the street some of his former associates and they rile him with jeers and call him "Sissy," and mock at his fine clothes.

The hoy goes hack home—to his fine room. He is thoughtful and morose. He has not been comfortahle in tight shoes and clean linen. He longed for his rags and his old pals of the corners and the docks. Witb an air of determination he decides to go back to his former life—that care-free existence of the streets. He answers the call of the wild. He is just a hoy.

UNCLE HIRAM VISITS WASHINGTON
Reliance Release, June 5

RELIANCE.

The Reliance Release of June 5 will prove a very interesting one at this time in view of the coming election. It pictures Uncle Hiram, a countryman making his first visit to the National capital. He arrives at the station, visits tbe equestrian statue of General Wm. Tecumseh Sherman, sees the Washington Monument and is surprised at its height of 555 ft. He sees the capitol from the top of this monument. He goes into the treasury where he meets Lee McClung, treasurer of the U. S., who shows him $10,000 in gold, then forty million dollars in ten thousand dollar gold certificates. He is shown a receipt for the largest single money transaction in the world. Leaving the treasury he sees the White House; the statue of Andrew Jackson; takes a walk along Pennsylvania avenue and sees the Lihrary of Congress. Coming to the White House Uncle Hiram sees the members of the President's Cahinet leaving and recognizes Secretary Meyer of the Navy, Secretary Wilson of Agriculture, Secretary Stimson of War, Secretary Hitchcock, Postmaster General, Secretary Nagel of Commeice and Labor, Secretary Fisher of the Interior and Attorney General of the U. S. Wickersham. Uncle Hiram recognizes Admiral George Dewey and is shown the guns the Admiral captured at Manilla. He sees Major General Leonard Wood, Chief of Staff, U. S. Army. Within the White House are shown the executive offices; the East Room (this is the first motion picture ever showing the interior of the East Room) interior of the President's office; W. M. Pennell, the President's private doorkeeper; Rudolph Foster, Assistant Secretary to the President, and Major Thomas L. Rhodes, the successor to Major Archihald Butt, martyred hero of the Titanic. Outside the White House, Uncle Hiram sees two of the

President's body guard mounted on motorcycles. Then he catches a glimpse of the President himself leaving the White House. Having seen all there was to see in the city, Uncle Hiram leaves for home.

KAINTUCK

Reliance Release, June 8

Kaintuck is a big mountaineer. He loves his sweetheart, Sue, with his whole simple, honest heart. One day an artist comes to sketch in their vicinity. He is immediately struck by Sue's beauty and asks permission to use ber as his model. Kaintuck is not pleased with the idea but the girl consents. When the artist secures board in Sue's home, Kaintuck's jealousy knows no bounds. One day he sees the artist posing Sue and noticing that the man's arms are about the girl he decides that she loves him. But the artist thinks only of Sue as a model. His heart is given to Dora, her sister. One day the artist stumbles upon an illict still in the woods and inspired by it's picturesqueness he takes out his book and starts to sketch it. Some moonshiners who have been watching him think he must be a revenue spy who would be better out of the way. So they lead bim out to shoot him. The girls see him and Sue rushes up to plead for his life. Kaintuck, coming along, saves the artist for Sue's sake. Later he comes to the girl, telling her that he will give her up to the man she loves. She is surprised—and when Dora comes along with the artist the situation is explained to everyone's satisfaction.

JESS

Thanhouser Release, May 21

PART ONE.

Silas Croft was a kindly old Englishman who had a farm in South Africa. With him resided his two nieces, whom he had taken from their drunken, worthless father when they were of a tender age. Jess, the elder, was brilliant and educated; Bess, the younger, was beautiful, but frankly admitted that she did not possess the mental attainments of Jess. The two were great friends, and Jess, altbough only the senior by years, had almost a motherly affection for her pretty little sister.

Croft, finding old age stealing upon him, advertised for a partner, stipulating that he must be a gentleman. Probably it was bis secret idea that the right man might come along, and fall in love with his favorite, beautiful Bessie.

Captain Jobn Neil, an English Army officer, wbo found his income insufficient to support him in his profession, heard of the business opportunity and accepted it. Jess, the unimpressionable, speedily fell in love with him, and her womanly intuition told her that she could win him, for he was fascinated by her. The girl was happy for a while, but suddenly learned that her little sister was also in love with the handsome Englisbman.

Tbe elder girl realized that happiness for her meant sorrow, probably life-long sorrow, for Bess. Accustomed to making sacrifies for the girl she so tenderly loved, Jess made another. On the pretext of a visit to an old school friend, she absented herself from her home, knowing that Neil would be bound to fall in love with Bess, who was beautiful and amiable.

Thanhouser Release, May 28

PART TWO.

The expected happened. At the time Jess departed, Neil liked both girls, but preferred Jess. Thrown into daily companionsbip with Bess, he soon grew to love her, and made ber happy by proposing to her. And little sister wrote to big sister, telling her the glorious news, never suspecting the truth.

Jess received the letter in her place of refuge, and rejoiced that she had been able to ensure the happiness of Bess, while at the same time she wept in secret over the fate that had taken all romance out of her young life.

The two nieces of Silas Croft, an Englishman who has an estate in South Africa, are both in love with their uncle's partner, Capt. John Neil, a retired army officer. Jess, the elder, realizes that her sister's affections are centered on Neil, and makes a pretext to leave the farm, believing that by so doing she will ensure the happiness of little sister Bess. Matters turn out as she had anticipated and in her distant home Jess, with mingled feelings of joy and sorrow, receives news of tbe engagement.

At this time, the rebellion which freed the Transvaal from British rule, was brewing. Croft, who at first doubted that any trouble was impending, at last realizes the gravity of the situation, and Neil consents to go to Pretoria and bring Jess home before it is too late. The gallant soldier arrives in the city, but is unable to leave witb his charge, because the Boers have besieged the place, and even courtiers cannot pierce the lines.

A certain Frank Muller, son of a Boer and an Englishwoman, is one of the leaders in the revolt. He had proposed to Bess, and been rejected. Learning that his successful rival is in Pretoria, he plans to dispose of him. Pretending great friendliness, he sends Neil a pass for Jess and himself, signed by Oom Paul Kruger. The unsuspecting Englishman falls into the trap, and with the girl, leaves under the charge of a Boer escort, furnished by Muller.

These men have been tricked into believing that Kruger has ordered that the couple be killed, and while they are crossing a river, fire upon them, and believe they are slain. Jess and Neil, however, have a miraculous escape.

Thanhouser Release, May 28

PART THREE.

Following the crossing of the river under fire, on their way to Pretoria, Jess and Neil become separated, and the girl reaches the farm alone. There she finds that the villain, Muller, has been ahead of her, and that her uncle is a prisoner, on a charge of treason. Muller, who is military head of the district, tells Bess that Croft will he convicted and hanged unless she consents to marry him. The girl, however, refuses, the court-martial is held, and when Jess arrives, her uncle is sentenced to die at dawn, a few hours away.

There is no one to whom she can appeal, and Jess, grief stricken, decides to be her own avenger. Muller is asleep in his tent, waiting for the dawn when the last of the protectors of the girl he covets shall be separated from her by death. He awakes with a start. Bending over him is Jess. He believes it is a visitor from another world, for he could have sworn that he had seen her die a horrible death. Stricken with terror, unable to speak or make a motion, he goes to his death, his last thought being that there is a life beyond the grave, and that evil brings its own punishment.

Jess wanders away into the desert and dies. Neil searching, finds her body. The troubles of the others are finally swept away, and Neil and Bess live happily many years in their Englisb home, never realizing that they owe everything to tbe self-sacrificing Jess, althougb they sincerely mourn and miss her.

WHOM GOD HATH JOINED

Thanhouser Release, May 31

A young mechanic, temporarily residing in a Southern City, found that business was slack in his trade, and decided to send his wife to her relations in the North until happier days dawned. He did not dream that he was putting her in peril, and when later he received word that the ship upon wbich she sailed had heen lost with all on board, he was frantic with grief and self-reproach. Life in this city became hateful to him, and having no ties that bound him there, he abruptly departed into the country, deciding to wander wherever fate might lead him.

He found, that after a period of sorrow and suffering, his lines were cast in pleasant paths, for he met a kindly old farmer, who offered him a job, and soon grew to absolutely trust him. His employer had a daughter, and as time passed on, the girl showed him favor, while the farmer made it manifest that he would be only too glad to trust the future of bis child in the hands of one who but a short time before had been a stranger.

The young man did not love the girl as he had loved his wife; but he was very fond of her, had almost a filial affection for her father, and gradually, as time dulled his anguish, he became convinced that his happiness depended upon a second marriage. So he proposed, was accepted, and the course of true love seemed to be running very smoothly.

In the meantime, the wife was slowly regaining her strength. She had not met death in the wreck, but was the one survivor, having been found, nearly dead by some fishermen, who had discovered the broken fragments of the ship. When able to sit up, her memory was gone, and it was not until many weary months had passed that sbe was able to remember who she was, and what had happened.

By this time the husband had vanished, and the poor weak woman found it impossible to trace him. She kept up the search, however, and finally, by chance located him, reading in a paper of his approaching marriage.

The wife reached the house on the day set for the ceremony. There she met her rival, arrayed in her wedding gown, and told her who she was. The untutored country girl, in her first moment of anguish, denied that the man of her choice was the husband of the other woman, and fiercely ordered her away. In terror of her life, the wife departed, and the country girl followed her to the porch of the house, and grimly watched her as she staggered off. She saw her attempt to cross the railroad tracks, slip and fall, striking her head on the tracks and lying there unconscious. The same moment the watcher heard

"CURFEW SHALL NOT RING TO-NIGHT"
Released Wed., May 29th.

"HIS MOTHER'S SON"
Released Sat., June 1st.

RELIANCE

"VOTES FOR WOMEN"
2 Reels. Released Wed., June 26th.
Featuring Jane Addams, Dr. Anna Shaw and other Suffrage leaders.

NOTICE TO EXHIBITORS:—Send us immediately the name of your theatre, owner or manager, and location for a new RELIANCE mailing list.

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NEAREST THE HEARTS OF THE PEOPLE, VITALLY CONCERNING EVERY MAN AND WOMAN, AMERICA'S SUPREME MODERN PROBLEM IS

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"The Trial of the Trust Kings," from "The High Cost of Living"

TUESDAY JUNE 11

HERE IS THE CAMPAIGN SENSATION—THE TARIFF—THE CROOKED TRUSTS—THE STRUGGLING CONSUMER—THE PRESIDENTIAL CANDIDATES ARE ALL STAR PERFORMERS IN THIS $10,000 ALLEGORY OF LIVE QUESTIONS.

TUESDAY JUNE 11

ECLAIR'S NEXT WEEKLY OFFERING

TUESDAY, MAY 28—HAWTHORNE'S "FEATHERTOP," An American Literary Classic—The Romance of the Witch's Scarecrow.

FRIDAY, MAY 31—"HAMFAT'S SUCCESS"—The Funniest Actor Story Ever Filmed. Original—Droll—True to Life—Satisfying!

SUNDAY, JUNE 2—"THE CHESTNUT GROVE MYSTERY"—A Thrilling Paris Drama of Adventure and Justice.

NOTE: The ECLAIR PARIS RELEASE for Sunday, May 26, is "MARRIED WITHOUT KNOWING IT" and TYPES OF THE CAUCASUS" on the same reel—instead of "REVENGE IS BLIND," as announced.

NOW READY—OUR NEW STYLE SIX-COLOR POSTERS

The Fortnightly Bulletin is a Real Film Magazine.

ECLAIR FILM COMPANY, Fort Lee, N.J.

SALES CO., SOLE AGENT

the whistle of the approaching train, and knew that if she refused to aid, that the obstacle that might prevent her marriage to the man she loved would be removed.

First she watched her grimly, determined that she should die. The train was coming on rapidly, but the woman's thoughts traveled far more swiftly. She hated her rival bitterly, but she could not let her die. In the end she dragged her from the tracks, restored her to her husband, and tearfully watched the couple as they departed from her life, happy after their long period of suffering.

The girl remained at the farmhouse, and during the long lonely years that followed, she frequently wondered whether she had done right in sacrificing her happiness. "Is love worth a crime?" she mused, and somehow she could never answer the question to her own satisfaction.

Champion Release, May 27

THE RANCH WOMAN

In this story of Western life on the border Peggy Wilson, a ranch widow, comely and winsome, has become infatuated with Juan Gonzales, a Mexican gambler. To be sure, she doesn't know that Juan is really the character he is, although her cowboys try to open her eyes to the fact; especially her foreman, Bill Shank, who has a tender streak himself in her direction. The Mexican, pretending great devotion for the widow, manages to extract various sums of money from her willing coffers, which he gambles away.

For a side diversion, Juan has a beautiful senorita as a string to his bow, and she proves his undoing with the widow. Treating the senorita, as was his wont, in a nasty way, her mother urges her to betray his double dealing in hearts and cards to the widow. This she does. The widow, aroused by the information received, verifies its truth in person and casts her infatuation and its cause to the dogs.

The spurned Mexican lover vows vengeance and proceeds to carry it out. He plots dire deeds against the widow. In the meantime, Dark Cloud, a Chippewa brave, whom the widow has done a good turn earlier in the game, sees a chance to befriend his benefactress. The fateful moment which the villain has set for the dark purpose, is the ringing of the Angelus. This moment arrives and the widow is there, lured to her doom. But so also is Dark Cloud; and the vile Mexican meets his Waterloo. The Indian lifted him into the air and hurled him over the brow of the cliffs.

HEROES OF THE BLUE AND THE GRAY

Champion Release, May 29

A "Veteran" story that has an appeal for those who love the heroes on either side of the great struggle. Two old veterans—one who fought under Grant, the other under Lee—are together on a family picnic. Becoming reminiscent of the days of '61, they quarrel. This quarrel leads them to separate their respective children, who are sweethearts. But the children quietly rebel against this mandate, and traitorously meet in love's fond embraces. In the meantime the two old codgers have fallen asleep, and sleeping they dream of the days when souls were tried in the fiery vortex of internecine strife.

Now we see the old fellows as youthful heroes. With martial tread and bearing, we see them in the van of battle. Charge and counter charge is made, and these two leaders meet and clash. Then each from the lips of Lee and Grant, receive words of praise for their valor. Then fades away the havoc of war. The two old veterans awake once more to life's present realities, and their sleeveless coats.

Then comes Memorial Day and the G. A. R. Veterans are marching to the cemeteries. Each one betakes himself to a grave with flowers and flags. The Confederate's son died at Gettysburg, the Yank's father at Antietam. By these two graves they meet in silent commune. Then they hear the familiar "taps" and as they turn to, they stand face to face. Once more appears a vision to them of their old leaders and comrades. Then the old fellows salute and they clasp hands with fervor. And in the background comes the sweethearts in warm embrace. And as we gaze on the vision which the old veterans have conjured up, and behold the grand union of hearts and hands, we rejoice while dropping a silent tear for the Heroes of the Blue and the Gray.

THE SOLDIER'S LAST CALL

Republic Release, May 28

Two old veterans, one a Yank, the other a Rebel, both inmates of the country poor house, have been cronies for years. The Yank always carries his old bugle while the Southern veteran is never without his sword, which he uses as a cane. Both old men live close to the Military Academy which they often visit and in which they soon become great favorites.

They are both present when the funeral of a soldier takes place, and in a spirit of mischief the Yank tells the Southerner that no military honors will be accorded him when he dies as there are no rebels left. This preys upon the old man's mind until he finally writes a letter to the commander of the Academy, begging him to give him a military funeral when he dies, as he has no kith or kin nor a Southern Army to do this for him. When the letter is read at the barracks there is not a dry eye among the hundreds of cadets who unanimously vote that the old Southern soldier be notified that full military honors will be accorded him at his funeral, though they are in hopes he will be spared to them for many years.

Sham battles are quite often indulged in by the cadets, and one day while one of these batles are gonng on the old Southerner is awakened from a dream of by-gone days by the rattle of firearms and canons. His half-awakened condition makes him think he is

back on the firing lines among his own soldiers. Forgetting his weakness and old age and filled with a spirit of patriotism, he dashes towards the scene of battle just as one side is retreating. He swings his old sword over his head and cries to the boys to "charge" and leads them against the opposing side. The boys thinking the old man is joining their sham battle cheer and follow him—but alas, his poor old heart has been overtaxed and as he climbs on the breastworks he totters and falls, and the spirit of the old rebel goes to its rest.

The soldiers of the Academy bury him with military honors. After the last volley has been fired and the academy bugler is about to sound taps, his old Yankee crony with the old bugle under his arm begs permission of the Captain to let the music of his old bugle performs this service. As the last note dies away the old Yank falls across the grave of his friend and the two souls are joined never to battle or part again.

THE OTHER MAN
Republic Release, June 1

Norman O'Neill and George Fitzhugh are in love with Nora Danver. George proposes to Nora and is informed that she is going to marry Norman. George encounters a man and a woman and believes he recognizes Norman; he immediately returns and informs Nora of this; she disbelieves him, but nevertheless is persuaded to accompany him. Nora believing her fiance faithless decides to break the engagement.

In the meantime the man and woman come to the entrance of the Danvers estate. The man leaves the woman and enters the grounds. Nora's father is asleep in his armchair in the library and is awakened. He finds an intruder searching his desk; the intruder overpowers him and in the struggle, the father believes he recognizes Norman.

Nora meets Norman on the lawn and informs him that she saw him with another woman and that she has reason to believe him faithless and will listen to no explanation.

Nora's father, who has been injured by the intruder, staggers from the house. Norman and Nora come to his assistance and the father tells of the robbery and accuses Norman of the theft. Norman, dazed at the accusation, and realizing that things look black for him and that even Nora believes him guilty, decides to escape. The soldiers are informed and sent in search of Norman. They come across a man whom they believe to be Norman, but he eludes them. The escaping man is finally shot by the pursuing soldiers, but takes refuge in a tunnel. There he encounters a man and a struggle ensues. After the struggle one man is lying on the ground and the other, whom he recognizes as Norman, runs from the scene as the soldiers approach. The man is raised from the ground. George accuses him of theft, calling him Norman's name. The man informs them that he is not Norman and, realizing that he is near death, confesses that he is the one who is guilty. George sees the remarkable resemblance between the man and Norman and later, when he comes across Norman, he tells him of the mistake and of his double's confession.

FROM GRASS TO GLASS
(The Milk Industry.)
Rex Release, May 23

There is something distinctly inspiring about a glass of pure milk, something clean and sweet and out-of-doory. If you have the merest imagination you will be carried off on a train of thoughts to a patch of Paradise in the Eden of Summer; and if your imagination has had a few rehearsals you might even see a soft sunset, with the contented kine lowing their greeting to the descending night. A glass of milk has a lot of psychological suggestion and influence, too. Place some milk and, say, some whiskey, side by side; surrender all your faculties, relax all your muscles and fibres, and mechanically reach out for one of the glasses; it's almost a safe prediction that you will take the milk without knowing why or how. Of course, there are a few colonels and other nuts who would pick up the whiskey if they were asleep, but in our little psychological experiment, we don't include this constituency. Now, wouldn't this result justify the belief that the underlying elements in our composition are wholesome and natural? See, even a glass of milk can teach a lesson of life.

Solax

ANOTHER STATE RIGHTS FILM AS A REGULAR RELEASE

Solax

Fra Diavolo

(Two Reels)

FROM THE WELL-KNOWN OPERA OF THE SAME NAME—WITH AN ALL-STAR CAST.

RELEASED FRIDAY, JUNE 28TH.

Scene from "The Old Violin."

A Message from Beyond

RELEASED WEDNESDAY, MAY 29TH

The grey old grandmother has a message. She sends it from the world yonder—and the grandson who had entertained her and helped her peel potatoes while dressed in a boiled shirt and dress suit, receives the message at a time when he most needed it. A remarkable sermon on the law of recompense.

Just A Boy

RELEASED FRIDAY, MAY 31ST

A good home and clean surroundings could not compare in "Shorty's" estimation with dice-throwing and banana swiping from a "dago's" fruit stand. "Nix," said "Shorty," after a taste of it, "on this Sissy stuff. The docks and muh pals are good enough for me." "Shorty" could not resist the call of the wild and left a good home rather than grow up and be a "Sissy."

ADVANCE DATES

WEDNESDAY, JUNE 5TH—THE OLD VIOLIN (Pathetic Drama).

FRIDAY, JUNE 7TH—Split-reel Comedy—THE DOG-GONE QUESTION and BILLY BOY.

COMING:—Split-reel comedies every other Friday, with best Comedy Cast in the business.

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"From Grass to Glass" is a pictorial tribute to milk and the system that brings it to the breakfast tables of the metropolis. From the modern dairy farm nestling in the lap of the Berkshire mountains we skip to the cows themselves and show their nurses, feeding, grooming and milking; the receiving station; loading and icing cars; transferring the milk from the city railroad terminal to the Pasteurizing Plant; passing the pasteurized milk over the cooling pipes at the rate of 8,000 quarts per hour; washing and sterilizing cans and bottles by automatic processes; testing for bacteria; colonies of bacteria after incubation, and other interesting facts and factors in the most wholesome industry in the world.

Then—one of the consumers. And maybe that baby didn't "have another."

STARS THEIR COURSES CHANGE
Rex Release, May 26

Not all men who are worthy of success attain it, but all men who attain success are worthy of it—even in love. It's the man who fights just a little bit longer, the man who won't give up just yet, even though his hopes are only a prayer, who usually wakes up one morning to find the victory has surrendered itself. Faint heart and craven fears are love's greatest enemy; with which bit of obvious philosophy we will proceed with a tale of three loves, two as strong as youth and truth and one as weak as a mockery.

What if she was an actress—she was a petite, sweet, neat young thing, as pure as a young rose flirting with a zephyr. He thought he loved her an awful lot, and perhaps he did love her a little, but she loved him with a depth and devotion such as woman gives to man but once in her life.

Now this young man was not entirely independent. His uncle supplied the money for the flowers and dinners he tenderly tendered the girl. And it just happened that his uncle had an indefinite anonymous aversion for stage girls. So when the kid told him all about his romance and the one who had created it and her vocation, the silence of the listener and the hopes of the speaker were shattered. All the many fond dreams that had found shelter in the boy's mortgaged mind were suddenly dispossessed, and sent scattering on the highways of despair. Have we told you, or haven't we, that the boy was just a little weak?

So he went to the girl and explained that if he married her he would be disinherited. The girl listened, and it would do your heart good to see the resolution and determination slowly graduate into a dynamic, dominant impulse. In the zest of her new zeal, she turned upon her lover and "Listen," she said, "let's show him there's something in us. I'll get a position as stenographer, you do something, anything, we'll both make good, then, with his consent, we'll marry." It might have been the soft, strong light in her eyes, it might have been the intense, intoxicating voice, but he caught the spirit of hope and the hope of endeavor and he accepted the challenge and charge.

But he was just a little weak, so he tired of a man's work and laid down. That's just what he did: he laid down. Poor, weak boy, he laid down. So he crawled back and told his uncle that he had changed his mind and was ready to do as directed. And would you believe it—his uncle was a real man, you know—it angered him to think that he had given up and he disinherited him anyhow.

The girl conquered the despair that followed the realization that her love-god was an idol of tin—and incidentally conquered the uncle's dislike for stage girls. In fact—well, you might hear of their marriage soon.

THE WHITE BROTHER'S TEXT
Powers Release, May 28

Indian Louis is a converted red-skin and is laboring zealously in the cause of Christ. He opens a mission in a mining camp and tacks a notice in a conspicuous place inviting the miners to attend devotional exercises at his cabin. The miners are a rough lot and they resent the intrusion of the Indian. They send him word to leave the country or they will do him violence. He pays no attentin t the threat with the result that they call on him in a body and force him to quit the camp. Pete, a drunken miner, takes the initiative and handles Louis roughly. The Indian returns to his own people and there converts a brother to Christianity. Pete goes on a prospecting expedition and is bitten by a scorpion and staggers away for help. He is found by the cnverted Indian, who takes him to the camp of the Indians, bathes his wound and administers herbs to relieve the pain. He leaves his patient for a moment and Louis appears on the scene. He recognizes in Pete his old enemy and is obessed by a desire to kill him forgetting the teachings of his Bible. He stealthily steals upon the prostrate Pete and raises his knife when the convert returns and stays his hand. He admonishes Louis to remember the text, "Forgive Thine Enemies," one that Louis has always preached. The knife falls from the hand of Louis and he is repentant and begs the forgiveness of Pete. The latter recognizes the spirit of forgiving and extends his hand converted to the faith that Louis has always preached. It is a strong story with the locale in Old Mexico.

HIS SECOND WIFE
Powers Release, June 1

Mr. Ellison is living happy with his second wife and theirs bids fair to be an ideal union. His daughter, Alice, by his first wife, comes to make her home with them and the first cloud darkens their existence. Ellison is very fond of the daughter, a beautiful young woman, and they spend many hours together, the wife being ignored, unintentionally. She resents the attentions of her husband for the girl and her life is suddenly made miserable. On one occasion Ellison gives his wife a present, a portrait of Alice, and then her bitterness is made complete. Arthur Maxwell, a young man with much leisure time on his hands, visits the vicinity and spends much time in the pretty grounds. He is found by Ellison, his wife and daughter and the owner of the estate recognizes in him a friend and gives him the freedom of the grounds. Alice and her father are, as usual, engrossed in each other's company, and Mrs. Ellison goes to find them. She meets Maxwell, stumbles and falls, when she is supported by the young man. The situation is most compromising when Maxwell appears on the scene and finds his wife almost in the arms of the young man. He steals away and when his wife returns home there is a stormy scene. He accuses her of flirting and she retorts by accusing him of neglect that he may spend his time with Alice. The girl listens and comprehends the situation. She has been the means of the quarrel. She hastens to Maxwell and begs him to go and not further compromise her step-mother. He promises to do so and writes a note to Ellison exonerating the wife. Mrs. Ellison has left the house but meets Alice, who forces her to return and, through her intercession, a complete reconciliation is brought about. Alice destroys the note and is happy. A beautiful story admirably acted.

THE POWER OF MELODY
Nestor Release, May 20

Albert Earle, a talented musician, lives in a small rented apartment. He is out of work; his bills are due and, having pawned everything of value, he is utterly discouraged Janet, his wife, implores him to take his latest composition to the publishers but Earle, knowing the futility of such visits, refuses. His little daughter's illness, however, compels him to take his song to the office of Henry Biglow, who roughly turns him down without a hearing. On his way home, Earle buys a paper and eagerly searches its help wanted column while Janet prepares the simple meal. Seeing an cafe, without waiting to eat his supper, he hurries out and procures the position.

The Bigelows' only daughter, Georgia, is somewhere in the city, preferring cafes and music halls and the company of fast men and women to the home of her parents. The parents' efforts have been unsuccessful in their attempts to bring the wanderer home.

On the night of the violinist's engagement, Georgia Biglow with Fred, Bob and Florence, her companions, visit the cafe. While they are drinking and making merry, Earle plays the song which had been rejected. It touches the heart of Georgia as she listens. The plaintive melody recalls her parents and home and makes her realize the kind of life she is leading. When the music is ended there are tears in her eyes.

The following night Georgia comes to the cafe with her friends, hoping again to hear the song that had such a strange effect on her. Earle softly plays it, and the struggle begins. Will she give up the life that holds such evil fascination for her Will she return to father and mother? Can they forgive her and take her to their arms once more? She cries and sobs when the music ceases. Earle, who had been playing the song directly to her, suspecting its power, rushes to her side. She has made up her mind to go home, knowing that she will be welcomed and forgiven if under the power of that music. She tells Earle so and he escorts her home. There on the porch at midnight, she tells him to play; to play the melody as he alone can play it; as he never has played it before. He does so. Biglow and his wife hear the sweet strains of the violin. What does it mean? It brings sad recollections of their wayward child. They rush to the door, there to see the erring one waiting with outstretched arms. She is quickly taken to their arms and all is forgiven. Biglow tells the violinist that he owes the violinist a great debt but Earle is content and well rewarded in the knowledge that his melody has had the power to move a wayward heart and bring happiness to a sorrowing home.

SANTA MONICA ROAD RACE
Nestor Release, May 25

This free-for-all automobile race smashed all world's previous records. Teddy Tetzlaff, in "Owensmouth Baby" Fiat, came in first, time 3:50:57; average 78.71 miles an hour, making new world's record. Caleb Bragg, the young Pasadena millionaire, in Fiat, came in second, time 3:54:65 and David Bruce-Brown, winner of the Savannah free-for-all, came in third in his Benz car, time 3:56:32.

This was the greatest race ever run on the Santa Monica course, also the cleanest, for this race, which may be said to have marked the supremacy of the sport in all respects, had scarcely an accident, for all the tremendous and and grim toying with death. Very thrilling it was, as the automobiles flew along the Nevada turn, which is known as Death's Curve. One man was rendered unconscious by a piece of tire from the big red Fiat which Barney Oldfield was driving. Bad luck still pursues Barney Oldfield, for he suffered more accidents to his car than any other pilot.

To Bruce Brown, who came in third, fell the honor of reeling off the fastest lap of the day, five minutes, 27.25 seconds. He was unable to assume the lead, however, as he was forced to the pits for tires and Tetzlaff, in his 90 horse-power Fiat, went on his championship way..

OILFIELDS, CALIFORNIA
Induntrial, on same reel with "Santa Monica Road Race."

A succession of highly interesting and instructive pictures showing the famed oil fields of Bakersfield, Cal.; the Kern River; a gusher; the building of a reservoir with a capacity of one million barrels; the pumping of water with compressed air to prevent inundation of oil strata; the wonderful Summerland oil wells in the Pacific Ocean and a most spectacular fire.

HOW THE RANGER WAS CURED
Nestor Release, May 22

James Morgan is a patent medicine fiend. Whenever his wife, the litle girl, his cowboys or himself are sick or even ailing, James insists upon them taking all sorts of patent medicines and, as a consequence, everyone becomes worse after the doses. The only one who absolutely refuses to take his patent medicine is the foreman, Tom Merrill, for he claims that when he wants to drink whiskey, he will take it pure. Alcohol in any form, however, is prohibited on the Morgan ranch and the foreman cures the boys of the barmful patent medicine habit by showing them the Pure Food Law label on the bottles, which proclaimed that 65% of the compound was alcohol.

On this particular day, Morgan sends away the doctor from his sick child, quarrels with the foreman in regard to a new brand of medicine he had bought; insists upon his wife taking a dose and takes a goodly amount himself. He lays down to sleep and Morpheus takes a hand. After a horrible nightmare, in which James kills two men by forcing them to drink entire bottles of his favorite brand of patent medicine, P-Dope-A; is pursued and finally caught by the sheriff and his

posse, and the doctor is shoving a great big gar down his throat, James awakes to find the medico forcing him to drink some medicine in order to restore him to consciousness. The vivid impression that his wild dreams have made upon him, or rather his attack of delirium tremens, caused by freely imbibing P-Dope-A, makes James declare, then and there, that never again would he touch patent medicines.

As a result, in a few months, not only himself, but his wife and child, are restored to health and happiness. Moral, when you are sick, get a doctor..

LOVE'S CALL

Majestic Release, May 28

Jack Morgan upon being jilted by the girl he loves, decides to renounce the world and enter a monastery. On the day that he seeks the monastery he happens to see a pretty blind girl who is on her way to the sanitarium. Jack is received as a novice and applies himself fervently to prayer.

In the meantime the blind girl, May, leaves the sanitarium with a nurse. They are going to take a walk through the country. The nurse discovers that she has forgotten something and returns to the sanitarium.

May wanders away and unknowingly walks on a railroad track. She hears the train coming but gets bewildered and does not know which way to turn.

Jack, also out walking, sees the girl and saves her life by drawing her away from the tracks. He takes her to the gate of the sanitarium. She gives him a little pin and feels his face that she may know him again. He gives her a rosary.

Some time later her eyes are cured. She rushes out into the sunshine alone. Morgan sees her, returns to the monastery and changes his novice for civilian attire. The girl knows him at once. They become very friendly and he realizes that she feels the love for him that he feels for her. He bids her wait for him.

Going back to the monastery he tells the abbot that he loves May. The kind old priest who has been watching him all unknowingly, bids him go back to the girl.

Jack returns to May and brings her to the abbot who gives them his blessing and tells them to go in peace "for the church must have tne undivided heart."

THE OUTLAW'S SISTER

Victorgraph Release.

Mary Wells, a stenographer employed in an express office, is commissioned to carry $10,000 across country, as the manager of the concern knows that the outlaws will not suspect a woman. She starts on her way, stopping at her house to tell her mother, and is overheard by Tom, her wayward brother, who decides to steal the money from her. He follows Mary and attacks her—robs her of the money and rides away. The sheriff of the county, riding by, hears her cries and starts in pursuit after the thief. He catches Tom and takes the money away from him, and is seen doing this by an eavesdropper who immediately starts on her way to the express office to tell them what she has seen. Mary, in the meantime, has ridden up to where Tom and the sheriff are, and after pleading with the latter promises to marry him if he lets Tom go free. He consents and Tom rides away just as the manager and his assistants come on the scene from another direction. To save Tom the sheriff confesses that he had held up Mary and taken the money. They hold up the sheriff, search him, relieve him of the money and take him to jail. Tom later marries and settles down in another county. Five years later the sheriff is released from prison and starts for Mary's home, where he is received with outstretched arms by Mary and her mother. They tell him of Tom's reformation and all ends happily.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

SALES COMPANY

AMBROSIO

	Feet
Mar. 20—Convict No. 75 (Dr.)	
Mar. 27—Photographs $5.000 Each (Com.)	
Apr. 3—A Mother's Love (Dr.)	
Apr. 3—A Dancing Fit (Com.)	
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	

AMERICAN

Apr. 11—The Coward	
Apr. 15—The Distant Relative	
Apr. 25—The Mountain Home (Dr.)	1000
Apr. 29—The Pensioners (Dr.)	
May 6—Her Wedding Dress	
May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	
May 20—The Thread of Life (Dr.)	1000
May 23—The Wandering Gypsy (Dr.)	1000

BISON

Feb. 16—The Wild West Circus	
Feb. 20—The Deputy's Sweetheart	
Feb. 23—War on the Plains	
Mar. 1—The Indian Massacre	
Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	
May 15—The Crisis	

CHAMPION

Apr. 29—The Horse Thieves of Bar X Ranch	950
May 1—An Italian Romance	950
May 6—Realization of a Child's Dream	950
May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950
May 20—The Cashier's Ordeal	950
May 22—Mrs. Alden's Awakening	950
May 27—The Ranch Woman	
May 29—Heroes of the Blue and the Gray	

COMET

Jan. 8—Mr. Whoops, the Detective (Com.).	
Jan. 12—The Widow (Com., Dr.)	
Jan. 15—The Braid (Dr.)	
Jan. 19—Thirty Days (Com.)	

ECLAIR

Apr. 7—A Masher Outwitted	
Apr. 30—Revenge of the Silk Masks (Dr.)	
May 2—Cousin Kate's Revolution (Com.)	
May 5—The Voice of the Past	
May 5—Scenes at Granada—The Alhambra (Edu.)	
May 7—The Raven—2 reels) (Dr.)	
May 9—Her Wreck of Anguish (Com.)	
May 12—A Useless Sacrifice	
May 12—Arabian Customs (Edu.)	
May 14—The Chamber of Forgetfulness (Dr.)	
May 16—Roses and Thorns (Com.)	
May 19—Her Folly	
May 21—Nathaniel Hawthorne's "Feathertop" (Dr.)	
May 23—The Beauty Spots (Com.)	
May 30—Mr. Hamfat's Success (Com.)	
June 4—The High Cost of Living	
June 6—The Title Huntresses	
May 14—Saved from the Titanic	

GREAT NORTHERN

	Feet
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—The Musician's Love	
May 11—Uncle and Nephew	
May 18—A Close Call	600
May 18—A Double Pleasure	400

GAUMONT

May 9—Jimmie the Bold Buccaneer	
May 16—Attacked by a Lion	
May 5—Driven from the Ranch	
May 19—The Fate of Mothers (2 reels)	
May 26—Two Fools There Were	
May 30—Zanetto's Wedding and Carniverous Animals	
June 6—The Virtuous Horse	
June 6—He Got the Job	
June 9—Nannie, the Artist's Wife	
June 13—The Tale of an Egg	
June 13—Jimmie as Hypnotist	
June 16—When the Leaves Fall	

IMP

May 18—English Hunting Scenes	
May 20—A Cave Man Wooing	
May 23—The Clown's Triumph	
May 25—The Maid's Strategem	
May 25—Views of Los Angeles, Calif	
May 27—The Thirst for Gold	
May 30—The Peril	
June 1—Up Against It	
June 1—The Art of Making Silver Plate	

ITALA

Feb. 10—Toto, the Door-Keeper	
Feb. 10—Hunting Ducks	
Feb. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	

LUX
By Prieur.

Apr. 26—The Crimson Heart (Dr.)	937
Apr. 28—The Serpent's Eyes	
May 3—Go to the Rescue (Com.)	
May 3—Arabella's Droll Wooing (Com.)	
May 10—The Lassie from Aberdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390
May 17—The Convict's Sister (Dr.)	1000
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arabella's Flight (Com.)	291

NESTOR FILM COMPANY

May 8—The Thespian Bandit (W. Com.)	
May 11—A Game of Bluff (Com.)	
May 13—The Counting of Time (Dr.)	
May 15—The Sheriff's Round-Up (Dr.)	
May 18—Cupid's Victory (Com.)	
May 18—Estudillo House, Cal	
May 20—The Power of Melody (Dr.)	
May 22—How the Ranger Was Cured (W. Com.)	
May 25—Santa Monica Road Race (Topical)	
May 25—Oil Fields, Calif. (Ind.)	

POWERS' PICTURE PLAYS

May 7—A Bridegroom's Troubles	
May 7—Scenes from Naples	
May 11—Retribution	
May 14—Grandpa's 'Specs'	
May 14—A Pair of Suicides	
May 18—His Neighbor's Wife	
May 21—For the Good of All	
May 25—The Housekeeper	

RELIANCE

	F
May 15—Prince Charming	
May 18—Mixed Identities	1
May 22—The District Attorney's Conscience	1
May 25—Father Beauclaire	1
May 29—Curfew Shall Not Ring To-night	
June 1—His Mother's Son	
June 5—Uncle Hiram Visits Washington	
June 8—Kaintuck	

REPUBLIC

May 14—President Incog.	
May 18—Don't Trifle with Fire	
May 21—The Old Chief's Dream	
May 25—Her Birthday Roses	
May 25—Mining District of Victor	
May 28—The Soldier's Last Call	
June 1—The Other Man	

REX

May 5—A Thorn in Vengeance (Dr.)	
May 9—Drawing the Line (Dr.)	
May 12—The Eternal Conflict (Dr.)	
May 16—Lost Years	
May 19—What Avails the Crown	
May 23—From Grass to Glass	
May 26—Stars Their Courses Change	

SOLAX COMPANY

May 8—The Wooing of Alice	
May 10—Auto Suggestion	
May 15—Souls in the Shadow	
May 17—In the Year 2000	
May 22—The Glory of Light	
May 24—The Knight of Armor	
May 29—A Message from Beyond	
May 31—Just a Boy	

THANHOUSER COMPANY.

May 21—On the Stroke of Five	
May 24—The Ring of a Spanish Grandee	
May 21—Jess (Part I)	
May 28—Jess (Part II)	
May 28—Jess (Part III)	
May 31—Whom God Hath Joined	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FI

Apr. 22—The Dead Man's Child	30
May 8—Through Trials to Victory	25
May 20—Mysteries of Souls	30

MAJESTIC

May 5—His Wedding Day	
May 7—Redeemed	
May 12—Tomboy	
May 14—Buncoed	
May 19—Dogs	
May 21—The Marriage Game	
May 26—Priscilla	
May 28—Love's Call	

SHAMROCK

May 7—A Gypsy's Love (Dr.)	
May 11—How He Won Her (Com.)	
May 14—On the Verge (W. Dr.)	
May 18—Algernon's Busy Day (Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	

The following films will be released by the Motion Picture Distributing and Sales Company for the week of May 19:

Sunday, May 19:
- Eclair—Folly—Andalusian Dancers.
- Gaumont—Fate of Mothers (two reels).
- Rex—What Avails the Crown.

Monday, May 20:
- American—The Thread of Life.
- Champion—Cashier's Ordeal.
- Imp—A Cave Man Wooing.
- Nestor—Power of Melody.

Tuesday, May 21:
- Eclair—Chamber of Forgetfulness.
- Powers—For the Good of All.
- Republic—Old Chief's Dream—Daughter of the West.
- Thanhouser—Jess (first reel).

Wednesday, May 22:
- Ambrosio—Country Man's Experience — Diamond Earrings.
- Champion—Mrs. Alden's Awakening.
- Nestor—How the Ranger Was Cured.
- Reliance—District Attorney's Conscience.
- Solax—The Glory of Light.
- Sales Co.—Animated Weekly No. 10.

Thursday, May 23:
- American—The Wandering Gypsy.
- Imp—The Clown's Triumph.
- Rex—From Grasto Glass.
- Gaumont—Tommy Becomes Toreador—Jimmie is Nearsighted.

Friday, May 24:
- Lux—The Smuggler's Dogs—Arabella's Flight.
- Solax—Knight in Armor.
- Thanhouser—Ring of Spanish Grandee.
- Eclair—Beauty Spot.

Saturday, May 25:
- Imp—Maid's Stratagem—Views of Los Angeles.
- Nestor—Auto Road Race—Oil Fields.
- Powers—The Housekeeper.
- Reliance—Father Beauclaire.
- Republic—Birthday Rose—Mining District of Victor.

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BIOGRAPH

		Feet
May	6—The Old Actor (Dr.)	
May	9—A Lodging for the Night (Dr.)	
May	13—When the Fire-Bells Rang (Com.)	
May	13—The Furs (Com.)	
May	16—His Lesson (Dr.)	
May	20—When Kings Were the Law (Dr.)	
May	23—A Close Call (Com.)	
May	23—Helen's Marriage (Com.)	

CINES

C. Kleine

May	11—Josephine (Hist. Dr.)	1000
May	14—Two Weary Willies (Com.)	660
May	14—The Substitute (Com.)	340
May	18—Family Jars (Com.)	1000
May	21—Fatima (Dr.)	830
May	21—Scenes in Padua, Italy (Sc.)	170
May	25—A Mysterious Telephone Call (Dr.)	1000
May	28—The Lottery of Love (Com.)	790
May	28—Fountains of Rome (Travel)	210
June	1—The Bogus Professor (Com. Dr.)	695
June	1—Rome on the Tiber (Travel)	305
June	4—The Trifler (Dr.)	830
June	4—Picturesque Scenes in Padua (Sc.)	170
June	8—In Wrong (Com.)	1000
June	11—A Soldier's Heart (Dr.)	575
June	11—Messina as it is To-day (Travel)	425
June	15—Leah, the Telephone Girl (Com.)	575
June	15—Venice, Italy (Sc.)	425

EDISON

Apr.	27—A Winter Visit to Central Park, New York City	640
Apr.	27—The Butler and the Maid (Com.)	360
Apr.	30—Winter Logging in Maine	1000
May	1—Blinks and Jinks, Attorneys-at-Law (Com.)	1000
May	3—Out of the Deep (Dr.)	1000
May	4—The Guilty Party (Dr.)	1000
May	7—Billie (Dr.)	1000
May	8—Aunt Miranda's Cat (Com.)	1000
May	10—Treasure Island (Dr.)	1000
May	11—Every Rose Has Its Stem (Com. Dr.)	1000
May	14—The Bank President's Son (Dr.)	1000
May	15—A Personal Affair (Com.)	1000
May	17—The Convicts' Parole	1000
May	18—A Romance of the Ice Fields	635
May	18—Scenes in Delhi, India	365
May	21—Their Hero	1000
May	22—The Artist and the Brain Specialist	1000
May	24—The Sunset Gun	1000
May	25—A Western Prince Charming	1000
May	28—Jim's Wife	1000
May	29—The Passion Flower	1000
May	31—Views of Calcutta, India	1000

ESSANAY FILM CO.

Apr.	10—A Leap Year Elopement (Com.)	1000
Apr.	12—The Secret of the Miser's Cave (Dr.)	1000
Apr.	15—War's Havoc (Dr.)	1000
Apr.	20—The Cattle King's Daughter (Dr.)	1000
Apr.	23—"Alkali" Ike's Boarding House (Com.)	1000
Apr.	25—The Doctor (Com.)	1000
Apr.	26—Our Neighbor's Wife (Com.)	1000
Apr.	17—The Adventures of American Joe (Dr.)	1000
Apr.	19—The Trail of Gold (Dr.)	1000
Apr.	22—A Mardi Gras Mix-Up (Com.)	1000
Apr.	24—The Mexican Revolutionist (Dr.)	1000
Apr.	26—The Pasadena Peach (Com.)	1000
Apr.	27—The Indian and the Child	1000
Apr.	30—Napatia, the Greek Singer	1000
May	2—His Thrifty Wife (Com.)	1000
May	3—The Chauffeur, the Girl and the Cop (Com.)	1000
May	4—Broncho Billy and the Bandits (Dr.)	1000
May	7—"Alkali" Ike's Bride (Com.)	1000
May	9—In Quarantine (Com.)	1000
May	10—Out of the Night (Dr.)	1000
May	11—The Dead Man's Claim (W. Dr.)	1000
May	14—The Eyes that Never Sleep (Dr.)	1000
May	17—After the Reward (Com.)	1000
May	18—The Sheriff and His Man (Dr.)	1000
May	23—A Good Catch (Com.)	1000
May	24—Detective Dorothy (Dr.)	1000
May	25—The Desert Sweetheart (Dr.)	1000

LUBIN

May	15—A Mexican Romance (Dr.)	
May	16—Just Married (Com.)	
May	16—All in the Wash (Com.)	
May	18—Honor and the Sword (Dr.)	
May	20—A Railroad Engineer (Dr.)	
May	22—Darby and Joan (Dr.)	
May	23—A Bachelor's Waterloo (Com.)	
May	25—The Sponge Industry (Ind.)	
May	25—Dream of a Lobster Fiend (Com.)	
May	27—The Senorita's Butterfly (Dr.)	
May	29—The Puppet's Hour (Com. Dr.)	
May	30—The Honeymooners (Com.)	
June	1—Revenge (Com.)	
June	1—The Ruhes' Easter at Atlantic City (Com.)	
June	3—A Romance of the Border (Dr.)	
June	5—Dream of a Moving Picture Operator (Com.)	
June	6—A Husband's Awakening (Dr.)	
June	8—A Modern Portia (Dr.)	

G. MELIES.

Apr.	25—True Till Death (Dr.)	1000
May	2—Widowers Three (Com.)	
May	9—Finding the "Last Chance Mine" (Dr.)	
May	16—The Swastika (Dr.)	
May	23—All is Fair (Com.)	
May	30—The Rustler's Daughter (Dr.)	

PATHE FRERES

May	13—Pathe's Weekley No. 20	
May	14—Max is Convalescent (Com.)	
May	14—The Harvest in Sicily	
May	15—Orphans of the Plains (Dr.)	
May	16—The Justice of Manitou (Dr.)	
May	17—A Royal Whim (Com.)	
May	18—From the Lawyer's Window (Dr.)	
May	20—Pathe's Weekly No. 21	
May	21—Hollowhead as a Magician (Com.)	
May	21—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)	
May	22—Sing Lee and the Bad Man (Dr.)	
May	23—'Tis Mother (Com.)	
May	24—Foxy Cupid (Com.)	
May	24—The Sylvere Sisters on the Douhle Trapeze	
May	25—The Prospector's Sweetheart (Dr.)	
May	27—Pathe's Weekly No. 22	
May	28—The Musketteer's Duel (Com.)	
May	28—A Lesson in Liquid Air	
May	29—For the Honor of the Name (Dr.)	
May	30—The Leading Lady's Bahy (Com.)	
May	30—Siam—Its Rivers and Canals (Trav.)	
May	31—His Wife's Whims (Com.)	
May	31—Life Among the Muruts	
June	1—A Whirlwind Courtship on Bradon's Ranch (Com.)	

KALEM CO.

		Feet
May	13—Fighting Dan McCool (Dr.)	1000
May	15—The Ranch Girls on a Rampage (Com.)	
May	15—Egypt, the Mysterious (Sc.)	
May	17—The Pilgrimage (Dr.)	1000
May	20—Egypt (Ind.)	1000
May	22—Her Convict Brother (Dr.)	1000
May	24—Under a Flag of Truce (Hist. Dr.)	1000

SELIG

May	3—The Katzenjammer Kids (Com.)	500
May	3—Uncle Sam's Trihute to the Heroes of the Maine (Topical)	500
May	5—The Coming of Columhus (3 reels) (Hist.)	1000
May	6—According to Law (Com. Dr.)	1000
May	7—A Humhle Hero (Dr.)	1000
May	9—The Stronger Mind (Dr.)	1000
May	10—The Katzenjammer Kids, No. 2—They Go Tohogganing (Com.)	500
May	10—Seeing New Orleans (Sc.)	500
May	13—The Love of an Island Maid (Dr.)	1000
May	14—The Turning Point (Com. Dr.)	700
May	14—Scenes in Cuha (Sc.)	300
May	16—The Vagahonds (Dr.)	1000
May	17—Brains and Brawn (Com.)	500
May	17—The Katzenjammer Kids (Com.)	500
May	20—A Citizen in the Making (Dr.)	1000
May	21—Rivals (Dr.)	1000
May	23—The Girl with the Lantern (Dr.)	1000
May	24—The Lost Hat (Com.)	
May	24—The Katzenjammer Kids No. 4—They Entertain Company (Com.)	

URBAN ECLIPSE

G. Kleine

May	15—Scenes in Kent, England (Sc.)	165
May	15—Under the Sway (Dr.)	835
May	22—Her Better Nature (Dr.)	845
May	22—The Jumping Champion, Mac Moreland	155
May	29—Slippery Tom (Com.)	358
May	29—Rope Making hy Hand in Kent, England (Ind.)	367
May	29—Glimpses of Belgium (Travel)	275
June	5—In Days of Old (Dr.)	1000
June	12—Making Silk Hats (Ind.)	490
June	12—Percy's First Camera (Com.)	368
June	12—Through Saskatchewan on the Canadian Northern Railway (Sc.)	142

VITAGRAPH

Apr.	30—The Old Kent Road	1000
May	1—Sheriff Jim's Last Shot (Dr.)	1000
May	3—Red Ink Tragedy (Com.)	500
May	3—Old Love Letters (Dr.)	500
May	4—The Hieroglyphic (Dr.)	1000
May	6—Dr. Lafluer's Theory	1000
May	7—Thou Shalt Not Covet	1000
May	8—The Serpents	1000
May	10—When Daddy Was Wise (Com.)	1000
May	11—The Greatest Thing in the World	1000
May	13—Love in the Ghetto	1000
May	14—The Spider's Web	1000
May	15—Leap Year Proposals	500
May	15—A Page in Canadian History	
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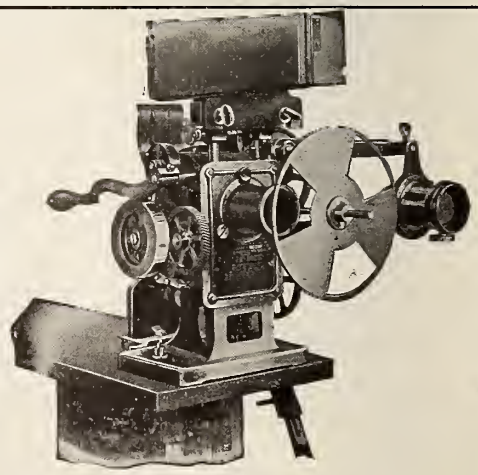

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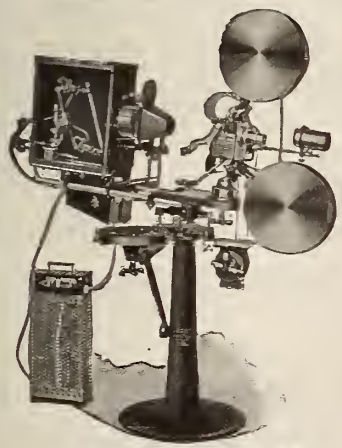

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It is a 1000-foot feature, absolutely different from any Decoration Day release ever produced. King Baggot and a strong supporting company at their very best. If you don't begin to ask for it now, you may not get it at all. Released Thursday, May 30th.

"THE THIRST FOR GOLD"

(Copyright 1912 Imp Films Co.)

Another of those magnificent Western mining Imps. There hasn't been a mediocre one in the whole series thus far, and there isn't going to be! This one has the real "punch" to it. Released Monday, May 27th.

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This is not only a "split" reel but it tells the story of a "split" pair of trousers. King Baggot goes into society and rips his panties. Then the fun begins. If you don't scream with laughter at this film, you've got a wooden Indian lashed to the mast. On the same reel we release "THE ART OF SILVER PLATE MAKING," one of the most interesting things you ever saw. Secured by special grant from the makers of the famous Sheffield plate. Released Saturday, June 1st. Get it!

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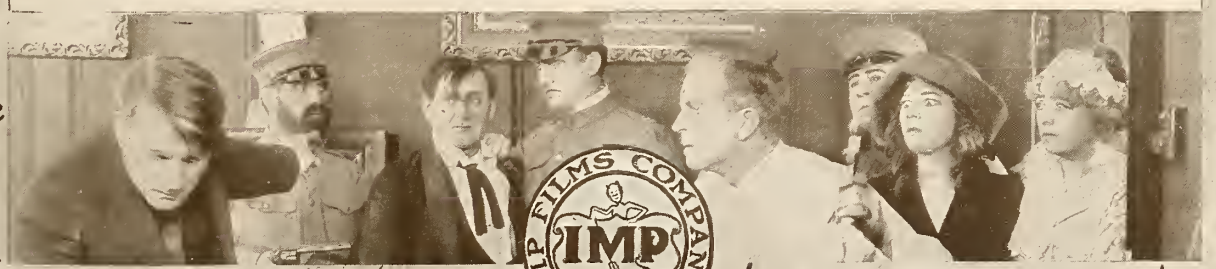

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NEWSPAPER

JUN 3 1912

MOVING PICTURE NEWS

Volume V
No. 21

May 25
1912

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PERIODICAL DIV.

PRICE
TEN
CENTS

Scene from
"AN ARTISTIC ELOPEMENT"
Victorgraph Release, May 28

Sales Company Program No Affected by Withdrawal of Some Members

TO EXHIBITORS:

The withdrawal from the Sales Co. of a number of manufacturers, who have alli themselves with a stock-jobbing scheme which, if successful, would have throttled the e tire Independent market, does not affect the high aims and principles of the Motion P ture Distributing & Sales Co. nor the quality of the weekly program.

The scheme attempted to be carried out by a coterie of men had for its object t control of factories and exchanges, which would have permitted them to absolutely d tate the prices for rentals and would have afforded them a market for such film as th might produce, regardless of quality. This was so contrary to all the principles which the Sales Co. was founded, that the Sales Co. refused to co-operate therewit and the original founders of the company declined to sell them either their factories exchanges.

Other brands of films are being substituted for those that have withdrawn. Amo them are the Victor, in which Florence Lawrence appears, under the direction of Har Solter, who directed all Imp and Lubin productions in which she has appeared, and t Gem, directed by George Nichols, until recently director of the Thanhouser Co., a prior to that of the Biograph Co. The Itala Co. resumes its releases of one reel subjec produced by well organized stock companies which cater to the American market. T "101" Bison stock company has added new directors and actors, and is issuing one re subjects of the same quality as its feature two and three reel films. Release dates are no being fixed for a large number of sensational and spectacular two and three reel subject

It will therefore be seen that the withdrawal of members who were unsuccessful utilizing the Sales Co. for their selfish and private interests is really a benefit inste of a loss.

A glance at the new Sales Co. program should convince every exhibitor that he w receive from this company better subjects than ever before.

MOTION PICTURE DISTRIBUTING & SALES CO.

MOTION PICTURE DISTRIBUTING AND SALES CO.

PROGRAM

SUNDAY . . . . JUNE 2 . REX, ITALA
MONDAY . . . JUNE 3 . IMP, NESTOR, CHAMPION
TUESDAY . . . JUNE 4 . REX, REP
WEDNESDAY . . JUNE 5 . POWERS, NESTOR, CHAMPION, WEEKLY
THURSDAY . . . JUNE 6 . IMP, REX
FRIDAY . . . . JUNE 7 . AMBROSIO, NESTOR
SATURDAY . . JUNE 8 . IMP, POWERS, REP, BISON TWO REELS

SUNDAY . . . JUNE 9 . REX, ITALA
MONDAY . . . JUNE 10 . IMP, NESTOR, CHAMPION
TUESDAY . . . JUNE 11 , GEM, BISON, REX, REP
WEDNESDAY . . JUNE 12 . POWERS, NESTOR, CHAMPION, WEEKLY
THURSDAY . . JUNE 13 . BISON, REX, IMP
FRIDAY . . . . JUNE 14 . VICTOR, AMBROSIO, NESTOR
SATURDAY . . JUNE 15 . IMP, POWERS, BISON, 2 REEL REP

NOTE:—Florence Lawrence will appear in Victor releases. The one reel Bisons are made by the famous "101" stock company to which has been added additional directors and actors.

The Gem films are being produced by George Nichols, recently director for the Thanhouser Co., and prior to that with the Biograph Co. Watch for announcement of sensational and spectacular two and three reel subjects.

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"CALLED BACK," Hugh Conway's Mystery-Drama, IN TWO REELS FRIDAY, JUNE 21. 2 One-Sheets, 1 Three-Sheet from your Exchange. Illustrated Heralds from Hennegan & Co., Cincinnati, Ohio.

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Tuesday 18—"The Twins"

Tuesday 25—"Doggie's Debut"

Friday 14—"A Night Clerk's Nightmare"

Friday 21—"Called Back" (2 Reels)

Friday 28—"The Farm and The Flat"

RELEASED TUESDAY, JUNE 4
Good Comedy!
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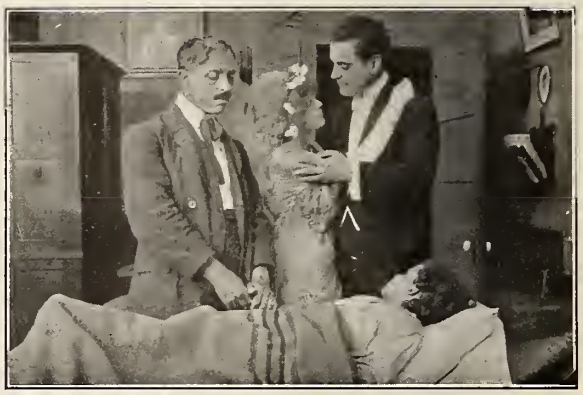

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Send me FREE lobby decorations for your May Features.
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Clip and Mail THIS Day

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A Story with a Moral

Released June 11th

OUR NEXT RELEASES ARE HUMMERS

"AN ARTISTIC ELOPEMENT"

Released May 28

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"AN ARTISTIC ELOPEMENT," shown at a special performance to New York's exclusive set at Joe Weber's Broadway Theatre, went over with a vengeance and had to be repeated. It is a Comedy Photoplay of unusual quality.

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AND

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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DIRECTORS, MANAGERS AND ACTORS

SO many letters on this subject have come to us, some mentioning the names of firms and, even individuals, some very spleenish and hard to believe, which we have only been able to place in the waste paper basket. We have selected the two following letters out of the batch:

May 17th, 1912.

Mr. A. H. Saunders,
30 West 13th street,
City.

Dear Sir: Why do so many of the picture companies pay so little attention to their scenario department? They seem to go on the principle that anyone can turn out a picture play.

How long would a theatrical manager last if he depended upon his advertising men, his bookkeepers and his office boys for his plays? Or how long would a paper last whose editorials were written by its pressmen?

Why should the picture directors be expected, or allowed, to alter and change scenarios as they see fit?

There is not one theatrical director in the city who would be allowed to change a play he was rehearsing without calling in the author or the manager. Now, are we directors (yes, I am one) so much more brilliant?

I have heard picture directors say that they could not put on a picture that did not appeal to them. How long would our brothers of the stage last who could only put on a play that they themselves liked?

Wouldn't it be the wise way for the picture manager to hire a capable scenario editor, a capable stage director, insist that the director make no changes without consulting the editor, and hold each responsible for his own department?

Now, Mr. Saunders, please let us hear from you on the subject, and see if you can't make some of these people, who will spend thousands of dollars on scenery and properties, spend a little more on the most important part of the picture, the scenario.

Very truly,
"A Director."

May 17th, 1912.

Mr. A. H. Saunders.

Dear Sir: I have read with a great deal of interest your articles regarding the immorality of some of the moving picture shows in this city, and for once did not want to believe that you were right, but after a personal investigation of two studios found that, as usual, you knew all of the facts before you wrote anything on the subject. Only this evening a young lady friend of mine told of one studio in which she could not work, as she could not stand for the insulting language of the director.

I am very glad to say that these are the only cases that I have known of, having been fortunate in being employed by companies whose managers were gentlemen, and would employ only those who were ladies and gentlemen.

I hope that you will keep on the subject until a lady will be as safe from insult in a moving picture studio as in her own home.

Very truly,
"An Employee of the Pictures."

After publishing the above we feel like closing our columns to this subject, believing that full publicity has been given to the matter, and we feel assured that many of the abuses will be remedied, and that we have done well in calling the attention of our readers to the existing state of affairs.

THE PSYCHOLOGY OF ADVERTISING.

"Advertisers want results from their advertising." This is a saying that goes without contradiction, and how to select the medium which meets their wishes and gains those results is a problem that advertising agents all over

the country have been trying to solve. This is almost as inscrutable as the riddle of the Sphinx and very few are they who can honestly say they have solved the riddle. We want to have a heart-to-heart talk with our advertisers, present, past and future. The reason for commencing this article is the fact that we have on our desk a letter asking us to give the writer information concerning such and such manufacturer and the pertinent question, why that certain advertiser does not appear in our columns? These are questions that every individual manufacturer can answer for himself. The Moving Picture News is open to every one, irrespective of what and who he may be.

The reason the one advertiser does not appear in our columns, is the fact that we have asked payment in advance with his advertising copy. The reason the other does not appear is the fact that they demanded that we take out the money in trade, offering us a proposition the same to be liquidated in advertising in our columns. This we absolutely refuse to do, holding that an editor who engages in business in addition to his editorial capacity can never be unbiased, and it must naturally follow that he will do more for the firm or firms which he is identified with, to the detriment of other advertisers in his paper; consequently we have refused over and over again to be identified with any firm or series of firms, either holding stock or shares therein.

But to revert back again to our article, "the keyed advertisement," we want to tell our readers that we placed keyed advertising in our paper and got results galore, and only five of them mentioned the Moving Picture News. This advertisement appeared nowhere else and out of some 82 replies all referred to other papers. (Readers are requested to mention M. P. N. when replying to ads therein.) The best test we have to offer is the fact that the St. Louis Motion Picture Company advertised nowhere else than the Moving Picture News, and their advertising in our columns netted them 3,800 replies and we suppose a considerable proportion of orders therefrom. Another instance that has occurred very recently, a certain film had been advertised in three papers and the manager of that advertising campaign told us that 45 per cent. of the replies were received through the News. One other illustration, six papers were selected for an advertising campaign. Paper Number 1, which claims a quarter of a million circulation, brought 184 replies; another paper, whose representatives state they publish 10,000 a week, received 163 replies. Paper Number 3, who will not say what their circulation is, received no replies; paper Number 4, since gone out of existence, received no replies. One of the oldest papers in the country, claiming an unlimited circulation, received 15 replies. This we call paper Number 5. Last, the Moving Picture News, received 31 replies. When we were shown these figures we felt a little downcast, and those who read the above will also say it is a little small, but when we take into consideration the class of our readers and the following results, we want all advertisers and intending advertisers to take special note of these telling figures. The orders received from 1, with 184 replies was 4. Orders received from 2, with 163 replies was 7. Of course no orders came from Numbers 3 and 4, nor did there from Number 5, but from the Moving Picture News 26 orders were netted. Is this worth anything to the advertiser?

Again to make a little test for an advertiser, we resorted to a method for bringing replies which not only astonished the advertiser, but created a friend who will always stand by the News. The Moving Picture News is read from cover to cover by every man in the industry and we offer a test to advertisers which if they dare to take up would certainly make many more friends than we have at present, but there is not a man with courage enough to take up our offer which has been made to every advertiser. This will not only answer our correspondent, but put at rest the question of merit or demerit in the eyes of our readers.

In conclusion, replying to requests to open our paper editorially to the detriment of some of our advertisers and to boost those who do not support us, we want to say distinctly and emphatically that we are going to maintain an absolutely neutral position at this time of day. We are not at all interested in factional quarrels. The only stand we have taken and maintained from our inception has been that of the great principle of letting every man be free to work in his own way, and protesting against the monopolizing of an industry by patents that do not exist, and when it comes to fighting little matters between individuals the Moving Picture News is absolutely closed.

FIRE! FIRE! FIRE!

Moving picture films when lighted generate their own oxygen, giving off poisonous vapor, and, of course, this condition makes such a fire exceedingly difficult to extinguish. It is hardly necessary to say that anything which will tend to eliminate or minimize such fires is worthy of instant attention on the part of all film manufacturers and moving picture men. In the interests of our readers we have made an investigation of the various fire extinguishing devices now on the market, and as the result of this have found one which is far superior to the others on fires in highly inflammable materials. We have arranged for a demonstration of this extinguisher and urge the attendance of all moving picture men.

The demonstration will be given at the factory of the manufacturer, where facilities are at hand for drawing an arc to represent actual conditions in a booth. They will break this arc, removing the cause of the fire without injury to the operator or danger to the moving picture apparatus. They will demonstrate the action of this extinguisher on fires in moving picture films They will endeavor to show exactly how large a quantity of burning film can be successfully extinguished and under what conditions. They do not claim to be able to extinguish fires which have assumed great proportions. They request co-operation on the part of all moving picture men and a careful investigation of their product as the only known means of coping with this most dangerous class of fire. In addition to fires in celluloid, the manufacturers will demonstrate the effectiveness of their extinguishing compound on other classes of vicious fires met with in actual experience. These fires will include burning material saturated with gasoline, benzine, naphtha, kerosene, etc., and fires in calcium carbide.

We urge the attendance of all moving picture men to this demonstration, which will be held Tuesday, May 28th, at 10.30 a.m. The date and time were altered to suit the numerous requests from operators, who are keenly interested in this subject, and exhibitors who wish to attend and cannot make it convenient for 2.30 p. m. Tickets of admission may be secured upon application to The Moving Picture News.

The demonstration will take place at the Pyrene Manufacturing Co. plant, 410 East Thirty-second street, on Tuesday, May 28th, and those who have not applied for tickets are requested to take this copy of the News as a voucher. If any of our readers have old films to be tested, will they take old junk with them to this demonstration, which we want to be as effective as it is possible to make an experiment.

We have received a communication from the Kleine Optical Company through Mr. George Kleine, in which he states that the Kleine Optical Company have never had a fire. We are exceedingly glad to hear of this, and the error was ours to some extent. We had overlooked the fact for the moment that the Kleine Optical Company had transferred their exchange to the General Film Company, and that the Kleine Optical fire should read the General Film Company fire.

A correspondent also called our attention to an omission of the Lubin great fire in Philadelphia It is such fires as these that we want to prevent, and we believe the demonstration as above outlined will make it easier to suppress them at the commencement.

We want all readers who can be present at this demonstration to be there. Full report will appear in our next issue.

THE MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

Cincinnati, O., May 14, 1912.

Moving Picture News,
New York City.
Gentlemen:—

Under a separate cover I am sending you a group photograph of the officers of the Motion Picture Exhibitors' League of Kentucky.

M. A. Neff, president of the League, C. M. Christenson, national secretary, O. B. Weaver, state treasurer and W. A. Pittis, vice-president of the Motion Picture Exhibitors' League of Ohio, were present at a meeting of

OFFICERS MOTION PICTURE EXHIBITORS LEAGUE OF KENTUCKY

L. J. Ditmar, First V. P.; Sherman Arn, 2d V. P.; A. J. Welman, Treas. L. H. Ramsey, Secy; J. H. Stamper, Jr., Pres.; Orine Parker, Natl. V. P.

the Local Motion Picture Exhibitors' League of Columbus on Tuesday. After they visited the local organization they, with Mr. Max Stearn and the president of the Local, Mr. Maddox, held a council at the Chittenden Hotel in the interest of the State League.

Big preparations are being made for the Toledo Convention. Cincinnati Local No. 2 held a rousing meeting at the Sinton Hotel, Monday, May 13th, at 1:30 P. M.; several visiting members were present and eight new members were added to the list. A motion was passed that every member of Local No. 2 secure the National Certificate of membership signed by the president and secretary and hang the card in a conspicuous place in the front of his theatre. Every member present paid the required amount, 50c, for the card and in the near future every local theatre which is eligible in Cincinnati will have a certificate of the National League displayed in front of his theatre.

The new code which is to govern the motion picture theatres of Cincinnati was read section by section and will soon be ready to present to the proper authorities.

Very truly yours,
A. FENWICK,
Secretary.

CONWAY'S "CALLED BACK" A FILM

Hugh Conway's great novel, "Called Back," has become Thanhouser film, in two parts. It is the first two-reeler to follow that company's "Jess." Mr. Conway's story is one of the best known mystery-dramatic efforts in the English language and the name alone will draw. The release day is Friday, June 21st. There will be enough "paper" put out with it to enable the exhibitor to "bill it like a circus." The mystery element will be a feature of the paper, too.

Yoakum, Tex.—The Airdrome erected on May street is nearing completion.

Altoona, Pa.—A Natopolis will open a moving picture show at 1121 Eleventh avenue.

May 11th, 1912.

Moving Picture News of New York,
New York City, N. Y.
Gentlemen:—

The Second Annual Convention of the Motion Picture Exhibitors League of America is to be held in Chicago, on August 13th-17th, under the auspices of the Illinois Branch of the Exhibitors' League.

You will notice the names above of the Executive Committee who is handling this great work. Two nights have been set aside for the showing of both Association and Independent films at Orchestra Hall. The Publicity Committee will print a souvenir program, of which 50,000 will be distributed. The LaSalle Hotel has been accepted for the holding of our Convention on the above dates.

Kindly give this copy a good spot in your paper, and hoping to hear from you, we remain,

Yours truly,
MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.
L. H. Frank,
Chairman Publicity Committee.

NESTOR RELEASES

An exceedingly novel and most dramatic photo playlet is "The Foreign Spy," the Nestor release of Monday, May 27th. The story is told in one elaborate scene, and so tense it is, so realistic the acting, that one is held completely under a spell from the reading of the main-title to the finish. It may be truly said that "The Foreign Spy," is unquestionably one of the classiest feature films ever produced.

Josephine Ricketts, as the "Spy," ascends to histrionic heights; while Sidney Ayres, as the avenger, acts with uncommon repose and remarkable strength. Russell Bassett, Donald MacDonald and Harry Von Meter complete the all-star cast. The quintette of sterling actors is a treat to behld.

* * * *

"The Sheriff Outwitted." to be released on June 1st, marks the beginning of the "Two Nestor Westerns Weekly." There are many picturesque and rugged

SCENE FROM "THE SHERIFF OUTWITTED"

views of the beautiful California hills, and not a few startling feats of horsemanship. Betty Keller and Lee Moran do some fine work and cleverly outwit the sheriff. The photoplay is truly Nestorian.

Columbus, Texas.—An Airdrome has been erected and will open shortly.

New Haven, Conn.—Dr. Strauss is having alterations made in his theatre at 900 State street.

A TRIP TO THE GARDEN OF ALLAH

("Our Roving Commissioner.")

Mr. J. Parker Read, Jr., has just returned from a trip to North Africa and the great Desert of Sahara after a sojourn of over two months.

The object of Mr. Read's journey was to secure a 3-reel feature production of the original Garden of Allah, made famous by Robt. Hichens in his book by that name, and later by Liebler and Co., in their production of the dramatized version at the Century Theatre, New York City.

This enterprising young man, among a number of others, endeavored to secure the moving picture rights of the play which, however, were held at such an enormous figure as to make them beyond the reach of anyone but a capitalist.

It was at this point in the history of the securing of the pictures of the original beauty spot in the desert that Mr. Tyler, of the Liebler Co., suggested to Mr. Read the taking of a motor trip to the Garden of Allah, which is situated at Biskra, in the Desert of Sahara: And acting promptly upon Mr. Tyler's advice the young man took the trip by motor through France and Algiers, through the wonderful gorges of Chablet, on to the City of Constantine, founded by Julius Cæsar, thence to El Kantara, called the Gateway of the Desert, around which Robt. Hichens wrote his well-known book, "Barbary Sheep," and eventually to that marvelous paradise in the midst of the parched sands of Sahara, the Garden of Allah.

From this trip Mr. Read has brought back some wonderful films of scenes as they are to-day at the Garden of Allah. In and around Biskara, to which spot the Read party motored 150 miles across the desert, several pictures were secured of native dances, the most barbarous of which is that of the "Howling Dervishes," who ran daggers through their cheeks, and burned themselves with hot irons directly in front of the moving picture camera.

It is interesting to know that the same trip was taken by a party dispatched by Liebler and Co., previous to the launching of "The Garden of Allah." as a stage production. Among this party were scenic artists who reproduced perfect facsimiles of the scenes around which the play is woven. And it is still more interesting to patrons of the moving picture theatre to know that Mr. Read has brought with him moving picture scenes which are identical with those in the marvelous Liebler production. The history of this Garden in the desert may not be generally known. It was created some twenty-five years ago by a lover of beauty, a Frenchman by name Count Landos who paid the French Government no less than $100,000, for the concession which gave him the right to turn the water from several oases into his garden. In Mr. Read's words; "No more beautiful or romantic spot could possibly be imagined."

It was in London that Mr. Read secured his equipment and the services of expert camera operators before starting on his trip; and it was from Paris that the motor car which carried the party started on its long journey.

The marketing of these films will be commenced in earnest by Mr. Read within a week or ten days—as soon as his lithographs and other advertising matter are in shape to deliver. He is making his headquarters at his office in the Exchange Building, 145 West 45th street.

Springfield, Mass.—The Star Moving Picture Theatre at Elm and Bartlett streets has been sold to Charles H. Williams, of Providence, R. I.

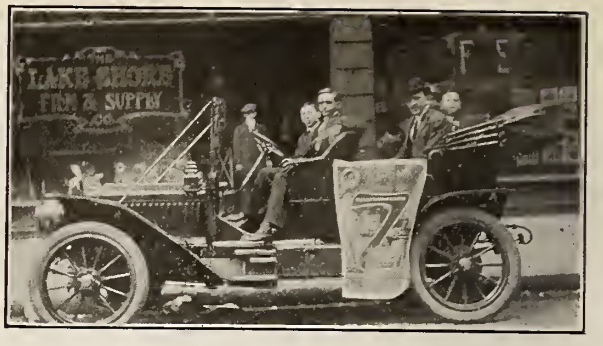
Joliet, Ill.—Kaufman and Wiess have leased the opera house and propose opening a first-class moving picture and vaudeville theatre.

New Haven, Conn.—Plans are being drawn by Architect D'Avino, Loth & Marchette, for a moving picture theatre on State street for A. Ferrucci, 74 St. John street.

Marshall, Mich.—R. J. Crosbie of Sturgis, Mich., has purchased a moving picture theatre here.

Milwaukee, Wis.—A building permit has been issued for a moving picture show house at 22d and Lincoln avenues, to Frank Rogowski.

New York, N. Y.—Plans have been filed for an open air theatre on Broadway and 103d street.



IN CLEVELAND'S FILM ROW

E. Mandelbaum, President, and M. Malaney, Manager, F. & E. Film Co., taking a spin with their friends and incidentally advertising "Zigomar."

SCENE FROM "THE SCALAWAG"

Nestor Release.

Boston, Mass.—The Olympic Theatre has been opened.

Cincinnati, O.—Peebles Corner will have an airdrome to be erected by Lon S. Muchmore, on the north side of McMillan street.

New York, N. Y.—An open air theatre is to be erected by Martin Lalor on Third avenue south of 167th street.

Flatonia, Texas.—Berger and Denham are erecting a large airdrome.

Temple, Texas.—J. J. Hegman, of Dallas, has purchased the Majestic No. 2 and changed the name to the Crescent.

Hartford, Conn.—The Bijou Theatre has been sold to Miller Brothers.

Lorain, Ohio.—George Schenker, proprietor of the Pastime and Star Theatres, will close the Star and make improvements in the Pastime. He will also open another known as the Wonderland.

Brooklyn, N. Y.—An open air theatre will be erected on Halsey and Saratoga avenues.

SCENE FROM "OLIVER TWIST," WITH NAT. C. GOODWIN AS FAGIN
Feature Release of the General Film Publicity & Sales Co.

WILLIAM LORD WRIGHT'S PAGE

THE noted Sargent Cuff, when up against a difficult proposition, invariably whistled "The Last Rose of Summer." Whenever the Want-to-Know in Filmland are puzzled, they invariably refrain from whistling and cuff Sargent. 'Tis as broad as it is long—not Sargent, of course, but the deadly parallel.

The Hon. Epes Winthrop Sargent is the human interrogation point; the thinking machine; the man with the soft answer that turneth away wrath in Reeldom. He can tell you if the leading woman of the Doorknob Picture Company has brown eyes, and just how much the Newwrinkle Film Concern is paying for photo-plays, and without so much as turning a hair!

There are two of our great men, gentle reader, who are partial to the card index system. One of these is the

EPES WINTHROP SARGENT

Hon. Frank Hitchcock, Postmaster-General of these United States, and expert manipulator of the political steamroller. The other is Epes Winthrop Sargent, solver of difficult questions, and confidant of the picture playwright and the moving picture theatre exhibitor. Both possess a card index that is wonderful to behold.

Like many others who have attained prominence in Reeldom, Epes Winthrop Sargent was formerly a newspaperman. It is understood, however, that he did not use his euphonious name in its entirety when beating out the chatter of the day, being content with plain E. W. Sargent. The complete title, in all its beauty, only blossomed forth when E. W. S. became owner of that card index. He was first in the field with it. The Hon. Hitchcock is a sincere flatterer by the process of imitation.

Journalism is the art of mirroring the process and progress of society for a day and painting it upon the broad canvass of the daily newspaper, and of echoing the will, the desire, the utterance, the inspiration and the command of the great mass. Sargent does all this in Moving Pictureland, and more. He has solved the problem of uniting two diverse needs, the training of the book, the practice of the writer, the knowledge the writer needs, and the capacity to express and to feel the sweep and tide of the animated picture public, which is indispensable to the expert in a new and difficult field of industry.

After the above little bit of word painting, which we flatter ourselves is pretty good stuff, we will proceed with a story proving conclusively just how E. Winthrop Sargent is wrapped up in all lines of his profession. Wrapped up, we repeat sternly, just the same in summer as in winter.

Mr. Sargent, slave of the camera, was dosing over a picture play plot in the smoking car when a half dozen shots rang out in the still night air.

The train slackened. There were more shots.

"T-train robbers!" shrieked a pallid passenger as he crawled under the seat.

Our hero grasped his black box and tripod, which he always carries with him for local color, and, running to the car platform, sprang off into the still night air.

The robbers, most of them, were grouped about the express car. There was much coin in the express safe. The company said not over $12.30, but it must have been a million. Anyway, the robbers hankered for it, and they did a lot of shooting. Now they had shoved a stick of dynamite into the car and were just about to light the fuse.

Suddenly a blinding glare filled the no longer still night air with a dazzling flash.

With a wild shriek the robbers fled to the tall timber.

The flashlight of E. W. S.'s camera had saved the day—no, the night.

When they approached to congratulate Mr. Sargent, they found him with his eyes filled with tears. "Something went wrong with the dinged thing," he muttered. "The film's spoiled!"

What more could you ask in convincing proof of Mr. Sargent's interest in the game than the above touching story?

Among the very first sights to be seen by the provincial picture exhibitor, playwright, et cetera, when paying the primary visit to Gotham, is Winthrop Sargent. They plan a call upon him just as systematically as they plan to see the Flatiron Building, Grant's Tomb and Coney Island. Of course, the Western exhibitor or author would like to see how the pictures are made, and other little details of interest to their professions, but they go away perfectly satisfied if they can gain an audience with Mr. Sargent.

And Brother Sargent isn't so very busy. O no! He receives and answers, on an average, eight hundred questions on eight hundred different subjects in the course of a month. Other than this occupation, which is a mere pleasure, he contributes most of the comedy which has made Lubin famous; writes two or three departments for picture trade journals and magazines; keeps up an almost unlimited correspondence; reads and revises picture plays; and occasionally contributes short stories to one or more newspaper syndicates. He has plenty of time, you can readily perceive, to entertain callers, and he loves to have 'em saunter in and spend an hour or so with him, discussing various phases of the picture business, the crops, and the big league pennant races. In leisure hours, he dashes off some tasty little brochure, his latest being "Technique of the Photoplay," which is now in its second edition. How does he find time to do it all? Newspaper training, my friends, newspaper training. Everybody cannot do it.

The greatest among us have their little fads and foibles. Colonel Roosevelt likes to pitch hay; Bill Taft plays golf; Jawn D. Rockefeller supports several universities; Epes Winthrop Sargent fools with a tool chest and does his own printing.

On a Saturday night, after answering the very last question received on "How Old Is Ann?" Mr. Sargent hies himself to his brown stone mansion. In the basement thereof is the tool chest and job printing press. On off days, our hero can be found in that basement carving pretty things out of mahogany and hickory, or kicking that job press while turning out the latest designs in stationery and handbills.

To sum up, he is the prominent literatus in prose and verse, scientific agriculturist, philosopher and artistic craftsman, and finds recreation in hatchet and hand-saw

after the cares of the day. It is an innocent, fanciful fad, and Mrs. Sargent encourages him in his harmless amusement.

But away with this airy persiflage, abase the jokes, tut-tut on this funny business, say we. In all seriousness, Epes Winthrop Sargent is one of the "boys" who write the department "dope" for the trade papers and the animated picture magazines. He has every branch of the industry at his finger ends and he has possibly accomplished more for the struggling pictureplaywright and the puzzled exhibitor, through practical instruction and correct information, than any other writer in the same line of work, for he has been in the business since its inception.

Before the animated picture industry grew in importance, Sargent was a power in New York journalism. He has written important "stuff" for the Telegraph, the World, several theatrical journals, and has also covered assignments in Europe. He also served efficiently as a theatrical press agent and is strictly an Eastern product. He admits that he has never seen the waving fields of alfalfa, nor has he sniffed the exhilarating odor of new-mown hay. He has certainly missed something, but not everything. He works ten hours a day, six days a week, for the benefit of the picture playwright and exhibitor. He is personally a jolly fellow and admired in the moving picture field.

Like every writer, Epes Winthrop Sargent has made enemies, but they are in the great minority. His legion of friends appreciate the work he is doing. If in his hours of ease he toys with the tool chest and hand press, remember, please, that he is keeping one eye on the copyright law, and is just as ready to use the auger in boring holes through the enemies of cinematography as he is to use the contents of that tool chest in making knick-knacks for his wife to put in the stove.

FILM WAR STARTS IN PERRY

With the appearance of Julius Singer, state manager of the Laemmle Film Service of Des Moines in Perry, a battle started which may involve the entire moving picture profession in a war against what is known as "pirating." Manager Al Walton, of the Grand Opera House, secured a set of films from the H. Davis Film Service at Watertown, Wis., a few days ago for the Crusaders, a world-wide famous production. He advertised it well and the fact became known to Mr. Singer, who became active to-day.

He came to the city, examined the films when they arrived, and pronounced them a duplicate production taken from the Crusader films for which he holds the state right. He immediately employed Harry Wifvat as his attorney and started suit in the Superior Court, attaching the films and using his contract for the use of the same as a basis for entering the state courts.

Mr. Singer protected Mr. Walton, having furnished him with the original films, which are, in fact, superior to the alleged copy, and Mr. Walton's attraction will be bettered because of the warfare which is now on.

The Des Moines film man declared that he knew there were several "dupes" of the original films out and all the regular picture men were trying to help locate them. This is the first time they appeared in Iowa and he was on the job at once to put them out of circulation. Mr. Walton is not involved in the matter in any way. He is, however, interested in watching the outcome of the affair.

"These pictures are all copyrighted," said Mr. Springer, "and the United States Government protects by law all copyrighted films. The fact that I hold a contract for the exclusive right to show this film in Iowa permits me to bring the matter into the state courts.

"Mr. Walton secures his attractions from me and when he told me he had secured the Crusaders from the Davis Film Service, I knew it was a 'pirate' picture. I laid for it and I am going to fight it to the finish. I have the entire moving picture associations behind me and we propose to put a stop to the copying of pictures.

"Moving pictures can be copied just like photographs, and I am certain the Davis people secured this picture from one of our own set of reels. Anyway, I have the reels attached and am going to fight it out in the courts."

THANHOUSER KIDLET AGAIN

The Thanhouser Kidlet is again the feature of a Thanhouser picture, this latest "Dottie's New Doll." a comedy released Tuesday, June 4. Here the youngest, New Rochelle player—or shall it be playerette?—is the innocent kidnapper of a judge's baby daughter. The judge

thought a gang of Chinamen, one of whom he had imprisoned for theft, had stolen the infant in revenge. But the chubby "Kidlet" turns up as the guilty party to the joy of the judge and the Chinaman.

In the same week with "Dottie's New Doll," is "Her Secret," out Friday, June 7. It is as good a drama as the other is a comedy. Mignon Anderson is the "her" who possesses the "secret," and a notable cast assists her in revealing it to you.

THE SCALAWAG

This touching Western drama is a Nestor production and is to be released on Wednesday, May 29th. Excellently photographed and splendidly acted, this picture is decidedly "Worth-While."

Mr. Jack Conway capably handles the character of the "Scalawag" who, apparently a good-for-nothing, proves himself to be a good fellow in the end. Eugenia Forde portrays the character of the "Scalawag's" wife and very realistic she makes it seem. Tired of struggling to make both ends meet, she decides to leave her husband and make her home with her father in the West. Just before her departure, the "Scalawag" attempts to secure possession of their little baby, but is prevented by the appearance of the father himself. This last unmanly act turns his wife completly against him and their farewell is not a loving one.

We next see the wife, after a lapse of some five years safely ensconced in the home of her father, trying to forget her unhappy wedded life. The little girl, Annie, has grown into a winsome, mischievous child of six years. After depositing a satchel of money in the rig outside the door, the grandfather returns to the house for his bank-book and, no sooner is his back turned, than little Annie has climbed in the rig and in a moment, is gleefully driving the horse down the road. Meeting two men on the road, she proudly informs them of the valuable package she has in the rig and, in less than no time, the two rather disreputable looking men have jumped in and driven away.

We recognize in one of the men the father of the child but he little knows that this little lady is his baby. His companion treats little Annie none too kindly and "The Scalawag" resents his rough handling of the child. An exciting fight ensues, with the result that the "Scalawag" is mortally wounded while his companion hurries off with the gold. Little Annie, sorry for her protector, manages to get to the foot of the hill, where he has rolled, but hurts her ankle badly. Managing to regain his feet, the "Scalawag" takes the little girl in his arms and reaches the road just as the grandfather and his men have succeded in capturing the "Scalawag's" companion. The "Scalawag" recognizes his wife's father and just as he realizes that the little girl he protected is his own little Annie, the hand of Death reaches out and claims him.

JIM'S ATONEMENT

By Virginia West

(Adapted from Imp Release.)

WHEN Jim and Mollie were married all the neighbors said that they were the happiest couple in the world. They thought so too, and Frank was happy because his friends were.

Jim and Frank had been good friends since boyhood and since Jim's engagement to Mollie she and Frank had been good friends too.

The two men were surveyors, and many were the long, happy tramps they had together over the hills and valleys climbing rocks, fording streams and cutting their way through the underbrush. To them work became play and pleasant companionship.

Frank had a hobby for amateur photography, which he had many good chances to indulge in in the midst of his work. His camera was always slung over his shoulder ready to catch a particularly beautiful scene or some creature of the woods.

Jim joked much with his friend about his fad as he called it, but he was always ready to help him, if need be, when an opportunity for a good picture came.

For six months after the marriage of Mollie and Jim all went well. Frank was a frequent visitor at their home and was welcomed equally by husband and wife.

At last the primitive man that lurks to some extent in most of us, came to the surface in Jim.

One evening the three of them were seated at supper. Suddenly Mollie exclaimed! "Oh, I have the nicest secret." Of course both men asked what it was. But Mollie shook her head. "I cannot tell," she said. "But, still I don't know—I may have to tell someone for I need advice on the subject." Both men bent forward eagerly, playfully.

"Tell me," they both said at once.

"No, I can't tell you Jim. You don't know anything about the subject. But Frank—now Frank may do, but I don't know whether he's wise enough—I'll have to think about it." Mollie's eyes twinkled as she spoke.

The men laughed, but there was a suspicion of something in Jim's voice that had never been there before. He was not even conscious of what it was—he only knew that something had made him moody and he didn't feel like talking as he usually did in the evening.

The next day Mollie managed to see Frank alone for a few minutes.

"Frank," she said, with shining eyes. "I've got a grand surprise for Jim's birthday. You know that photograph of him when he was about sixteen?" Frank nodded. "Well, Jim was regretting recently that it was so small and in such bad condition. I thought I'd show it to you and if you thought it could be done, I'd have it enlarged and give it to him for his birthday. Don't you think that would be nice?"

"You bet it would!" exclaimed Frank enthusiastically. "Get it for me now and I'll attend to the whole thing for you, and he'll never suspect anything at all."

"Oh, you're an angel Frank," cried Mollie, and hurried out of the room.

As Molly was going out of one door Jim opened another and entered just in time to hear his wife's last remark and to catch a glimpse of her bright happy face as she turned from Frank.

The girl was not conscious that Jim had entered, and when she came hurrying back with the photograph she did not see him until she was well within the room. She gave him a quick surprised look and turned away, trying to conceal the picture.

"Oh,—I didn't know you were back," she said with elaborate unconcern.

"Yes, I came in just as you went out."

Mollie glanced at Frank.

Jim turned and left the room without speaking again.

"Do you think Jim noticed anything?" Mollie asked when the door had closed.

Frank looked uneasy.

"I didn't know what he noticed, but I didn't like his manner. I—I believe you had better tell him about it Mollie."

"Tell him about it! For heaven's sake what are you talking about Frank? I want to surprise him. Talk of a woman not being able to keep a secret. You're a lot worse."

Frank laughed in a half embarrassed way. "All right, I won't tell but you'd better be mighty careful that he's not around when you're talking to me about it."

In another room Jim was having a fight with himself. He told himself over and over that he was a fool and a cad to feel as he did, but still, somehow the feeling didn't lessen. He kept seeing the scene he had just witnessed and remembering the words and manner of Mollie both then and the evening before, and he could not help the spark of jealousy that burned in his breast.

"You're an idiot," he said to himself many times, "Mollie is the truest woman in the world and Frank is the soul of honor."

Still the memory rankled in his brain.

He told himself that he had seen nothing unusual, but his heart ached just the same.

As far as he got in his argument with himself was to decide to await developments, and while he waited, to try to act just as he always had.

Frank guessed what was passing through Jim's mind and was hurt as he had never felt hurt before. He felt that he could not give away Mollie's secret and on the other hand he could not tell Mollie what was in his thoughts, for he felt that it would be insulting her just to suggest such a thing. So he left things as they were.

Mollie, entirely unconscious of the situation and brimfull of her secret, sometimes acted a little unnaturally, which of course, made matters worse.

A week passed in which Jim suffered tortures. In spite of all his efforts in the opposite direction, he found himself watching his wife and his friend. Blinded by his ever-growing jealousy he misinterpreted all he saw.

At last the picture was finished and Frank brought it to Mollie at a time when he thought Jim would not come in.

Molly was in ecstacy. "Oh, Frank, its beautiful," she cried, "I'm so happy and I thank you so much." She put her hand on Frank's arm and looked up into his face with her eyes full of joy.

Jim had noticed Frank leave his work earlier than usual, and the demon so got possession of him that he left everything and followed him at a long enough distance so that he could keep out of Frank's sight.

He saw Frank enter his house and then his suspicions were confirmed. Softly he opened the front door and went to the door of the sitting-room. It was closed and Jim heard voices inside. He turned the knob noiselessly and opened the door part way. He was just in time to hear the words of Mollie as she thanked Frank and to see the look in her eyes as she raised them to his face.

Jim tried to speak but could not utter a word. His heart seemed frozen and his voice was gone. Silently he closed the door and went wearily away from the house.

Mollie began to prepare dinner. "You must stay," she said to Frank, "I'll soon have dinner ready."

Frank stayed but as the time went on and the dinner was ready to put on the table, Mollie began to worry about the absence of Jim.

"Perhaps he's fallen off a rock, Frank. Where was he?"

"No, we worked in the office this morning," answered Frank reassuringly, "We are going out this afternoon. Perhaps something turned up that made it necessary for Jim to go out without coming home."

"I know I'm foolish," Mollie said tearfully, "But I can't help worrying when he doesn't come."

"Shall I go look for him?"

"Oh, if you would! But eat your dinner first. It's all

ready and you had better eat. Jim may come in before you've finished."

Silently Frank ate his dinner. He was troubled too but he tried to hide it from Mollie.

"Don't you worry," he said as he left the house," Jim's all right and will be back this evening. Have a good supper for him."

Frank went to the office first and asked in an off-hand way if Jim were there. "No," said the boy, "He's gone to dinner."

Frank kept his thoughts to himself. "All right," he said. "If he comes in again tell him I've gone out on the job."

When he had climbed the hill he saw a man standing on a ledge of rocks. He took a path that led to him. When he had gone a few yards he knew that he was right in thinking the figure was Jim.

The rock upon which Jim stood was one of a series of ledges one above the other, on the side of the mountain. He did not hear Frank until he spoke at his side.

"Is something wrong old man?" asked Frank. "Mollie's worrying because you didn't come home to dinner."

"Yes," cried Jim turning toward Frank, a wild light blazing in his eyes, "yes, I reckon she's worrying a lot. I went home to dinner and when I saw how she was worrying I came away again. You hypocrite!"

Frank instinctively stepped back from his accuser in astonishment. As he did so a small piece of rock from the edge of the cliff gave way and he shot straight down through space.

Jim stood motionless for a moment, not daring to look over the cliff. Then he shrugged his shoulders. "I didn't do it," he said and turned to the path.

When Mollie saw Jim coming she ran to the door to meet him. He walked past her into the house.

"Why, Jim, what's the matter?" she asked, almost afraid to form the words.

When they were in the sitting-room Jim turned and faced her. "Mollie," he said tensely. "We might as well have it out now. Frank's dead, I reckon, so you can't hurt him by telling the truth."

"What on earth are you talking about, Jim," Mollie exclaimed.

"Oh, don't try to deny it! Frank has been making love to you right under my nose and I was too blind to see it until a week ago."

"Jim, are you out of your mind? Do you mean to say you have harmed Frank because you thought that?"

Jim gave a short laugh. "Oh, no, I didn't have to. Fate was kind enough to step in and do it for me. He stepped off a cliff."

"Oh?" Mollie sank into a chair and covered her face.

"Naturally, you are grieved to lose you lover."

Molly sprang to her feet. "Jim," she cried, "I'll not stand this any longer. Tell me what you're talking about."

Jim came close to the girl and talked in a tense voice that frightened her.

"I've been watching you and Frank for a week and have been trying to fight my suspicions, but to-day I came into the room when you didn't know it, and I saw Frank give you a photograph and I needed nothing more than your words and your face when you thanked him to tell me that I was right. Can you dare to deny it?"

"Yes, I do deny it!"

"You deny the photograph?"

"No. He gave me a photograph but not of himself."

"Not of him—do you dare to show it to me?"

"Yes, I dare to show it to you Jim, but I am very sorry for you," she answered sadly.

She took the picture from a drawer and handed it to her husband.

"You're trying to deceive me. This is not the one," he cried.

"It is the one," answered Mollie quietly. "I wanted to have the little one enlarged for your birthday. Frank attended to it for me and you saw us consulting about it. That is all."

Jim looked into her face and knew that she told the truth. In a flash it came over him what a terrible thing he had done. He sank into a chair with a groan.

"Oh, Mollie can you ever forgive me?"

"I don't know, Jim," she answered wearily.

Suddenly the thought of Frank came to Jim's mind. "Perhaps I can save him," he cried, and put every other thought from him.

When Jim and the men he had brought with him looked over the cliff they could see Frank lying on a ledge below them.

Jim would hear to no plan but that he should go down by a rope and personally rescue Frank from his dangerous position.

Slowly and carefully they lowered him. When he reached his friend he found him alive but unconscious. Jim lifted him in his arms and the men above raised them both.

They carried Frank to Jim's home. When all had been done for him to make him comfortable and they were assured that his complete recovery was only a question of time, Jim turned again to Mollie with the question. "Can you forgive me?"

"I cannot answer now, Jim," she replied sadly. "You have made a wound that only time can heal. You will have to wait."

Jim understood and bowed his head in acceptance of his punishment.

FUNNY THINGS THAT HAPPEN IN THE STUDIO

"The Intelligent Mutt"

In the making of a photo play a few weeks ago Eddie Middleton, one of the directors of the Lubin Stock Company, needed a tramp dog. A thorough bred could be easily obtained at the dog stores, but a vagrant would have to be found. Several kiddies of the Latin quarter, near the plant were put upon the quest and a reward of 25 cents offered for the worst mutt that could be presented. Among several, one was the real thing, he was a horrible specimen, coal black with a big head and a row of ribs that bulged from each side of his coat. The face was pitiful and he showed every sign of a bad season and starvation. The little Dago got his quarter and Middleton was delighted. The dog was put through the scene and filled all requirements, not being on the salary list he was rewarded with a good meal and then hustled out of the plant gate. Next morning at 9 o'clock promptly with the other players "Sloppy" turned up for engagement, forcing his way to the front he reported to Thomas Hopkins, the superintendent of the studio and was promptly turned out. Still he lingered around and several times showed himself at the office door. Middleton was sent for and instructed to keep that dog away, or if necessary to drown him in the tank. The director gave him another meal and again turned "Sloppy" out of the grounds. Next morning again the mutt was on the job, and making his way to the superintendent's desk, offered a reminder of his presence by placing a paw on Mr. Hopkin's knee. The autocrat of the studio was furious and with some poetical language threw his hat at the tramp, while a score of players went into hysterics laughing. "Sloppy" then went in quest of Middleton and suggested breakfast and again the director took him to the kitchen. For days promptly at 9 o'clock the dog reported, and in the end perservance prevailed. The property man of the plant has built a house for him and "Sloppy" is a member of the Lubin Stock Company.

PRIZE SCENARIO CONTEST

Powers Motion Picture Company to Purchase the Highest Class of Stories Obtainable

Realizing that the story is the thing in moving pictures the Powers Motion Picture Company will in the future pay the highest prices for suitable manuscripts. In addition to this the concern has inauguarated a prize contest to stimulate authors to better efforts. The contest is now open and will close July 15, 1912.

Four prizes are offered competitors; $100,00. $75.00, $50,00 and $25.00, and the prizes will be awarded by a committee composed of moving picture experts. The contest will be in charge of the scenario department and all manuscripts should be addressed to the scenario editor.

For Those Who Worry O'er Plots and Plays

Your Rejected Manuscripts

What are you doing with your rejected manuscripts, gentle script writer? Bet a half dollar you have a bunch of 'em crammed away in the back of a drawer some place. These scripts have traveled the pace, no doubt, and you have often thought of chucking them into the fire. Don't do it. Some rainy afternoon, take those old stories out and look over them carefully. Read each one through and try to perceive the faults therein which should be more plainly discernible with passing time. Chances are, ten to one that you will find a script in which there are possibilities unnoticed before. An idea to improve the plot may spring into your brain. Then you will take that old script, rewrite it under another title, and send it forth. Maybe that script will sell. It is the old, old truth of more time, more study and a twist and turn here and there—and then success. Try it. We know several pictureplaywrights who have turned to old plots after a year or so, rejuvenated them, and then sent them forth to market.

The Magazine Story

Do you appreciate that many plots submitted in picture play form are available for short stories that magazine editors would be pleased to consider? A scenario editor was telling us just the other day of the scripts read by him, unavailable for the screen, but which had the material in them for first-class yarns for magazines. Boiled down action, sprightly dialogue and convincing plot brings a good price in the form of a magazine story. Maybe you have good fiction which you have been endeavoring to sell to film concerns in the form of a picture play script.

All Are Welcome

All are cordially invited to enter membership in "The Order of Optimists," Nashville, Tenn., writes:

"Hats off not only to President Van Buren Powell, of the "Optimistic Order," but to William Lord Wright for giving us an opportunity to join this great and good organization. Every scenario writer in this land ought to become a member. Be optimistic. Submit your work on its merits and don't become a 'sore-head' or a 'knocker.' Me for a chair in the 'Optimistic lodge room.'"

Your chair has been reserved, Nashville, and we extend to you the password, which is "Keep Sweet." The sign of distress is "Protective Association." Any member starting the "plot stealing" subject will be expelled. The membership is rapidly increasing and we want all to join. Send in your ideas as to any impromevent of the charter.

Still Another One

The dad of the Writers' Association graft lives in Ohio. Down in that state of strenuosity, we have discovered that the father of this idea has been flourishing for the past three years or more. There is an "expert" in that state who will guarantee to sell anything from a song poem to a three-act comedy-drama. His late specialty is the pictureplay script. He does not charge a cent for "examination." You send on your script and if it can be revised the cost will be but five dollars in advance, the check from the editor, when it is sold, going direct to you." To quote again: "I never have gotten less than $35 for a picturescript, and more often $65 and $75." After reading the literature of this association for music writers, playwrights and vaudeville sketchers, we can readily perceive where these later schools and associations get their inspiration.

A Call from the Wild

Here is a call from the wild—in this case, Niles, Mich. A writer up there writes us as follows:

"For the love of Mike, why can't they get a Webster's Dictionary in certain editorial offices? The man who prepares the sub-titles certainly needs a 'best speller' in many instances. I sold a script to a certain concern. My leaders were eliminated and others put in. I am not objecting to that, either. But here is the objection: Right in the middle of the picture was flashed a leader as follows: 'On His Mettal.' There was much laughter from my friends who thought I was responsible for the unsimplified spelling. Then to add insult to injury, farther along in the picture came another leader: 'Close to the Thrown.' And no one had a fall taken out of them at all. The bad spelling ruined the entire picture."

Tough luck, Mr. Segar, and your first play, too! It is a fact that there are too many instances of carelessness as per the above. We saw a pictureplay the other night where the word "until" was spelled with two "l's" all through the picture where a telegram played a most important part. A little more attention to the details will obviate these inexcusable blunders. However, this is not the pictureplaywright's fault, thank goodness.

The Return Postage Proposition

A physician, a lawyer, yes, even newspaper men, have certain professional ethics which are sternly followed, come what will. The professional writer also has certain ethics, the first among them being to invariably enclose return postage with submitted manuscripts. The pictureplaywright is engaging in the literary profession and should make it a hard and fast rule to enclose sufficient return postage with each and every script sent out. A step farther should invariably be taken and that is, to enclose with the script a self-addressed and stamped envelope. These are little niceties which show the mental calibre of the writer. A scenario editor is not obliged to return your script unless sufficient postage is enclosed. In many instances it has been done, but there are now too many writers in the field, and it is only common courtesy to present a clean, typewritten manuscript and the proper return stamps with it. You can purchase a pair of postal scales for a small sum.

The use of such scales are recommended to those who cannot confine their stories to about three sheets of MS. paper. Three such sheets are sufficient to carry any photoplay intended to run one thousand feet. A writer is suing the Kalem Company because the editor failed to return his script within ten days. This writer did not enclose return postage. It is said that his script held postage due when received at the Kalem editorial department.

It is only going to be a question of a few months until a lucrative and attractive market to literary aspirants will be close to the rank and file, unless some of the soreheads, organizers of "protective associations" and "walking delegates" cease rubbing it in on the long-suffering editors. We have issued this warning bulletin previously. It is a shame that hundreds of well-meaning and hard-working script writers are to suffer because of the ivory-domed actions of the minority. When the bars are closed down, it will be the fault of these disturbers. Some method should be taken by the editors to keep them out of every well-organized office.

But Do They Blow Away?

"They spring up like chaff before the wind and are blown away" is the flowery language used by a well-known writer in complimenting our recent reprinting of misleading advertisements appearing in certain magazines. But do they? Some of these ads have been appearing for the past two years, and we are told authoriattively that one "university for script writers" gathers in on an average of $100 weekly from the credulous. We believe the time will come when the magazines still accepting these misleading statements and offers from "professors" will eliminate the practice.

"Why Should Editors Count in this Business?" is a further query from the above correspondent, who takes the position that the director is the power behind the throne and the editor in reality a mere publicity agent. Even if this was strictly true, the director would have no time to give careful attention to the hundreds of scripts received and also to perform his other duties. But it is not a true situation. The majority of the script editors to-day are men selected for their fitness to judge manuscripts and for their ability to write perfect scripts conforming to the tastes of the directors. Men like Warren, Plimpton, Schulberg, Hoadley, Vinton, Terwilliger and others, are not only able editors, but are versatile writers as well. So long as the companies purchase outside scripts the editor will be a prime necessity, for there must be a clearing house and some one to separate the wheat from the unusual amount of chaff.

QUEENS THEATRE FEATURED SOLAX NIGHT.

Queens Theatre on Third avenue and Fifty-ninth street, New York, one of the neatest and best managed picture houses in New York City, recently featured a Solax night with remarkable success. They ran an exclusive Solax program. Besides "The Sewer," the two reel feature, they ran "Saved by a Cat," "Billy's Nurse" and "Billy's Shoes." Darwin Karr, the Solax leading man, who does such heroic work in "The Sewer" and "Saved by a Cat," personally appeared after the pictures. Billy Quirk was also there and entertained. Blanche Cornwall made her bow, and Director Warren told how pictures are taken.

Here is a copy of a letter from Mr. Stedeker, president of the Queens Theatre Company:

H. Z. Levine, Publicity Manager,
Solax Company, Flushing, N. Y.

Dear Sir:

Owing to the very successful "Solax Night" held at the Queens Theatre the other night, we wish to thank most cordially Mr. Karr, Mr. Quirk, Miss Cornwall, Mr. Warren and the entire Solax management, and hope that at some future time we may have a return date.

Yours truly,
THE QUEENS THEATRE CO.,
Henry Stedeker, President.
C. E. Dwyer, Treasurer.

NEW OPEN AIRDROME ON BROADWAY, NEW YORK

Messrs. Harris & Goldston are equipping a fine open-air show on Broadway, near 99th street. They purchased a Powers No. 6 M. P. Machine from J. H. Hallberg, "The Economizer Man." Mr. Hallberg reports the sale of an A. C. to D. C. Economizer, 40 amp. size, to W. C. Grau, Hopkinsville, Ky. A No. 6 Powers, with full line of supplies, to Earl & Carroll, Cornwall, N. Y. Many places are equipping their theatres with Hallberg A. C. Economizers, throwing out the cheaper devices on account of the better light produced by the Hallberg.

Whitinsville, Mass.—Prospect Theatre has opened with great success.

Brooklyn, N. Y.—Frank Longo is having built a moving picture show at 188 Twenty-first street.

SCENE FROM "HATS AND HAPPINESS"
Powers Release.

Norfolk, Va.—The American Theatre on Granby street has been completed.

Middletown, Conn.—Henry Engel is planning to reopen the Airdrome at the foot of Main street.

WESTERN CORRESPONDENCE

Hot Springs, Ark., May 22nd.—If ever an illustration was needed to prove the popularity of motion pictures in this city it was found during the past and present week, when every house was doing a big business, and, I am pleased to state, the pictures are better and newer now than they have ever been in the history of the trade in Hot Springs.

Some time ago I stated that if one—just one, mind you—manager would make it his business to show strictly first run product that the others would follow the lead, maybe perhaps, not because they cared to add the additional expense of service of this kind, but because they would be forced to do so in order to hold their patronage, and when the New Central Theatre opened it came to pass that my prediction was verified. Sidney M. Nutt put on first run Trust pictures and the house has been doing a land office business ever since.

The Photo Play, which has been one of the faithful Independent houses, has always shown a good line of pictures, and they are as bright and steady as anyone would care to look at, but they have lately been going after feature material, paying the price for it and getting the returns. The last instance of this sort of enterprise was the booking of all the Bison "101 Ranch" output, and the crowd here awaits these reels with the same impatience that the small boys long for the water to get warm enough to take their initial summer swim. Out at the Lyric Summer Theatre in Whittington park, where Harry Hale has transferred the scene of his operations, the same things hold good, and down at the Princess, which uses a reel as a "chaser," there is always a good Thanhouser, Imp or American of late issue. Funny thing about the Princess Theatre relative to the "chaser" is that the picture doesn't "chase," but holds 'em fast until the last scene is over and the white light appears. That's a compliment to the industry in general and the reels in particular, for if there is one city in all the great land where motion pictures are sought eagerly each day, it is in "the valley of vapors."

Work on the new Lyric Theatre is being rushed, and when the house is completed it will be a beauty in every sense of the word. The seating capacity will be greatly enlarged and a bigger show will be given. That is some indication that the coming season is to be a winner, for the liberal administration will be in power, and we'll have our Sunday picture shows, too. Also, through the initiative and referendum, we will have the ponies romping on the Oaklawn and Essex tracks, and, taken all in all, we don't mind if the summer may be a little dull, which it hasn't evidenced as yet, for we know what is in store for us in a business sense the coming winter.

Mr. Hale has taken in as a partner W. S. Jacobs, of the Ohio Club, and that gentleman has not only enough confidence in the future prosperity of Hot Springs to spend several thousand dollars in the New Lyric, but he and his other business partner, Charles Bryan, Jr., are going to install a magnificent $20,000 cafe in the rear of the Indiana bar, a cafe that for beauty and facility, will surpass anything in the southland.

There was one stellar attraction that came to the New Central last week, the Vitagraph special, "Vanity Fair," which, in three reels, was a treat. This series attracted a great deal of attention, especially from the clubwomen and the children in the public schools. This year's graduating class of the high school attended in a body, and the reels made a decided hit.

The Bison "101 Ranch" special, depicting the trials and experience of the war telegrapher, was also a banner feature and the crowd at the Photo Play "ate it up."

"The Old Actor," a Biograph drama, made a deep impression in this city. The venerable artist playing this part has many friends in this city, and they enjoyed his work immensely.

Edison gave us a great snow scene in the "Guilty Party," and when their educated bull pup is flashed on the screen the audience immediately sits up and takes notice.

Those who had the pleasure of seeing "The Chauffeur, the Girl and the Cop," by Essany, enjoyed this comedy, and the boarding house of "Alkali Ike" was also appreciated. We congratulated ourselves on our modern hotels here.

Maurice Costello shone to good advantage in "The Way of a Man with a Maid," and this Vitagraph reel was royally received. His "Counsel for the Defense" attracted a great deal of attention from the legal fraternity in this city, too.

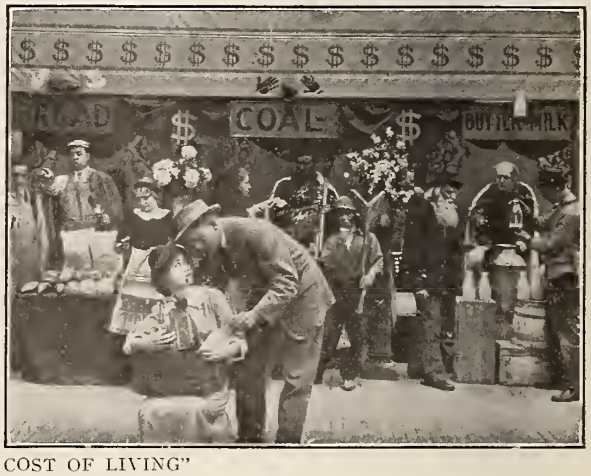
I am in reciept of a copy of the "Thespian" published in Kansas City, Mo., which contains a very flattering criticism of Charles Cecil Smith, who opened a four weeks' engagement on the Western Vaudeville Association's time. Mr. Smith is a Hot Springs product and they seemed to like his work in old "K. C."

Tom Reed, a very clever cartoonist, and the Comedy Masons, are making things lively at Whitting Park this week, while Westony, the celebrated pianist, had lovers of that instrument standing on their heads at the Princess. This artist is a wonder and what he did to that "Baby Grand" is a shame to relate.

Albert Taylor closed a two weeks' engagement at the Airdome to poor business, due to the fact that the warm weather hasn't hit Hot Springs as yet, and the nights were too cool to go into the open for one's drama. The Livingston Stock Company follows, with indications of better success, producing as the opening bill, "The Man of the Day," another "Man of the Hour," political drama. The Taylor Stock Company played a better and more high class line of royalty productions than any company ever in this city.

Heard in the New Central the other evening that Miss Florence Lawrence had returned from a very pleasant vacation abroad and that she had signed up with the Powers people. She is a great favorite in this city. By the way, what has become of the "Vitagraph Girl," Miss Turner? Haven't seen her here in weeks. You see, we live so far from the seat of news regarding these favorites of the screen that rumors don't get here until the facts are "ancient history."

THE MAN IN THE BATHS.



SCENES FROM "HIGH COST OF LIVING"
Eclair Release, June 11th.

H. B. FRANCIS PRODUCES FINE SUFFRAGE PICTURE FOR ECLAIR

BY M. I. MACDONALD.

SCENES FROM "SUFFRAGE AND THE MAN"
Eclair Co. release of June 6th.

One of the most poignant and most important questions of the day is that of Woman Suffrage. The proper rights of woman, so long deferred, is beating with indomitable fury against every inch of the ramparts placed by men to bar her from having a voice in the vital questions of the day—questions which have to do with national affairs as well as with the municipal and moral rulings which perhaps come closer to the home, and in which women, who have the gentler hand and finer instinct, should have a say.

Last year only a handful of women, and sympathetic men, constituted the suffragette parade; this year the tremendous demonstration which the long procession of both sexes afoot and ahorse presented to the curious throngs which lined Fifth avenue on the afternoon of the parade astonished even the enthusiasts.

It was at this point in the history of Woman Suffrage in the city of New York that Miss Dorothy Steele, herself a splendid specimen of what a woman ought to be, hit upon the idea of making use of the moving picture to champion the cause. The Eclair Film Company saw the point and straightway seized the opportunity to be of use in the matter, Mr. Francis, one of the staff of competent directors of the Eclair Company, undertaking the task of production, to which matter he has attended in the most satisfactory and artistic manner.

The story centres around the ideal modern woman and the man, who, by the way, is by no manner of means ideal in his unenlightened state, and who opposes woman suffrage so strongly as to allow the difference of opinion to cause a rupture in his relations with his fiancee. She, like the good stuff that so many of our American suffragettes are made of, stuck to her point, being thoroughly convinced that the cause which she had chosen to aid was the right one; she preferred to stand by her convictions.

Meantime, the young man becomes the dupe of his ideal—the parasite type—whose mother conspires to bring the two together and marry them. The planning of the conspiracy is, however, overheard by him, and he eventually realizes that the modern, educated, helpful woman is the ideal type, and not the china doll variety, into whose clutches he had so nearly fallen.

The story ends in the union of the two central figures in marriage and of their casting their ballots side by side.

The picture was produced with the aid and under the supervision of the Woman's Political Union, several of the women belonging to the society appearing in the production.

The story is full of the most intense interest and has been splendidly and intelligently staged by Mr. Francis.

SCENES FROM "SUFFRAGE AND THE MAN"
Eclair Co. release of June 6th.

OLIVER TWIST IN FILM AT THE LYCEUM

Oliver Twist, a Dickens masterpiece, which in its dramatized form has moved so many audiences to anger and to tears, and which has at the same time a wonderful faculty of turning tears to laughter, and anger to paroxysyms of mirth in the midst of the most tragic situations, was exhibited to press representatives and other interested parties on Monday, May 20th.

This was the first showing of this wonderful five reel production, and was given the reception that such a cast of players, with the famous Nat C. Goodwin as the central star, must win wherever they appear.

To say that the filmed production of "Oliver Twist" is a success is putting it mildly. It is a phenomenal creation—the finesse of literature, drama, and photography rolled into one.

The adventurous story of "Oliver Twist," whose mother passed out a few hours after his birth in the workhouse, where he was partially reared, and starved and beaten, from whence he passed into the clutches of Fagin the Jew, thence to the care of the good Mr. Brownlow, his adventures of the most heartrending character, is the result accruing from circumstances born of a mysterious parentage and a fortune whose shadowy fingers turned the wheels of circumstances.

The all star cast used in this production was as follows:

Fagin.....Mr. Nat C. Goodwin
Oliver Twist.....Vinnie Burns
Bill Sykes.....Mr. Mortimer Martine
Nancy.....Miss Beatrice Moreland
Monks.....Mr. Edwin McKim
Artful Dodger.....Charles Rodgers
Bates.....Daniel Read
Mr. Brownlow.....Mr. Hudson Liston
Mr. Grimwig.....Frank Kendrick
Bumble, Beadle.....Stuart Holmes
Rose.....Miss Lillian DeLesque
Mrs. Maylie.....Mrs. Liston
Giles.....Mr. Will Scherer
Brittles.....Mr. Frank Stafford
Agnes Fleming.....Miss Louise White
Charles Leeford.....Mr. Jack Hopkins
Nurse.....Miss Agnes Stone

Certain other notable casts of former times are hereby given. Notably a production given at the old Walnut Street Theatre in Philadelphia in which such great artists as E. L. Davenport, Lucile Weston, and J. W. Wallack played Nancy, Fagin and Sykes. In February 1861, at the New Metropolitan, Wallack again appeared as Fagin to the celebrated Charlotte Cushman's Nancy. On December 27, 1867, the memorable Wallack Theatre production was made.

A production of "Oliver Twist" at the Bowery Theatre the following spring, is interesting in that Fanny Davenport, later a famous Nancy, appeared in the secondary role of Rose. Mrs. W. G. Jones was the Nancy.

A little more than a year later, on July 5th, 1869, Lucille Western appeared as Nancy at the Grand Opera House. The Herald of the succeeding day said that she was "without a rival in that part." Her performance was a gruesome one, so shocking, in fact, that Brigham Young had forbidden it in Salt Lake City. This fact was cleverly turned into an advertisement, and Miss Western was tremendously successful in the part. Mr. McKee Rankin was her Fagin, and during a later engagement at Wood's Museum, James A. Herne scored heavily as Bill.

In the meantime, several important stars maintained "Oliver Twist" as a regular constituent of their repertoires Mr. and Mrs. E. L. Davenport appeared in the play frequently, and T. W. Keene also presented it.

On May 19th, 1874, at the Fifth Avenue Theatre, scenes from the play were given, although not in connected form. A number of well-remembered players took part in this performance.

Fanny Davenport did Nancy again and again in later years, notably at Haverly's Fifth Avenue Theatre on December 31, 1881, when "Oliver Twist" was given in conjunction with "London Assurance," with Edward Tearle as Bill, Charles Fisher as Fagin, Mrs. Fisher as Oliver, Minnie Monk as Mrs. Corney and Mary Shaw as Rose.

Prior to this, in 1877, Kitty Blanchard had appeared as Nancy, with Louis Aldrich as Bill, at the Broadway Theatre, while the year following Helene Adell played Nancy at the Olympic.

Oliver Twist has had very few New York performances within the past thirty years. In 1891, Henrietta Vaders, J. B. Studley, and Harry Eytinge appeared as Nancy, Bill and Fagin at the Windsor, while Elita Proctor Otis and Nance O'Neill have given representations of the part at various times since then. In 1905, Amelia Bingham did Nancy to J. E. Dodson's Fagin, in the revival of the play by the Fifth Avenue Theatre Stock.

The Comyns Carr version was produced by H. Beerbohm Tree (now Sir Herbert) at His Majesty's Theatre, London, for a single performance in the spring of 1905. He revived it the next fall with the result that it ran for five months to crowded houses and was withdrawn only because of Tree's desire to make other productions

This inimitable production of Oliver Twist, to which we are indebted to H. A. Spanuth, of the General Film Publicity and Sales Company, is one which will go down in history not only as a magnificent production, but as the first case on record of the filming of a great character actor.

"ONE MAN'S LOVE"
Reliance Release, June 15th.

BECK, OF THE SPECIAL EVENT, A BUSY MAN

The Special Event has made some great strides in the line of special pictures, having taken at least eight of the greatest events that happened last week for private parties. Mr. Beck, head camera man, reports that he never had a day like last Saturday. He was seen in at least five different colored taxicabs to get around to the pictures he has taken—first down at the Singer Building, then at Brooklyn Bridge, then in City Hall for the Police Parade, then at the Brooklyn Police Parade, and then was found in front of the Grand Stand at the Carnegie Lyceum taking the New York Police Parade.

I guess that is going some for our friend Beck. He is still there with a hustle, and we, without a doubt, think he is classed with the quickest camera men in the United States.

THE AVIATOR AND THE JOURNALIST'S WIFE

A bill in Equity was filed some time ago by The Feature and Educational Film Company, of Cleveland, O., through their attorneys, Schwartz and Lustig, 511-512 Williamson building, Cleveland, O., which resulted in a complete set of films on "The Aviator and The Journalist's Wife," part one, two and three, being seized at the Imperial Theatre, of Cleveland, O., where said films were exhibited without authority, and without the permission of the United States Copyright holder of said films.

The Feautre and Educational Film Company is the sole owner and holder of the American rights to show the films in this country, and are the owners and holders of the United States copyright on said films.

The bill in Equity was brought in the United States District Court, asking for a restraining order, damages, and an order of seizure at a preliminary hearing before William L. Day, Judge of the United States District Court, and order of seizure was granted, directed to the United States Marshal, ordering him to seize the films at the Imperial Theatre.

The attorneys for The Feature and Educational Film Company insist that they will prosecute this case to the fullest extent of the law, as only by such methods can infringers of copyrighted films be wiped out from doing business under such nefarious methods by doing business on pirated films without any authority, and against the copyright laws of the United States.

MISSISSIPPI FLOOD VIEWS BY A SURVIVOR

Exclusive views of the great Mississippi Flood, which caused so much suffering all along the Mississippi Valley, and called the attention of the whole world to its disastrous results, have been obtained by an enterprising New York slide manufacturer and are being marketed in a set of twenty-two colored slides. Many of the most remarkable scenes to be secured after the flood were snapped by a local photographer, who himself was swept out of house and home, as well as studio. The pictures are the result of his work with the only property he saved from the great disaster—his camera and a box of loaded plate holders.

The twenty-two scenes are superior to any reproduced by the daily papers, as they are views of curious incidents in connection with the flood, which were sought after by the photographer in secluded places where the press men did not visit. Huge dwellings and factories are seen totally wrecked and stretches of territory inundated, showing complete destruction.

Each slide bears a short descriptive reading, explaining the picture. Handsome one-sheet posters are also ready.

The slides are made by the Novelty Slide Company, of 20 East Fourteenth street, New York, Mr. Coufal, manager of the company, having secured the photographs from the ill-fated photographer.

RAYMOND GAUMONT IN AMERICA

Mr. Raymond Gaumont, son of Leon Gaumont, head of the Gaumont Company of America, has arrived on American soil.

Raymond Gaumont is a young man of unusual culture, having had every advantage of education given him by a practical and farseeing father. The young man has recently graduated from college in England. When out of school or not engaged in his favorite sport of yachting his time has been divided between the French, Spanish and English offices of the Company—with the London office he is very familiar.

Mr. Gaumont, Jr., is in this country for an indefinite period. He has come on a mission of good sense; namely to become acquainted with the American end of the business, and conditions of the American market.

His father has decided that he shall become expert in every department of the business. He is therefore starting in as camera man and is now on an assignment in Virginia, Delaware, and Maryland.

He will spend at least nine months with Mr. Blache at the Flushing plant before making a tour of the other offices of the Company throughout Canada from St. John to Vancouver.

REX SUPPLIES THE DEMAND!

The continual demand for a third Rex has triumphed. The exhibitors' continuous requests for more of Rex have borne fruit. The Rex Company announces its third release beginning with Tuesday, June 4th, and the title of the first third production is "The Diamond Path," which is a very appropriate appellation for a production so often and long begged for and so capable of bringing diamonds to the wise, live exhibitors who have had enough foresight and insight to demand more Rex quantity as well as quality.

The third Rex was inevitable. It had to come, as all good things have to come, when events are swept on by a tide of advancement and progressive policies. Just what significance and important portent the advent of the third Rex release possesses will be evidenced in the enthusiastic welcome it will receive in the trade.

LOVE SOMETHING!

The greatest gift Nature has bequeathed unto us is love—the faculty to love everything everywhere. If we possessed vast wealth and allowed it to remain idle; if we were blessed with superhuman strength and were too lazy to do the great big things our strength permitted and suggested, we would and could be no more despicable creatures than we are with the unfathomable and illimitable store of love which we deliberately ignore and "idle-ize."

We are capable of just as much love as we care to be. The quantity is inexhaustible. But there is a paradoxical fact connected with it. The more of it we lavish, and

even squander, the more there is remaining, and the more of it we save, the less we possess.

"Grandfather's Clock," the Rex release of Thursday, May 30th, suggests more, however, than that we should love each other. It recommends that we love inanimate things, even things as practical and sentimentally uninteresting as desks, chairs and clocks. It proves, in a pleasing and forceful manner, that a clock can influence and create a great deal of good and prove a mighty truth. The child loved the old grandfather's clock well enough to insist on taking it along with a few possessions of her parents when they were ejected from the old farmhouse. In the clock was the will proving their right to the house and—but that's the story, and we don't wish to spoil your interest.

Corning, N. Y.—The Gem Theatre has opened.

St. Louis, Mo.—Republic Amusement Company filed articles of incorporation with a capital stock of $3,500.

Philadelphia, Pa—S. Bennett has prepared plans for a moving picture theatre to seat 500 at Eighty-fourth street and Eastwick avenue for M. A. Benn.

GAUMONT RUMBLINGS.

The Gaumont Company is still hard at it presenting feature films through the ordinary channel of the Exchanges. The hand-colored features, "Heliogabalus," Tyrant of Rome," and "The Lost Ring," have recently made their appearances on the market and scored big hits.

The wonder, however, of recent film history made its appearance on Thursday May 16th, on which date appeared "Attacked by a Lion," a one thousand foot production depicting the actual charge of a lion on a horse, frustrated by a timely bullet from the gun of the rider, formed the central topic around which the most interesting story of a Morocco desert heritage encircled.

On Sunday, May 19th, a two-reel production of considerable popularity, entitled "Fate of Mothers," was also released on the market. These productions have well established the reputation, or rather the superiority of the Gaumont Company.

They still have to offer, however, features of equal and still greater importance, chief amongst which are "The Midnight Wedding," a two reel production on June 2nd; "When the Leaves Fall," a most handsomely hand-colored one-reel subject, Sunday, June 16th, and a two-reel hand-colored masterpiece, "The Bells of Paradise," on Thursday, June 20th.

On Sunday, June 30th, another lion picture will make its appearance, entitled "The Lion's Revenge." It is to be borne in mind that it is also hand-colored, thereby doubling the feature possibilities of these reels.

On July 4th, the day on which we honor the Declaration of Independence, which is responsible for the large quantity of heroic bloodshed during the American Revolution, the Gaumont Company is producing a most appropriate two-reel feature, entitled, "Written in Blood." The advance pamphlets show this story to be the strongest feature that has ever been offered to the market. There is no doubt but that it will exceed the long-lived popularity of any one production that this capable French concern has ever placed before the public.

A GOOD IDEA

The film makers are now putting the name of the film on all the sub-titles—that is a good idea and should be followed by all those makers who have not yet done so. Why don't makers put the author's name on the title? Also the name of the characters. Some makers do, others did, and stop it now and again—what is the reason?

Newton, N. J.—The Bijou moving picture theatre has been purchased by J. C. Coursen, of Somerville.

Milford, Mass.—The Ideal Theatre in Raftery Block has opened.

A DAY AT THE ZOOLOGICAL GARDENS
Reliance Release, June 12th.

POWERS CHANGE RELEASE DATE

Split Reel Subject Will Be Put Out Wednesday Instead of Tuesday

The Powers Motion Picture Company, under the new order of things, has changed its release date of the split reels from Tuesday to Wednesday and exhibitors can govern their bookings accordingly. The Saturday release will continue. The first Wednesday release will be Wednesday, June 5.

NEW INVENTIONS

Reported especially for The Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, Northwest, Washington, D. C.—A Complete Copy of any of these Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent.

1,026,019. Projecting lantern. Robert Bright, Jr., Aberdeen, Scotland, and J. M. Wright, Sunderland, Eng.

1,026,043. Photographic Shutter. John Linder, Deer Park, Wash. Assignor to Eastman Kodak Co., Rochester, N. Y.

1,026,124. Instrument for Centering and Marking and Testing Lenses. W. M. Richards, New York, N. Y. Assignor to The Standard Optical Co., Geneva, N. Y.

1,026,215. Grip Dumb-bell. J. C. Korth, New York, N. Y.

1,026,297. Phototelegraphy. T. T. Baker, Cricklewood, Eng.

1,026,329. Flashlight Apparatus. J. A. Smith, Chicago, Ills.

SCENES FROM "WRITTEN IN BLOOD"
Gaumont release of July ...

WILLIAM H. HARBECK'S WIDOW ASKS FOR INJUNCTION

Charles Wynard of 436 East 138th street, George H. Hamilton and C. B. Clements, with offices in the Marbridge Building, were made defendants yesterday in a suit to enjoin them from leasing, exhibiting or offering for sale, sets of moving picture films, copyrighted by William H. Harbeck, a victim of the Titanic. Wynard and Hamilton were served with subpœnas to appear in the Federal District Court next Friday. Clements was out of town and could not be reached.

The plaintiff in the action is Mrs. Catherine Harbeck, widow of William H. Harbeck. She resides in Toledo, Ohio. She said yesterday that her husband was a photographer, who took moving pictures on his own initiative. When he met his death he was taking pictures of the Titanic. These have been lost. He spent all of last Summer in Alaska taking panoramic moving pictures of the Guggenheim interests, showing twenty-five miles of railroad track built on ice, and the Controller Bay territory, in which the government is very much interested. He also took pictures of places never before photographed. These were shown in Gifford N. Pinchot's home in Washington bv Mr. Harbeck before he left for abroad.

Moore Saw Them First

Tom Moore, of Washington, who owns eleven theatres, a friend of Mr. Harbeck's, supplied him with the apparatus necessary to exhibit the pictures. The fact that Mr. Moore saw them at that time has much to do with the present action.

The papers in the case mention three other sets of films known as "The Round Up," "Pendleton" and "Oregon," but the Alaska films are regarded as by far the most important. According to a statement made by Moore, these pictures are worth more than $100,000. The entire set of films was left with Charles Wynard, when Harbeck went to England. After the Titanic's loss, Harbeck being one of the victims, Wynard and his associates, so Moore alleges, began to exhibit them. Mrs. Harbeck understood that when her husband lost his life the films disappeared, too, and only knew of their existence when she received a telegram from Moore asking her to come on to Washington regarding them. She immediately went there, and in the meantime Moore had arranged with the defendants to exhibit them in one of his theatres. The exhibition took place according to schedule, so it is charged, and Moore's deduction that they were the Harbeck pictures, he asserts, was correct. Mrs. Harbeck swore out a warrant and, with the aid of Moore's affidavit, one set of films was seized.

Place Case with Attorney

Moore heard a week ago that the promoters of the films had arranged to show them to Colonel Roosevelt at Oyster Bay, and came to New York with Mrs. Harbeck for the purpose of seizing them. But they finally placed the whole matter in the hands of Cravath, Henderson & Gersdorff of 52 William street, who are now acting as Mrs. Harbeck's attorneys.

Before leaving for his home in Washington yesterday, Moore said that Wynard and Hamilton admitted to him they received an offer of $50,000 for the films, but thought them more valuable. He said they still retained possession of the original negatives and refused not only to give them up, but to stop exhibiting them. Hamilton asserts that he and one Goldie obtained a right to sell, rent and lease the Harbeck films to the World's Amusement Company and the World's Exposition Company.

UNITED STATES DISTRICT COURT,
FOR THE SOUTHERN DISTRICT OF NEW YORK.

CATHERINE HARBECK, Administratrix of the estate of William H. Harbeck, deceased,
Plaintiff,
Against
CHARLES WYNARD, GEORGE H. HAMILTON, and C. B. CLEMENTS,
Defendants.

TO THE HONORABLE THE JUDGES OF THE DISTRICT COURT OF THE UNITED STATES, FOR THE SOUTHERN DISTRICT OF NEW YORK.

Your plaintiff, Catherine Harbeck, administratrix of the estate of William H. Harbeck, deceased, a citizen of the State of Ohio, and residing at Toledo, in the said State, brings this bill against Charles Wynard, George H. Hamilton and C. B. Clements, who reside in the state of New York, and in the southern District of New York, within the jurisdiction of this court, and thereupon alleges:

FIRST: William H. Harbeck, deceased, late a citizen of the United States and resident of the State of Ohio, having had places of business in said State, in the State of Washington and elsewhere, departed this life on, to wit, the 15th day of April, 1912, having been lost on the Steamship Titanic. Plaintiff, the widow of said decedent, has taken out administration on his said estate has been appointed administratrix thereof, and has duly qualified as such, in proper proceedings to that end in the Probate Court of Lucas County, Ohio, as duly appears from letters of administration on the said estate of William H. Harbeck, deceased, granted to plaintiff, which she now brings here and shows unto this Court.

SECOND: The said William H. Harbeck, deceased, was engaged in the business of photography and the manufacture of photographic films for moving pictures, and in the making and vending of said films to divers persons for the purpose of exhibition throughout the country. Among the said films so made, acquired and owned by the said Harbeck, and by him kept for the purpose of sale to divers persons for exhibition throughout the country, were certain films entitled The Round Up, Pendleton, Oregon, which said films were duly protected by copyright registration and by the grant of a copyright thereon, under the laws of the United States, to said Harbeck, on to wit, November 10, 1911, as appears by a certified copy of the certificate of copyright registration, Class J.XXc, No. 163088, attached hereto, marked "Exhibit A" and prayed to be read as a part of this bill.

The said Harbeck also owned certain films entitled Panoramic Views of Alaska in Animated Maps, which said films were duly protected by copyright registration and by the grant of a copyright thereon, under the laws of the United States, to said Harbeck, on to wit, February 14, 1912, as appears by a certified copy of the certificate of copyright registration, Class J.XXc, No. 166299, which said copy is hereto attached, marked "Exhibit B" and prayed to be read as part of this bill.

Your plaintiff as administratrix of the estate of said William H. Harbeck now owns and holds the said copyrights to the said films entitled The Round Up, Pendleton, Oregon, and Panoramic Views of Alaska in Animated Maps above described, absolutely and exclusively, and has not transferred, assigned or in any way parted with the title to said films or either of them, or to any part thereof, excepting certain limited territorial rights in The Round Up, Pendleton, Oregon, not material hereto.

THIRD: All of the foregoing matters were and are known to the defendants, Wynard, Hamilton and Clements, and to each of them, and none of the said defendants has acquired from the said William H. Harbeck, deceased, or from your plaintiff, his administratrix, any right, title or interest in and to any of the films above described. Nevertheless, plaintiff avers that the said defendant Wynard, having obtained possession of copies of each of said films on or about the 1st day of March, A.D. 1912, at the time when the said William H. Harbeck was departing for Europe, and having learned of the death of the said Harbeck as aforesaid, has appropriated the said films to his own use and profit without the consent and against the protest of plaintiff, and has copied, reproduced and duplicated the same for purposes of exhibiting in moving picture shows in divers places throughout the country, and has offered and is offering the same for sale. And your plaintiff alleges and charges that the said defendant Wynard, in combination with the defendants Hamilton and Clements, is offering and endeavoring to sell the said films so copied, reproduced and duplicated as aforesaid to the public generally, and more particularly to and through Fayette T. Moore, a proprietor of a moving picture theatre in Washington, D. C. And your plaintiff believes and charges that the said defendant Wynard, with his co-defendants Clements and Hamilton will continue to appropriate the said films and to copy, reproduce and duplicate the same, and sell the same unless restrained by this Honorable Court. And Plaintiff files herewith as Exhibit C to this her bill, the affidavit of the said Thomas Moore, and prays the same to be read and considered as part thereof.

FOURTH: Plaintiff alleges that the said copyrights are infringed and will continue to be infringed, and the said films so copyrighted as aforesaid will become valueless and of no worth if the said defendants continue to hold the copies, reproductions and duplicates of the said films which they have wrongfully made as aforesaid, and be enabled to recopy the same and dispose of the copies and duplicates to the moving picture trade. The said copies and duplicates would thus supplant the original films protected by copyright and belonging to your plaintiff. The plaintiff avers that she is remediless for protection under her copyrights aforesaid unless this Honorable Court enjoin the said defendants and each of them from copying, reproducing, using, vending or otherwise employing or disposing of the said films or the copies thereof which they hold.

FIFTH: Plaintiff alleges that the said films so protected by copyright as aforesaid are of the value not less than $5,000.

IN CONSIDERATION WHEREOF plaintiff prays that this Honorable Court may issue its writ of subpœna in due form of law directed to the said defendants Charles Wynard, George H. Hamilton and C. B. Clements, and to each of them, demanding them at a certain day therein specified to appear herein and answer all and singular the matters hereinabove set forth, the said answers not being required to be under oath, answers under oath being hereby expressly waived.

And the plaintiff further prays that the said defendants and each of them, their representatives, agents and servants may be restrained by injunction primarily until final hearing and perpetually thereafter from selling, leasing, renting, exhibiting or offering or endeavoring to sell, rent, lease, exhibit or offer said films or either of them, and from exploiting, pirating or in any manner disposing of or utilizing the same, and from copying, reproducing or duplicating the said films or either of them, and from selling, leasing, renting, exhibiting or offering to sell, lease or rent any copies, negatives, reproductions or duplicates of the said films which the said defendants or any of them have made or hold, and from making any copies of the copies, negatives, reproductions, and duplicates of the said films.

And plaintiff further prays that she may be awarded a mandatory injunction compelling the said defendants and each of them, their representatives, agents and servants to surrender and deliver to her the said films hereinabove described, the copies, reproductions, duplicates and negatives of the said films which the said defendants or any of them

have made or hold, and that she may have such other and further relief as the nature and circumstances of the case may require and to the court may seem just.

CATHERINE HARBECK,
Admix. of Estate of William H. Harbeck, Decd.

EXHIBIT A.

COPYRIGHT OFFICE OF THE UNITED STATES OF AMERICA — LIBRARY OF CONGRESS WASHINGTON, D. C.

CERTIFICATE OF COPYRIGHT REGISTRATION

THIS IS TO CERTIFY, In conformity with section 55 of the Act to Amend and Consolidate the Acts respecting Copyright approved March 4, 1909, that Two copies of the Photograph named herein has been deposited in this Office under the provision of the said Act and that registration for copyright for the first term of 28 years from the date of publication thereof has been duly made in the name of

WILLIAM H. HARBECK, (name and address of claimant)
Seattle, Wash.

Photograph entitled Panoramic Views of Alaska in Animated Maps.
DATE OF PUBLICATION JAN. 27, 1912.
COPIES RECEIVED Feb. 14, 1912. ENTRY; CLASS J. XXc.
No. 166299.

ERNEST BRUNCKEN,
Assistant register of Copyrights.

Librarian of Congress
Copyright
[SEAL]
Office
United States of America.

"LIEUTENANT'S LAST FIGHT"—WONDERFUL MILITARY FILM

With hundreds of people in the cast, depicting amazing scenes of battle, staged in scenery of rare beauty and grandeur, "The Lieutenant's Last Fight," the "101" Bison two-reel subject, for release June 1, will undoubtedly prove the biggest attraction thus far released under this now world-famous brand.

The story opens with an Indian village, the home of Big Bear, the son of the Sioux chief. The Government agent, impressed with the brightness of the lad, persuades his father to permit him to be sent to a military school.

The cadets, perfectly disciplined, are shown in their trim uniforms, drilling on the parade grounds, and the young savage is introduced into their midst. Ten years serve to convert the slender boy into a stalwart man, who graduates with the rank of lieutenant, and is assigned to Ft. Reno. He arrives in a stage coach and reports for duty to Col. Garvin.

The officers and their families are at dinner when the colonel introduces the new officer. Lieut. Big Bear is made to keenly feel the barrier of race, as his pleasant acknowledgment of the introduction is met with coolness. Soft-hearted Ethel, the colonel's daughter, noting the man's mental anguish, impulsively comes forward and gives the lieutenant her hand, with a gracious word of welcome.

The old Indian chief is advised of his son's coming, and attired in all the glory of paint and feathers, so dear to the Indian heart, visits Big Bear. An affecting scene takes place as the father and son meet again, and the old chief fondly caresses the gold trappings of his son's uniform, and proudly admires the shining brass buttons.

The actions of the chief are the source of much amusement to the other officers and the women of the post, who watch the pair from a window and mimic the actions of the chief. Indignant at their narrowness, Ethel runs out and asks Big Bear for an introduction to his father.

Capt. Haines has been an ardent wooer of Ethel, and he resents the friendly interest she has taken in the Indian. He is infuriated when he sees Big Bear in pleasant conversation with the girl while the lieutenant is waiting to speak to the colonel at his quarters. Haines waits for Big Bear and warns him to refrain from speaking to Ethel. The Indian resents the insult, and the men engage in a terrific struggle. Haines is being badly thrashed by the powerful Indian when he draws the revolver from Big Bear's holster and attempts to shoot him. The weapon is knocked from his hand, but the shot attracts other officers, who pull the contestants apart. Haines dramatically accuses Big Bear of having attempted to kill him, and points to the Indian's revolver with one cartridge exploded.

Big Bear is court-martialed and found guilty of assaulting a brother officer, and is ordered publicly disgraced and dismissed from the service. The ceremony is most impressive, as the shoulder straps and side arms of the lieutenant are torn from him, in the presence of the whole regiment.

Big Bear packs his belongings into his trunk, including his sabre and uniform and departs. With tears in her eyes and quivering lips, Ethel alone bids the lieutenant good-bye, and as he clasps the hand of the girl and sees the sympathy and friendship in her face, his whole heart goes out to her. With the taciturnity of his race, however, he does not betray his feelings, and with a handclasp he bids her adieu—forever.

Big Bear is given a warm welcome by the tribe, and his father and mother. His civilian's attire is noted, and when the Indians hear the story of his disgrace they are filled with rage.

The Government has been negotiating with the Indians for their lands, and, a few days later, at a meeting with the colonel at the fort, the old chief denounces the palefaces and their methods, and threatens trouble. After his departure, the colonel, knowing that a terrible Indian war is inevitable, sends a courier to Ft. Custer, apprising the commander of the situation, and telling him that the women of Ft. Reno would be sent to Ft. Custer via stage coach, under escort, for safety. The courier is shot from his horse by the Indians, who find the letter but are unable to read it.

Big Bear has been persuaded by his father to don the war paint, and to join in the fight against the whites, when the letter is brought into camp. He interprets the message and the old chief immediately determines to massacre the escort and capture the women.

Instantly Big Bear realizes the terrible danger Ethel is placed in, and, alone in his tent, he racks his brain for a scheme to save her. A vision of her soft eyes looking tenderly at him as she bade him good-bye comes to him, and he resolves to sacrifice his life, if need be, to save her from harm.

At the fort the women are placed in the coach, and, accompanied by a picked detail, start on the journey to Ft. Custer, a larger and safer structure. As the Indians leave the camp to ambush the soldiers, Big Bear, by a ruse, stays behind, and rushing into his tent tears the Indian feathers from his head and dons his lieutenant's uniform. Buckling his sabre about him, he examines his heavy army pistols, and, leaping on a horse, starts out on his hopeless mission.

As the stage coach reaches a valley, the surrounding bushes and trees become suddenly alive with Indians, and a volley marks a trail of death among the soldiers. Lashing their horses, the troopers endeavor to escape, and a running fight ensues.

Behind a hill the last stand is made, and huddled together the little band fight for their lives. Galloping along, Big Bear comes upon the body of the company bugler and picking up his instrument makes his way to the crest of the hill. From this advantageous position, hidden by the bushes, he deliberately picks off the redskins as they approach close to the stage coach. Coolly and calmly he makes every bullet tell. Amid the terrible excitement and thunder of riflery, the crack of his guns is not noticed.

With the clothes practically shot from his back and hanging in shreds, a trooper suddenly darts through the line of Indians, down the hillside, and plunging into the river at terrific speed the horse turns a somersault. The wounded rider clings to the saddle and the noble animal gallops to the fort. A word, and the bugle call rings out and the brigade is mounted and hastening to the scene of battle.

Meantime the little band is in a desperate predicament. Big Bear has seen the escape of the soldier, and knowing that every second is golden, he puts the bugle to his lips and the musical blasts of "The Charge" cause consternation among the Indians, who think the soldiers are at hand and hurriedly retreat. They soon discover their mistake, however, and return to the attack with redoubled fury. The few minutes' respite, however, have saved the doomed people.

Creeping up from the foot of the hill an Indian works his way to the back of Big Bear. Taking deliberate aim he sends a bullet crashing into his body. Mortally wounded the lieutenant leaps upon the Indian, but is soon dispatched. As the troops arrive and charge in the ranks of the Indians, a thrilling scene is enacted, but the red-

skins are broken up and scattered, and ignominiously run for their lives, pursued by the relentless soldiers.

The last scene shows the still form of the lieutenant in the twilight—the man who was despised by the white people with whom he had cast his lot, and who met his death at the hands of his own race—"unwept, unhonored and unsung," his heroism unknown even to the girl for whom he gave his life.

A SQUAW MAN

(Champion)

The story of a wealthy young man's elopement with an Indian girl, the coming of the little papoose, the embarrassment and then desertion of the husband at the coming of the Indian chief to visit his daughter.

Then follows the return of the Indians to the West, the likewise arrival of the recalcitrant lover, husband and

father, his escape in a barroom scuffle from the enraged cowboys, and nursing back to life by his faithful Indian wife. It is a startling story, with a cowboy chase, a fight on horseback, a sensational fall from a wildly galloping horse, and clever bits of daring and deviltry.

Released Wednesday, June 5th.

MANUFACTURERS' NOTES

Moving pictures illustrating accident prevention in factories will be one of the features of the seventeenth annual convention of the National Association of Manufacturers of the United States, which will be held at the Waldorf-Astoria for three days, beginning May 20.

* * * *

Mr. A. K. Greenland has just returned from a most successful campaign in the South and Middle States in the interests of the Gaumont Company.

* * * *

The enormous earnings of the Eastman Kodak Company are attributed to the growth of the motion picture business. There are about 25,000 picture theatres in this country alone, and it is said that 125,000,000 feet of film are being used every day by them and other shows. The Eastman Company is turning out 250,000,000 feet of film annually, and gets on an average four cents a foot.

The gross earnings of the company for 1911 were $11,649,-264. In 1905 they were $4,013,913. In 1911 the company paid 40 per cent dividends on the common stock. In 1905 it paid 10 per cent.

* * * * * *

The Cincinnati Feature Film Company have opened elaborate quarters at the northeast corner of Fourth and Plum streets, Cincinnati, wherein they are to have all the foremost feature film productions extant. They already have a larger catalogue than most of the older exchanges, and business for this new concern has been very bright. A competent staff has been engaged, and all film rentals will be taken care of with promptness and dispatch. Their quarters are open for inspection by any visitors that may come through Cincinnati.

* * * *

Rumor has it that John Bunny, the "Vitagraph Fat Man," is to soon appear in Portland.

* * * *

The Oregon State Institutions such as the Insane Asylum, Penitentiary and school for the feeble minded have installed moving picture machines to show photoplays. A paid operator is employed and picture-plays exhibited once a week.

* * * *

Frank Lanning, the famous Kalem Indian character man who has been appearing in a lecture circuit telling how moving pictures are made, appeared at the Star Theatre, Portland.

While here great crowds gathered to gain entrance to see his characteristic poses of the Indian, Mexican, the Bad Man and Half Breed as he appeared in films that are shown all over the country.

On his way from New York, he has lectured at Youngstown, O.; Omaha, Neb., and North Yakima, Washington. He is now covering the circuit of the People's Amusement Company of the State of Oregon.

DON'T TRESPASS!

To trespass on a human heart is almost as much a wrong as to parade on a few thousand blades of forbidden grass, yet the first offence is more immune from direct punishment than the last. Hearts are private property, and should not be stolen and trampled upon and

transgressed against. The heart is a sacred part of the anatomy, and it shouldn't be punctured.

The ruthless, reckless ravaging of a human heart is the dominant theme in "Ashes of Hope," Rex release of Sunday, June 2d. She gave him everything, the fire and faith of a first love, devotion and trust. And he gave nothing—or nothing but a jesting lie and a heedless suggestion of a promise.

Woman always pays—and sometimes she pays forever.

Temple, Tex.—The Colonial motion picture theatre has been sold to E. J. Geehan.

Cincinnati, O.—Star moving picture theatre, 308 West Fifth avenue, has been damaged by fire.

Peoria, Ill.—The Lyric theatre on Adams street has been entirely remodeled.

St. Cloud, Minn.—William Watson and F. E. Nemee have gone to Melrose and Sauk Center to open up the motion picture shows there.

Baltimore, Mr.—Nicholas P. Burns and Charles Bender will build a moving picture parlor at 617 Duncan Place.

Milford, Mass.—The Ideal Theatre has opened.

STATE RIGHT BUYERS

Take it from us this is the biggest and best production ever offered exhibitors

NAT C.

GOODWIN

AS

LAGEN

IN

CHARLES DICKENS' "OLIVER TWIST"

SEEING IS BELIEVING—write us now and we will tell you who bought your state rights. NAT C. GOODWIN will make more money in OLIVER TWIST than any film ever produced in Europe or America for you.

Few States left—get in while they last

If your inquiry has not been answered don't worry, we will come to it soon. We are getting more inquiries than our present force can handle. But taking each day at a time, at present we are only two days behind.

WARNING

TO MANAGERS OF MOVING PICTURES AND THEATERS, AND TO THE GENERAL PUBLIC AT LARGE.

I have been informed that certain individuals are offering for sale rights to produce certain character pictures of Mr. Nat C. Goodwin, claiming authority therefor.

Notice is hereby given that the GENERAL FILM PUBLICITY & SALES COMPANY, of 145 West 45th Street, New York City, whereof H. A. Spanuth is President, is the only film firm that has exclusive right to produce or use the films with the character pictures of Mr. Nat C. Goodwin, in "Oliver Twist," or in any other character, and that any manager that will attempt to produce the character picture of Mr. Goodwin other than the duly authorized concern hereinbefore mentioned, will be prosecuted according to law, and that an application is about to be made to the Courts for an injunction to restrain the said individuals from offering for sale or to produce and book the said character pictures of Mr. Goodwin in a play called "Nathan Hale."

Dated, New York, May 11th, 1912.

HERMAN L. ROTH,
Attorney for Nat C. Goodwin, 1402 Broadway, New York

Wires Receive Preference

GENERAL FILM PUBLICITY & SALES CO.
145 W. 45TH ST., NEW YORK

H. A. SPANUTH, Pres.

SNIPS AND SNAPS OF NEWS BY A PERIPATETIC CAMERA

Mary Lawton Metcalfe

Let us drop every other engagement and accept all the invitations from mothers' and teachers' clubs, to speak of some of the reasons why the moving picture machines and theatres should be recognized as important factors of progressive education.

New England has its Boston; the South has its Charleston; Richmond Borough has its Westerleigh.

The public school of mothers and teachers, therefore, is made up of wideawake women, prompt to investigate all the new ideas that are constantly cropping up to make the road to knowledge inviting and accessible.

On Wednesday afternoon through the dashing April storm, I wended my way to the public school of Westerleigh. In spite of the inclement afternoon, a large assemblage was present. After regular routine and business of the club, the gracious Madame President introduced the subject: "Moving Pictures a Valuable Accessory to Education" and then turned me loose to talk.

I have written a series of articles in the Moving Picture News since November, 1911, to date on my personal theories, and successfully experimented at educational matinées this spring as to enhancing the value of pictures by telling stories with them; it was very easy to make a kind of glorified warm hash of the best ingredients and serve an entirely new mental meal to an attentive audience.

Moving pictures first to attract attention.

Moving pictures to provide the university extension course.

Moving pictures to promote the sanitation of every community.

Moving pictures to be the vestibule of every public library.

Moving pictures to fill the benches at Sunday-school.

Moving pictures to get the dust off the family Bible.

Moving pictures to help the preacher.

Those were some of the ingredients of the glorified New Thought hash.

* * * *

In closing, we made a climax by urging that mothers and teachers would establish good-will relations with the picture theatres and offer to patronize the shows, if a committee of the clubwomen of every locality are permitted to suggest pleasant scenes and subjects.

While the hissing samovar was giving forth cheering fumes, suggestive of the cup that cheers without inebriating, my subject was opened up for further inquiries and discussion.

* * * *

It is with pleasure that I report to the theatre and film exchanges, that the more talking women you turn loose for your interests, the quicker intelligent communities will have dispelled from their minds entirely wrong ideas of the moving picture trade.

It is a satisfaction to hear that quite another phase of the work has been presented by privilege of being a talker.

* * * *

The question which was put to me was—"How about the fire laws? I could not answer. Although many of my own fraternities have been to Albany and can tell the names of law-makers off the reel, it is a pleasure yet in store to be able to say how do the New York City fire laws operate against having moving pictures in clubrooms, schools and halls.

The audience was asked to talk the needs of the Westerleigh Club over with the nearest theatre manager, inviting him to put on such films as would be entertaining and instructive to the entire community of representative families.

* * * *

There must be some safety machine that will not sizzle up tapes, burn fingers, and scare the audience into a panic. I did not know of such, but promised to report later. That Westerleigh Mothers-Teachers' Club means business. They belong to the local Federation and to the Greater New York City Federation, and can be splendid advertisers of the moving picture trade as necessary in school and clubwork.

One question that has been hurled at me several times since my last ink-work in this paper is:

Do you think the pictures in motion make people **blind**? Mercy, what next as a minus obstacle in the march of progress!

No, madame, your informant was more apt to blind you by the dust he was trying to throw in your eyes.

It is not to be supposed that an audience would sit five hours with the waves of motion causing from the screen convulsions of the optic nerves and eyeballs, besides his own brain-camera inverted from effort to do lip reading.

Any pastime, pleasure, occupation can be so prostituted that it drives men, women and children blind and deaf and dumb and lame and crooked to the exit doors of life.

* * * *

Just think a few practical thoughts about this blind business. Shall the noble art of **sewing** be abandoned because in the sweat shops of New York women and little children must without singing the "Song of the Shirt," **sew** buttons until they go **blind**? It is not wise to abolish sewing, but to help make such jurisdiction that the fine art of sewing shall not compel parents and their children to go blind from the point of the needle.

Cooking is a fine art, but many cook-mothers are straining their eyes blind to search for husbands, who are increasing the wages of wives that devote seven days and nights a week to looking for hooks and crooks to buckle down expenses.

Yes, cooking is a noble art but it can be made to ruin the sight, so that women both go blind and mad from staying at this entertainment, entirely recommended by the men of the family too long—too long.

* * * *

In my wanderings with professional pen, I have not met a man or woman who has gone blind from seeing moving pictures.

Many persons enjoy horseback but men go it blind from being too much on the track.

* * * *

Moral! Any art, science, craft, pleasure and hobby can be ridden to blindness, moral or physical.

* * * *

Pleasure and comfort come from keeping in the middle of the road—that is, observing the happy medium of seeing just enough of good things to go home and want to come again, bringing the kinder mitt.

* * * * * *

A bachelor maid Aunty told me that she does not take her little niece to a picture show because the child had lost its mother and a friend several weeks after took her to a moving picture show. One film was a dying mother clinging to the little girl she was holding in bed.

The poor little sad heart in the audience sobbed aloud, "That's mama and me."

She had to be taken home and refused to be comforted as the picture brought up the mental film in memory's box of her own bereavement.

* * * * * *

You gentlemen who develop scenario have a grave responsibility. While I am doing all possible to proclaim the illustrative value of pictures, in the name of teachers and parents we must protest against pictures of death, sorrow, suffering. There is enough real tragedy in every home—God help the little one who mourns a parent—pictures should give lively incidents to lead off from misery and sadness.

* * * * * *

We suburbanites and dwellers in Mesopotamia sometimes end up in a picture house after a hard day's shoping.

One afternoon I said to a friend: "Let us drop in here," one of the big vaudeville play-houses up town. The four reels gave us such mournful stories, the memories are like being pall-bearers at one's own funeral.

* * * * * *

The great end and object of the cultured public librarian is to create a taste for good literature.

Books are recommended to readers, whether they like the names or not.

To feed a family on prunes twenty-one times a week

is quite nauseating, even if some people do like them.

Do you theatre managers catch on?

If your audiences love murders, death, burial, robberies, scalping, roasting, are you going to feed it to the meek and mild-eyed until you make them black-ball the trade?

It is up to you to cultivate the cheerful taste. We get melancholia and prohibition spirits of jim-jams too easily from home lost chords to have it aided and cultivated for fun.

* * * *

These few remarks are so plain that it does not take a Philadelphia lawyer to understand. They are remarks that can help a manager select films for a mixed audience.

* * * * * *

There is nothing written here that is indigestible in this menetal meal.

FOREIGN CONSULAR REPORTS

Plant for Making Machinery in England

A report from an American consulate states that a firm in England desires to get in touch with an American company desiring to produce in England a small machine or device which could be manufactured and sold there to greater advantage than might be done in the United States. This firm is prepared to make the machine throughout—drawings, patterns, welding, machine word, fittings, and erecting, but would prefer an article which is already being sold in that country. Copy of the complete report giving further particulars can be obtained from the Bureau of Manufactures.

Moving Picture Films

A business firm in the Near East writes one of the commercial agents of the Department of Commerce and Labor that moving pictures are very popular at present in certain sections of the Near East. This firm would like to get in touch with persons willing to establish theatres in that section, or with manufacturers of moving picture films who would be willing to rent their films to already established theatres.

Delay in Making Copies of Films

One of the great difficulties experienced by American films is in having copies made abroad. After the American agent has secured his orders he must get copies, as it is impracticable to wait until the films desired can be obtained from the United States. One of the first steps to be taken by the American house is to make a contract with some reliable European manufacturer for copies. The contract must be made with great care, particularly as regards delivery, as it is often in the interest of the European firm to delay delivery. The following case has been reported to this office as illustrative of the difficulties of the American importer: The Berlin agent of an American manufacturer had secured orders for 30 copies of a new film. Copies were made in Paris according to previous contract with a French film manufacturer, and were delivered just too late to enable the agent to fulfill his contracts with the German customers, with the result that acceptance was refused in every instance.

An American house desiring to sell films in Germany should secure a reliable general agent in Berlin, which is the principal market for films, and pictures are submitted to police censorship there. At least three pictures a week should be turned out in order to make the business pay, the agent's expenses, particularly for traveling, being heavy.

Moving picture machines are manufactured in Germany, and French machines are also used here. A good machine can be purchased for 950 marks (about $225).

MOROCCO

(From Consul General Maxwell Blake, Tangier.)

There is a very promising field for the sale of moving picture apparatus in Morocco, as the large native population appears very partial to this form of entertainment. At present there is but one such theater in Tangier, but it has made considerable profit.

The best way of establishing this business here would be by providing an agency depot in Tangier, which would also supply the neighboring towns of Gibraltar, Algeciras, and Linea de Concepcion, Spain. A stock of 150 films would be sufficient, 50 films to be renewed each week. Heretofore films showing ships of war, troops in action, melodramatic battles, etc., have been most popular.

SYRIA

(From Consul General W. Stanley Hollis, Beirut.)

There are three moving picture theaters in Beirut and one each in Damascus, Haifa and Tripoli. Films are leased from two Paris firms and one in Rome, and reach the houses here after being shown in Egypt. American firms desiring to reach this market with their supplies would have to follow the example of these firms and establish an agency in Cairo or Alexandria, or do business through these firms themselves.

(From Consul Jesse B. Jackson, Aleppo.)

There is but one cinematograph theater in this district and it obtain all its films under contract with a Paris firm. These films reach here only after being used in a number of other towns and are often in bad conditions and out of date. There is apparently room for some strong American competition in this and other Syrian towns, but the hold of the present firms could only be broken by personal solicitation, as the proprietors of the various houses fear to make a temporary change because of possible retaliation. Thorough confidence would have to be inspired in the users of films and proof of better conditions would necessarily have to be shown. If these exactions can be met by American manufacturers, there is no reason why a large business can not be immediately developed.

All of your whistles, such as the locomotive, tugboat, steamboat and fog horn, should be wooden whistles as you get a much better quality of tone from them than you do from the old-style tin whistle. You should also have a large one-tone Pedal F whistle to use for ocean liner's, etc.

The Chinese musette can be used in many Oriental, or side-show pictures, as well as many Chinese pictures, and in such a picture a musette properly used would be the hit of the picture.

JAPAN

(From Consul General Thomas Sammons, Yokohama.)

In Yokohama, as well as throughout the Empire, the moving picture show is taking the place of the old-line theater. The price of admission is sometimes 2½ cents, but usually 5 cents. There are also numerous traveling picture shows.

These concerns do a large film-exchange business, mostly with European manufacturers. An American film is seldom seen, although investigation leads to the belief that the public would be very glad to see more characteristic American views. There is also a good opening here for American moving picture machines and accessories.

CHINA

(From Consul General Amos P. Wilder, Shanghai.)

American pictures would be popular in this place if the right selections, suitable to the local taste, could be made. This can only be done by establishing a local agency which could judiciously select the films that would be popular and which could also oversee the business in other ports. There are but two important shows in Shanghai.

(From Consul Lester Mayquard, Harbin.)

All the four moving picture machines in Harbin are of French manufacture. The proprietors of the theaters obtain their supplies through Moscow and Paris agents. One owner also handles films and sells about 10,000 meters each of positive and negative films per year. There are two machines here for taking moving pictures, one of English and the other of French make.

STRAITS SETTLEMENTS

There are three moving picture shows in Singapore and six throughout the rest of the peninsula. A French company supplies the machines and controls the film market. This company stocks about 1,000,000 meters of film (meter=3.28 feet), buying what it desires from other manufacturers and sending in about 5,000 feet of new film each week. It has had an operator in this field for some time taking pictures of rubber growing and other local industries.

"A Case of Dynamite" "Return of Captain John" "A Case of Dynamite"

TWO COMING IMP RELEASES

"THE RETURN OF CAPTAIN JOHN"

In Drama Release of June 6th, 1912

This is a pathetic story of the sea telling how a young seafarer left his sweetheart on shore while he, himself, went away on a voyage from which he was not to return the same man. For the ship was wrecked and the young seafarer on being rescued and restored to animation on a distant part of the coast was a changed man, for he had lost his memory. And so had forgotten all former personalities including his sweetheart.

In his new home he married and was happy with his wife and little child. One day, however, duty took him away on a voyage to the village he had left two years before. He was recognized by his sweetheart, who was still awaiting his return, and other friends, but he failed to recognize them. There was a long and anguished meeting between him and the girl before she succeeded in bringing back his lost memory, at last, by means of a little locket which he had presented to her before he went away on his fatal journey.

When recollection returned to him, he was confronted by the agonizing circumstance that though his heart was pledged to one girl, he was married to another. But duty prevailed and leaving the stricken girl, he returned to his wife and child and so this little tragedy of the sea closed.

Margarita Fischer is the sweetheart, and Harry Pollard is the young captain and in these roles find a remarkably fine vehicle for the manifestation of their wonderful powers. The ocean scenes and the views of fishing life on the Californian coast are singularly fine. Regarded purely as a picture, outside of its merits as a play, this offering is unquestionably one of the best Imp productions ever yet put out; the delicate effects of light and shade being wonderfully well realized.

ECLAIR IN NEW EXECUTIVE OFFICES

Eclair has new executive offices at 225-227 West Forty-second street, and the laboratories and studios at the Fort Lee location are being considerably enlarged to meet the growing needs of the feature productions.

Meriden, Conn.—Plans are being drawn for a moving picture theatre on State street for A. Ferrucci, of 74 St. John street.

Meriden, Conn.—Work has been strarted on a moving picture theatre at 156 Dixwell avenue for Louis Bernfeld, of 96 Lyon street.

New York, N. Y.—A theatre will be constructed on the northwest corner of Westchester and Bergen avenues, and have a seating capacity of 2200.

"A CASE OF DYNAMITE"

Imp Comedy Release of June 8th

Joe Moore, the youthful Imp actor, makes a further advance in his work in this amusing little piece. He, in a spirit of boyish deviltry, paints the ominous word "dynamite" on the suit-case of a harmless individual, who having to visit the bank, a jewelry store, and other places, scares all and sundry by the terrible word, and being, so to speak, bribed to make himself scarce, becomes rich through this ominous inscription on the suit-case , of all of which for the time being he is blissfully unconscious.

At last, however, the police get on his track and after many amusing incidents in which fear predominates they run him to earth; earth being the police station. Within that temple of justice, when the suit-case is opened, they discovered that the most formidable article therein contained was an alarm clock. So all their fears vanished. Jonathan Jay is set at liberty and everybody is made to look extremely foolish through their unfounded but natural suspicions.

Besides Joe Moore, who, as we have said, scores excellently in the role of the boy, John R. Cumpson, as the dynamiter, and H. S. Mack, as the nervy policeman, help along the fun. "A Case of Dynamite" will surely provoke giggles.

CLOWNLAND

"Clownland" is the title of a picture to be released by the Imp Films Company on Saturday, June 22d. It is the story of a little boy who dreams a dream. He dreams that he goes to a circus performance. For the purpose of making the picture the Imp Company engaged the services of a well-known troupe of artists in New York City, and the resulting picture is full of the realism of the stage. This picture will unquestionably please the children wherever shown.

Always on the alert to present novel themes to exhibitors, the Imp Films Company will on Saturday, June 15th, release a subject entitled "A Bullfight in Nuevo Laredo, Mexico." This picture was taken in February last on the occasion of the celebration of George Washington's birthday by the people of Laredo, Texas. It is a realistic representation of a bullfight without any of the repellent aspects of the sport, which have been carefully eliminated from the picture.

The Shriners' National Convention recently held at Los Angeles, Cal., forms a part of the Imp Saturday release of Saturday, June 8th.

Manufacturers' Synopses of Films

BABIES THREE
Powers Release, June 4

A momentous happening has occurred at the home of John Briggs, a traveling man, who is on the road at the time. Mrs. Briggs is the proud mother of a lusty infant. Little Dorothy, aged nine, is in a quandary and appeals to the nurse for enlightenment but is told to run away and play. The nurse turns her over to the maid but that sedate young woman is not communicative. Dorothy is persistent and is finally allowed to accompany the maid to the railroad station where a telegram is sent to Briggs in forming him that he is the father of a baby. It is all pretty clear to Dorothy and she wonders about the ground only to discover that a mother cat has two beautiful young kittens. Dorothy has an inspiration. She goes to the station and coaxes an employe to send a telegram to her papa the import of which is that two additional babies have arrived. Briggs receives the first telegram at his hotel in a distant town and is overjoyed. He proudly shows the wire to his brother knights of the road and receives their congratulations. He prepares to hasten home and is about to leave the hostelry when the second telegram comes and he deduces that he is the father of triplets and his ardor is somewhat cooled. He is forced to show the message to his companions and is guyed unmercifully. Arriving at home he approaches the chamber of his wife with misgivings. Entering, he is shown the child in its cradle and mustering up courage he inquires about the other two. The nurse is mystified and denies all knowledge of any other babies. Dorothy makes her appearance with the two baby kittens and the matter is explained to his releif and satisfaction.

On the same reel.

"There's Many a Slip"—a comedy in which three lovers figure and their efforts to win the girl furnishes the vehicle for many laughable situations. After confusing incidents the right young man by his ready wit circumvents his rivals and bears the young woman off in triumph, while his rivals incur the displeasure of the father and mother and retreat ingloriously.

Synopsis of
A PETTICOAT RANCH BOSS
Shamrock Release, May 31

Mr. Stubbs is a henpecked husband. He is the ridicule of the cowboys, because of his determination to do things, but when Mrs. Stubbs appears he is completely stilled. Mrs. Stubbs drives to town for some groceries and finds a youth from the city, whom she commands to come to work on her ranch. Her daughter, Rose, has returned from the city school and is quite a young lady. She, of course, falls in love with the city youth and they plan to elope. They leave that night, but Mrs. Stubbs, ever on the alert, gets out of bed and follows them, only to be too late, for they are already joined in wedlock. She sees the two lovers spooning, her heart is touched, and she decides to let Mr. Stubbs take charge of the ranch from now on.

Synopsis of
WHITE FAWN
Shamrock Release, May 28

White Fawn, the daughter of an Indian chief, rejects an offer of marriage from Grey Eagle, an Indian warrior. The chief is angered at his daughter's determination, and strikes her. She leaves her tribe, wanders out into the woods. Tired and hungry, she staggers to a cliff, falls over same, and is found by the foreman of a ranch. Drone, an enemy of the foreman, steals the foreman's money and White Fawn interferes. Drone forces her to go with him. A chase follows. White Fawn is struck by a bullet intended for her lover, the foreman, and dies. The picture closes with the chief waiting in vain for the return of his daughter.

THE MIDNIGHT WEDDING
Gaumont Release, June 2

The big industrial manufacturer J. H. Duncan, officer of the Legion of Honor and director of Duncan & Co., manufacturer of electric supplies, is veritable much attached to his daughter, young and pretty Suzanne. Capricious and frivolous the young Miss Duncan is a very spoilt child, possessing grace and charm of a nature that claims her father's righthand bower, Peter Morrison, as victim.

Young Peter is desperately in love with Suzanne, takes every opportunity to be in her presence, but alas! his affections are not returned to the fullest extent. He has become so infatuated that she appears to him in all his dreams and there is no way out of it but that he propose. In doing this, Peter receives a stunning blow for he finds that Suzanne has trifled with his affections and cannot possibly consent to be his wife. The affair so upsets Peter that he decides that he must leave his employer and notifies him accordingly. However, Mr. Duncan cannot look forward to the same success in business without the assistance of young Morrison, and so persuades him to try and throw off the sadness of his misfortune and remain in his employ, at the same time, assuring him that he soon would rise to the most important position in the establishment. The young engineer, touched by the kinds words of the director, decides to remain with the concern, but the refusal of Suzanne bears grievously upon his heart and he refuses to allow his idle moments to pass without visions of her.

After a period of six months after the matter has subsided to a certain extent, Peter comes home one evening to find the announcement of Suzanne's engagement to a titled nobleman on his table in his room. His mother had received the announcement, and not knowing just how deeply Peter would take it, placed it there for him to see. From this time on Peter was inconsolable and could think of nothing but of the coming marriage of Suzanne with the Count at the Hotel Neville, which was to take place at midnight on the 27th of December. His last hopes were now destroyed. On the night of the 27th he came home, arranged his dress for the wedding, inasmuch as he was an invited guest, placed several suspicious packages in his pockets and prepared to depart for the hotel. Before leaving, however, he wrote a note to his mother, advising that he was now bidding her "good-bye" forever, that he did not care to live any longer, had suffered too much and was prepared to die with her who had ruined his fortune. At midnight he further informed he would be revenged.

At the hotel Peter found Mr. Duncan making most active preparations for the final moment of the marriage. The florists, electricians, tappisters were going and coming in incessant procession. From the room that he was given, the engineer could descry all these activities which proved entirely too much for his weakening brain. In sheer revenge he pulled out two sticks of dynamite from his pockets and placed them in the works of the clock on the top of his dresser. The dynamite was so inserted as to go off by contact with the electric circuit at the very hour of midnight, when the wedding festivities were in full blast. It was thus he prepared his revenge, and even if he himself could not marry the girl of his choice he would at least prevent the Count from claiming the one he loved.

In the meantime, his mother had discovered the note on the table and in the moments of horror and surprise that ensued, found time to hurry to the hotel in a taxi and arrive just ten minutes of twelve, in an attempt to find her frenzied son. No one knew of his presence, however, inasmuch as he had concealed himself on the balcony overlooking the reception room. Five minutes before the fatal hour, however, Peter recognized his mother and, realizing the gravity of the situation which would also include the death of his own dear parent, he made one mad rush for the engine room in the basement and bade the electricians to cut off the dynamos and stop the current and give him time to remove the dynamite from the works of the clock. In the reception room, however, things were progressing most gloriously. The party was about its highest, everybody was in the best of spirits, suddenly, however, the reception room was plunged in total darkness. Terror seized every heart and Mr. Duncan tried to explain the strange situation. However, Peter rushed upstairs at this point and gave a hurried explanation that he had accidentally caused a short circuit and that in a few minutes the hotel would be entirely lit up.

Mother and son recognize each other and embrace—only he and she knowing the secret.

REPARATION
Republic Release, June 4

Bert Morton and some college companions, while on an automobile tour, stop at a farmhouse for refreshments. Bert meets and falls in love with Mary, the daughter of the farmer. She returns his love.

Bert receives a letter from his father, stating that it is necessary for him to come home and marry Alice Martin. Bert informs Mary that he must leave her for a while, keeping her ignorant of the real reason. His father persuades him to marry Alice Martin, although Bert loves Mary and is in honor bound to marry her. His father's appeal finally wins the boy over and he shuts his eyes to the vision of the unfortunate little country girl who is eagerly awaiting his return. When she does not hear from him, she decides to visit him.

In the meantime, Bert becomes engaged to Alice Martin and the wedding day is set. Mary arrives at Bert's home and tells Bert the "truth," stating how necessary it is for him to marry her. Bert offers her money, which she spurns. Mary seeks to find consolation in death, but is saved by two workmen and is brought to the house of Bert's fiancee; later, when Bert calls on his fiancee, he meets Mary there.

Alice overhears a conversation between Mary and Bert, and thus learns the truth of their relationship. The revelation is a great shock to her as she loves Bert, but womanhood asserts itself and wins out. She explains to Bert that she knows all and obtains his promise that he will wed the unfortunate girl, who, in the eyes of God, is his wife. Bert confesses all to his father and receives full forgiveness as well as a welcome greeting for his wife.

A WESTERN TRIANGLE
Republic Release, June 8

The inevitable triangle, two men and a woman, is far more dramatic when the two men prove to be brothers. Jennie Forrester has been the playmate of the Harrison boys ever since she wore pinafores and pigtails. When the older brother, Louis, proposed to her, Jennie promptly refused him, as she loved the younger one, whom she had already accepted. Louis in anger denounces his brother and they come to blows. The crowd of cowboys, however, steps in and prevent what might have been a fatal quarrel.

John Hopkins, who hates Louis bitterly for an imaginary wrong, has been a witness to this quarrel and sees an opportunity for revenge without any danger to himself, as he thinks. The two brothers have been left alone, after assurance by both that the quarrel would not continue. The younger one removes his belt with gun and knife and hangs it in his saddle horn while he goes to the brook to get some water to wash himself with. The elder remains on a log, brooding. Hopkins sees this from a distance and when Henry has left, he takes the younger brother's knife from the belt and, sneaking up behind Louis, he stabs him in the back. Not satisfied with his fiendish act, he robs the

Tuesday, June 20th **Two Reels** **Hand-Colored**

Bells of Paradise

1 AND 3 SHEET LITHOS. HERALDS, BOOKLETS, PAMPHLETS.

A story supremely graceful, delicate and touching. Costumes and actions picturesque. A completely handcolored film. Scenes portraying the interior of Louis XIV cathedrals, gardens and castle grounds. The most harmonious bit of film beauty that Gaumont ever offered. The ACME OF FILMDOM. Even surpasses THE CHRISTIAN MARTYRS and THE MARGRAVE'S DAUGHTER.

Remember — June 2 — 1992 feet

The Midnight Wedding

A GRIPPING SPECTACLE OF THE TENSEST DEGREE

An electrical engineer, whose love affair fails to prosper well, attempts to gain revenge by means of an ingenious and murderous electrical contrivance. His diabolical plan is frustrated by the unexpected appearance of his mother. His heart softens and at the last tragic moment he tears his invention from the wall and thus prevents an explosion which would have killed his former sweetheart, his mother and himself.

Gaumont

JUNE 6—THURS.

THE VIRTUOUS HORSE

AND

HE GOT THE JOB

JUNE 9th—(1 Reel)

Nanine, The Artist's Wife

JUNE 13th

JIMMIE AS HYPNOTIST

AND

THE TALE OF AN EGG

JUNE 16th

When the Leaves Fall

(HAND COLORED)

Gaumont

Scene from JIMMIE AS HYPNOTIST

Scene from THE MIDNIGHT WEDDING

GAUMONT COMPANY -:- Flushing, N. Y.

COMING

July 4 — Two Reels — July 4

Written in Blood

Here's an appropriate subject for your glorious Fourth—The most stirring two reel sensation ever offered. A real red story full of big red corpuscles—Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and battle. THE MOST GLORIOUS FILM OF BATTLE-FIRE EVER OFFERED

body, then rushes away. The cowboys discover the body with Henry's knife sticking in the back and, remembering the quarrel, they conclude that Henry is guilty. Western law is brought into play, and in spite of Jennie, preparations are made to hang him.

Jennie, in the meantime, has ridden at breakneck speed for assistance to the authorities. She is held up by Hopkins, who shows her a purse of money, which she recognizes as having belonged to the murdered man. By a clever ruse she unarms the murderer and compels him to ride with "hands up" to the scene of execution in the nick of time to save her lover from death and the cowboys from committing a crime. Western atmosphere, splendid riding, tense situation and quick action makes this an extremely interesting picture.

On the same reel:

BEAUTIFUL PALO DURO

A 250-foot scenic picture of one of the garden spots of the New World. The Palo Duro Canyon is situated 15 miles from Amarillo, Tex., and has been called by Ex-President Theodore Roosevelt, "one of the most beautiful spots in the United States.

It was Mr. Roosevelt who proposed making this the New National Park. It contains a national amphitheatre over 2,000 feet high, besides many beautiful caves, waterfalls, and over fifty miles of canyons whose rugged beauty cannot be surpassed.

THE OLD VIOLIN

Solax Release, June 5

An old violin-maker, living in a small town, spends his time perfecting instruments. Like other men engaged in kindred artistic occupations, he is absorbed in his work and forgets about worldly necessities until want—implacable and inexorable—throws her shadows across his threshhold. While the old violinmaker goes out to seek financial assistance from his friend the bookseller, a young violinist comes to his home and leaves a Stradivarius worth $10,000 to be repaired. The young musician came to have his violin repaired—but soon he found that his heart strings also needed repairing—for he fell in love with the violinmaker's daughter.

Although the violin-maker gets temporary relief from his friend, the bookseller, a crabbed and crafty creditor later makes his life miserable. This creditor takes some of the instruments in part payment of his notes. The old musician is now left in narrow straits. In desperation he decides to substitute one of his own violins for the $10,000 Stradivarius. "Surely, that young violinist will not know the difference!" After a pathetic scene in which the violinist struggles with his conscience, his daughter enters and from his peculiar actions, she guesses his frame of mind. There is a very dramatic scene between father and daughter. In the meanwhile, the young violinist enters and he saves the situation and makes harmony out of impending discord.

THE DOG—GONE QUESTION

Solax Release, June 7

Dr. Nearsighted gives Billy the boot. Billy is the bane of the old Doctor's existence. The old man, being nearsighted, likes dogs, because they are such dependable creatures. Billy hates dogs because they usually make a meal of the seat of his trousers —so whenever opportunity offered, Billy used to poison the old doc's dog. Whenever the

Doctor found Billy around, making love to his daughter, the doctor went after him with a shotgun. After Billy had poisoned his last dog, the nearsighted doctor advertises for a live one to replace the dead one.

Two tramps, anxious to make some coin, read the ad and immediately concoct a scheme —they steal a dogskin from a costumer and impose upon Dr. Nearsighted. In the meanwhile, Billy gets busy and poisons the food and water for the new dog. He goes to the kennel and there meets his sweetheart and tells her that he has poisoned the dog's water. The fraud, masquerading in a dog's skin, having licked up the supposedly poisoned water, overhears the conversation and supposing that he has been poisoned, almost gets a fit from fright. This complicates the situation and makes the finish ludicrous.

On the same reel is

BILLY BOY

Miss Eva Black, a negro washerwoman, wants to be rather fashionable and so has cards printed. She makes a call on one of her "clients" and the client writes on her card—"Call at 8 p. m"—and gives the address.

Billy Boy is a street corner Johnny. He stands around and flirts with the "swell dames" that pass. Miss Eva Black passes and drops her "call" card. A swell girl passes and, seeing the card, picks it up. Billy spies her from the distance and, of course, follows her. She reads Miss Black's card and then drops it. Billy is on the jump and picks up the card and reads—"Miss Eva Black—Call at 8 p. m.," and the address.

Billy decides it's the opportunity of a lifetime. After sending Miss Black flowers and candy, Billy primps up and calls on the waiting Miss Black. When the negress confronts him, Billy makes one dive through the window and is gone for evermore.

DOTTIE'S NEW DOLL

Thanhouser Release, June 4

Dottie was very proud of her great big beautiful doll, but even the best of dolls are like plungers in Wall Street sometimes—they are in danger of getting broke. And that was what happenedshr "Beautiful Bess," and it nearly broke her mother's tiny heart.

The accident happened while Dottie and her nurse were in the park. Nurse had gone away for a moment with another nurse, and Dottie was all alone with the wreck of her child. There was no one to comfort her, and she wept bitterly.

Suddenly she noticed another go-cart near her, and noticed that it contained a beautiful doll and one that was not broken. It had real hair and could gurgle and kicked about in a funny way that was most delightful, in fact, a much more desirable play fellow than "Beautiful Bess."

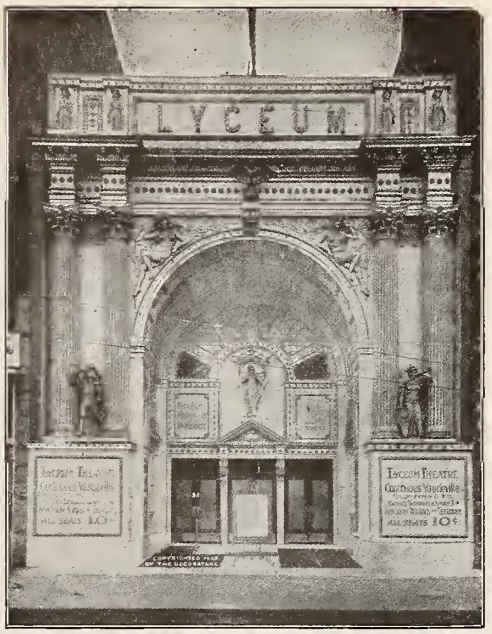
So, being a child who always took what she wanted when she wanted, Dottie threw Beautiful Bess into the shrubbery and put the new doll into her buggy, carefully covering her up so that nurse would not notice the substitution. Glady she welcomed the return of her nurse, and gleefully she went home, for she wanted to be alone with her new doll.

Sitting alone at supper in her nursery, it suddenly struck her that perhaps new dollie might be able to eat, for she seemed so accomplished. She started her in on cocoa, and managed to spill it all over them both. Dismayed, she rushed from her bedroom where the new doll was, to the nursery, where nurse returned in time to see her, showed anger at her condition, removed her apron and put it in the soiled clothes basket.

Dottie was a kind mistress and she realized that if she needed clean clothes, new dollie was in the same condition. So she took advantage of being unwatched to try to remove new dollie's clothes, failed and finally dumped dolly and all into the basket. It struck her that immediate sanitary measures were needed (although she did not use those exact words), so she promptly dragged the basket off, knowing where the laundry was, as she had been there with her nurse.

She arrived just in time to save a poor Chinaman from being dragged away to a cell. He was an honest, hard working Chinaman, (there are many of them, by the way,) but his partner was a thief and had been sentenced for stealing a watch, and the judge who presided had reason to fear that the criminal's Tong was after him. So when the judge's baby mysteriously disappeared, and the good-Chinaman was seen in the neighborhood at the time, he naturally was suspected. They were just preparing to work all the police degrees in full form on the unhappy Wu when Dottie arrived with her dirty doll that needed to be washed.

The judge and his wife took the new doll away from Dottie, for it was their baby, and Dottie returned home disconsolate. The grateful Chinaman cheered her up, however, by promising to get her a doll with a pigtail from the Flowery Kingdom. All the same she regrets the animated toy that she had for a short time, so short in fact, that it did not have opportunity to be troublesome.



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HER SECRET

Thanhouser Release, June 7

The husband was stern, solemn, and never could understand why anyone should laugh. The wife didn't have much sense, perhaps, but she was full of life and laughter. Why they should have married was a mystery; that there should have come a matrimonial shipwreck was hardly a surprise.

A simple minded old music master was their daughter's instructor. He deeply admired the wife, and once, when the husband had been especially ill-natured, and the music master found her in tears, he told her of his devotion. The husband surprised them and ordered the wife from the house. Calling their daughter, who was only fifteen, he explained that the mother, because of her sins, was going out of their life forever. The girl, however, refused to accept the verdict, and cheerfully abandoned a life of luxury to follow the mother who had always fondly cared for and loved her.

In due time a divorce was granted, and the wife married the music master. They were poor but happy and the woman never regretted the choice she had made. On her death bed she called her loyal daughter to her and confided to her the care of her baby son, the child of her second marriage, making the girl promise to care for him always.

The first husband heard of his wife's death and his thoughts turned to his child. He wrote to her offering to provide a home of luxury on condition that she would cast out of her life the man and the child he hated. Her first impulse was to refuse, but the music master induced her to accept, and she realized that she would be able to provide the funds that would give "baby brother" the comforts that he needed.

The father was proud of his handsome daughter, and decided to provide her with a wealthy husband. The man he selected did not appeal to her, but when threatened with poverty, she consented, not for her own sake but because of the sacred charge confided to her at her mother's deathbed.

On the night of the marriage, the girl re-

UNCLE HIRAM VISITS WASHINGTON
Released Wed., June 5th—split reel.

"KAINTUCK"
Released Sat., June 8th.

RELIANCE

VIRGINIUS
2 Reels. Released Sat., June 15th.
Stupendous Cast! Superbly Staged!
Special 3 and 1 sheet posters.

EXHIBITORS! The biggest drawing card ever offered you! "VOTES FOR WOMEN" in 2 reels, released June 26th. Dr. Anna Shaw, Jane Addams and other Suffrage leaders personally acted for it. Special 3 and 1 sheet posters.

CARLTON MOTION PICTURE LABORATORIES, 540 West 21st St., N. Y.

ceived word that her brother had been fatally injured by a fall from a window. In her bridal gown, she ran from the house, forgetting everything and everybody in her anxiety to reach the child.

The bridegroom noticed her agitation and her hasty flight, and placing the worst possible construction on it, followed her to the poor tenement. There he listened and learned enough to satisfy him that his suspicions were unfounded, and to prove that the girl of his choice was a noble, self-sacrificing woman.

Tenderly he went to her and told her that he knew her secret, and that there was no reason why it should be hidden from him. "Your people are my people," he added, as he extended a hand of brotherly love to the child, then turning enfolded his bride in his arms.

And the girl whose life had been one of self-sacrifice, could see that she was entering upon a future of happiness and love.

THE FOREIGN SPY
Nestor Release, May 27

"After serving an eight-year sentence, ex-Captain Carter, formerly of the Third Engineers, has been released from the military prison. Carter was convicted of treason, after losing some important plans of the coast defense. It was supposed that the papers had been secured from him by a woman in the employ of a foreign government. She was known in diplomatic circles as 'Celeste.'"

The above article appearing in a daily newspaper is the keynote of the story. Carter, during the long, weary years of his incarceration, has thought only of vengeance! The woman whose subtle power and perfidy had blinded him with passion, secured his confidence and betrayed his honor and his manhood is now the one haunting theme. He sets out to search for the object of his vengeance and discovers the siren upon the eve of a similar work. Celeste has an appointment with one Baron Von Stein, to whom she is to deliver plans of some of the country's coast defenses. She goes from the house to secure her victim, leaving a letter for the Baron, giving the man servant, who is a party to the intrigue, full instructions. Upon the departure of the spy, the avenger, Carter, enters her apartment from the garden window. He discovers the letter, which reads:

"Dear Baron: Conceal yourself upon my return. I shall have with me Lieutenant Howe, who has the new coast defense plans upon his person. Trust me to obtain them.
"CELESTE."

He replaces the letter and hides behind the portieres as the Baron enters. The servant and accomplice, following instructions, presents the letter and serves the Baron with cigarettes and wine. Celeste's carriage is heard without and the Baron is about to conceal himself when the avenger comes forth and, at the pistol's point, compels him to submbit to being bound. He is then forced behind the same portieres.

Celeste and the lieutenant enter. He is a manly young chap and seems to be under the spell of the woman's wiles. Wine and cigarettes are served. Celeste, in coquettish mood, endeavors to draw from him information regarding his country's defenses, etc. He, in a spirit of bewildered confidence, displays the plans he bears. She fails, however, to obtain them. Glancing at the portieres, where the Baron stands revealed to her view, held there with Carter's pistol at his back, she interprets his glance to propose coffee to the young officer. It is brought. Stealthily and unseen, from the folds of her dress, the woman takes a vial containing a drug which she puts in the young man's cup. Celeste, with a winning grace, hands him the cup, cajoling and coquetting the while. The lieutenant raises the drugged cup to his lips but he is saved by the firm hand of the avenger. The woman is horrified. Carter hands Howe the newspaper article, saying: "I am that man!" The officer, realizing the danger so narrowly averted and well-nigh panic-stricken with fear and rage, would commit violence upon his arch-betrayer, but Carter bids him depart, claiming her for his own vengeance. The young man, breathing a prayer of gratitude, departs. In the midst of the denunciation which follows, the Baron emerges from hiding. He is unbound and, being warned, is ordered by Carter to go. Left alone with the victim of her former plots, the woman realizes her pending doom and becomes terror-stricken. Securing the pistol placed by him at hand she turns it upon herself, while he gazes coldly on, the relentless executioneer.

THE SCALAWAG
Nestor Release, May 29

Anne is rocking the baby as Lem enters with a letter from his wife's father. As Anne opens it, Lem sees two five dollar bills and demands the letter. Reluctantly, Anne obeys and Lem takes one bill and hands her the letter, which reads:

"Dear Daughter: There is just one thing for you to do; give up that scalawag husband of yours. Am sending you ten dollars to tide you over. I have bought a ranch in another state and I am coming Wednesday to take you with me. Be ready. Your loving,
"FATHER."

When Wednesday morning arrived, Anne was ready to go. Lem had been shiftless, but he still loved his wife and baby, so when he found that she was going back with her father, he decide to take the baby and slip away. This, however, was prevented by the old man's appearance in the doorway, and his wife and little one were soon on their way to their new home.

Five years passed. The baby had grown to be a mischievous tot of six, with a great fondness for horses. Lem had gone from bad to worse through evil associates. Upon this particular morning, the foreman had just placed the money he was to deposit for little Annie's grandfather in the buck-board, when he discovered he had forgotten his bank book and hurried into the house for it. Instantly, seeing a chance for a ride and to tease the foreman, the child climbed into the buck-board and started the horse off at a good trot and, before the foreman had returned, had already passed out of sight.

Lem and his partner, Luke, who had but that day arrived in that part of the country, saw the child approaching with lines dragging. Handing her the lines, Lem asked the little one where she was going. For a reply, the child held up the satchel of money, then declared she was going to the bank. The two men were in the buck-board in short order, but instead of sending the child back, as Lem wished, Luke insisted that she might tell on them and so she sat happily between the partners. As they drove rapidly along the road, a neighbor recognized the child and rig and hastened away to the ranch to tell them what he had seen. The foreman and the boys, Anne and her father had, in the meanwhile, missed both the little one and the buckboard, so that when the neighbor arrived, they set out in hot pursuit.

Believing they were followed, Luke stopped the horse at the foot of a mountain and snatching the satchel of money as Lem alighted, he raised his whip to send the horse on with the child. Lem, however, was too quick for him and lifted her in his arms just as the horse dashed away. Up the mountain the men ran, but when they reached the top, Luke again insisted upon being rid of the child. He would throw her down to the ledge below. A quarrel followed, in which Lem was wounded and then forced over the cliff by Luke, the child, in the meanwhile, running away. As Luke turned to catch her, he saw the posse in pursuit and fled down the other side of the mountain. Little Annie returned and, looking over at the half unconscious Lem, she managed to half-climb, half-roll, to him, but in so doing, badly injured her ankle, so Lem was forced to either carry her or leave her alone. Staggering along with the child, he reached the grandfather and his men just as they captured Luke with the money. Lem had been wounded too severely to recover and had but placed the child in the old man's arms, to learn that it was his own little daughter, when he passed away.

THE SHERIFF OUTWITTED
Nestor Release, June 1

Bob Short, having shot a man in self-defense, is making a quick get-away from the scene of the fight. Seeing the sheriff coming along the road, he hides in the bushes until he passes, but the sheriff has observed him, however. After the sheriff has disappeared from view, Bob hastens to the home of his sweetheart, Bess Dennison, and tells her that he is going to leave the country. Bess tells him to go up to the deserted house on the hilltop and she will bring him food.

On his journey to town, the sheriff's thoughts are far from being pleasant, as he had asked Bob's sweetheart to go to a dance with him and she had refused, telling him that she loved Bob. On his entrance in town, he is immediately informed of the shooting and recalls meeting Bob on the road, and immediately starts out in pursuit of Bob, with two deputies to aid him in the search. Sending his men in different directions, the sheriff goes to the home of Bess. While he questions her, one of his men hurriedly appears and informs him that he has found empty shells outside the deserted shack on the hill. The sheriff vainly attempts to shut him up but Bess has overheard and as the sheriff and his men ride away, Bess mounts her horse and takes a back trail to the house on the hill. In the meantime, Bob has observed the lone deputy and, fearing discovery, hides in the rear of the shack. When Bess appears there is no sign of Bob and she leaves a note for him, telling him to make good his escape as the sheriff has discovered his hiding place. When the deputy has disappeared from view, Bob returns and reads the note. Observing the approach of the sheriff and his men, Bob mounts his horse and rides over hill and dale, with the sheriff and his men in close pursuit. They are gaining on him, when Bob throws himself off his horse and fires at the trio, wounding

one of the deputies. The sheriff orders the other one to take him home, intending to follow Bob alone. Bob has run down the canyon to Bess's home and finds her alone. Seeing the sheriff coming, Bob hides behind the door and, as the sheriff enters the room, he is ordered to throw up his hands. Binding him to a chair, Bess and Bob leave the ranch house, after writing a note to Bess's mother saying they are going to be married and are leaving the country. When the old folks return, they free the sheriff but he is powerless, as Bob has taken possession of his horse. Bob and Bess hasten to a minister's and we leave them starting out for a new land, with Bess bidding her dear mountains good-bye.

--E DERELICT
Champion Release, June 3

John Storm, a young minister, is desperately in love with Marion Truesdale, one of his parishioners. Soon after their betrothal, Sir Arthur Norworth, a wealthy English aristocrat, pays desperate court to her. His wealth and position attract her, and unknown to Storm she agrees to go to England and become Lady Norworth. So it happens that when the wedding day arrives, Marion does not appear. Storm receives a telegram from Marion stating she has sailed with Norworth.

He is shaken with grief and agony. We see him five years later in a town in the Southwest, brought to the lowest level; a human derelict. He becomes a hanger-on to a mine owner, whom he has saved from a gang of men, and puts in his time brooding and drinking. One day, Burton, the mine owner receives a letter from his sister, that Sir Arthur Norworth is dead, and she is bringing his widow out for a vacation. Burton loses the letter and Storm finds and reads it. The realization that Marion is coming is too much for him. Conflicting emotions of Love and Revenge stir within him.

They arrive! Burton is very solicitous and gallant, while Storm keeps out of sight. Burton does his best within the next few days to win favor with her, but she preceives his true motive and avoids him. He takes advantage of his sister's absence one night to make violent love to her, but she repulses him. He persists and insults her, threatening to speak of her compromising position, unless she marries him. He then calls in Storm, and for the first time in many years, Marion faces him. She pleads with him to save her honor, until he throws down the bible and with a sob leaves the room.

For a moment Marion is triumphant, but Burton is enraged and he seizes her. Her hand grasps a knife that Storm has left in the room, and she strikes him to the floor. Outside, Storm hears the screams, hurries in and sees the murdered man. He realizes Marion's peril. She is in hysteria, and when the servants come on the scene they find Storm kneeling over the dead body. To them, Storm shields Marion by confessing to the crime. He is taken away. The closing scene shows Marion in the garb of a Sister of Charity.

A SQUAW MAN
Champion Release, June 5

In the beginning we have an elopement of a rich man's son and an Indian girl. With the consequent train of events leading up and subsequent thereto, they are as follows: First in due season, a little pappoose. Then the august presence of the noble Chief Dark Cloud, the wife's father, coming upon the scene spells misery for the couple. The boy, shamed and wretched by the appearance of the old Chief in his incongruous garb, half savage, half civilized, quarrels and flees, deserting his squaw.

The scene now shifts to the West. After a lapse of years, the maiden and her child are back in the tribe of their ancestors. Here too comes the recalcitrant lover, husband and father. Driven from the East through misconduct, a fight in a Western barroom almost costs him his life. Escaping on horseback by a hairbreadth, he is subsequently found by his own child and later nursed back to life by his Indian wife.

Then comes his return Eastward. But the matter of his return is most surprising and unexpected. In fact it is apt to cause one to gasp in surprise. But the story contains causes for many such gaspings. The cowboy chase, the fight on horseback, the fall from the back of a wildly dashing horse. All these are startling bits of realism, clever expositions

Solax

AN EVEN BIGGER AND GREATER DRAWING CARD THAN "THE SEWER"

Solax

RELEASED FRIDAY, JUNE 28th.

Fra Diavolo

(Three Reels.)

From the famous Auber's Opera. **Fra Diavolo** (My Friend, the Devil) is a production alive with sensational incidents. Diavolo is a sinister Italian Bandit Chief who is as romantic a character as Robin Hood, the Scotch outlaw.

Scene from "The Great Discovery"

The Old Violin

RELEASED WEDNESDAY, JUNE 5th

A poor violin-maker, in dire need of necessities, is confronted with a great temptation. The temptation is overpowering. He is about to substitute one of his own violins for one valued at $10,000 when his daughter interferes and calls him back to his normal senses. The story has all the qualities of a true drama.

SPLIT-REEL.

The Dog-Gone Question

RELEASED FRIDAY, JUNE 5th.

Billy is a dog poisoner. He persecutes an old near-sighted doctor with his mischief. The doctor has a hobby for dogs—but Billy's hobby for poisoning animals gets him, as well as the doctor, in lots of trouble with the police and some members of the army of the unemployed.

On the same reel is

Billy Boy

He is a flirt, and after going through some flirty experiences which turn out not at all as he had planned, Billy decides that flirting is not a healthy occupation.

ADVANCE DATES

WEDNESDAY, JUNE 12th—"MICKY'S PAL"—A sensational melodrama.
FRIDAY, JUNE 14th—"THE GREAT DISCOVERY"—Something new in Comedy.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

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"THE BREAK DOWN"

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Here's a business story; a new kind of plot for moving pictures; a story with a punch to it. Monday, June 3rd. Demand it!

"THE RETURN OF CAPT. JOHN"

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One of the very best of the many fine California Imps. A story that will **make** you remember it. Thursday, June 6th. Demand it!

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of daring and deviltry. The story is most remarkable, some of the incidents depicted are by reason of contrast, excruciatingly funny while the pathetic scenes are brought out along lines of the most unconventional imaginable. The characters and settings go to make up all that is required to justify the truth of the statement above made.

GRANDFATHER'S CLOCK
Rex Release, May 29

Several thousand years ago, in a little town in Asia Minor, lived two men whose names were Cain and Abel. They were brothers, the first brothers in the world; and not being used to the relationship, they were unbrotherly. Cain was envious of Abel; and as jealousy, hatred and violence are very close relatives in the primitive mind, he slew Abel. To-day, in the light of all the many events and transitions that have evolved since that distant day, we are still uncertain as to whether Cain or Abel was the more unfortunate as a result.

The point is that human nature is a stubborn, inflexible composition, and is to-day just about the same queer complexity as that with which Adam was blessed and cursed. The wrongdoer receives his punishment upon earth, with his heart as prosecutor and his thoughts the prison-cell; the greatest judge of ourselves is that part of ourselves which we ignorantly and evasively call Conscience.

The old grandfather permitted his two sons to run the farm, but the age-old spirit of envy and selfishness were rife in their hearts. Heated disagreements and defeated plans for individual mastery developed into frank hatred and mutual hostility. Phil, the younger son, had a frail little fairy of a daughter, the pride of grandfather's fond old heart, the guide of his wavering feet and the tender goddess of all his worshipping thoughts. The child and grandfather were playmates, two children linked together by all the dividing years, two children fooling Time and foiling its relentless edict; young spring and tired winter, one unconscious of, the other forgetting the eternal approach of the grave. Phil and his sweet little wife loved the old man, loved him! Bill, the younger son, and the venomous, virulent virago that had taken his name and his love—taken so much of it that he had none left—respectively tolerated and despised him.

Once, in grave meditation, grandfather did remember the immutable law of the years and the invincible course that leads to the last narrow house, and he made a will bequeathing all his possessions to Phil. He placed it in the old clock, that he had loved as almost a human thing all his long life. And the old clock, that had struck the hour of his birth on an eternal night long ago, chimed a parting knell to that life passing out. And then the old clock stopped, never to go again.

After his death a bogus will appeared, leaving all to Bill and nothing to Phil. Sorrowfully the little family left the house, taking their few belongings and the old clock, the silent symbol of the tragic truth hushed in the silence of the tomb.

The child's tender care of grandfather's clock earned more than its own reward—for the will was found and the last scrawl of the feeble hand proclaimed the right, like the Hand of Righteousness raised from the grave to erase a living lie. When the other realized that the crushed truth had arisen, when in sad wondering he faced the wandering years, homeless and aimless, his heart sobbed its pitiful repentance and his whole abject being was a trembling prayer for pardon—a prayer answered by the forgiving hearts of the others.

ASHES OF HOPE
Rex Release, June 2

"To him that hath shall be given, and from him that hath not, shall be taken away even that which he hath." The Biblical law isn't very just, but it is so true to life, so dismally true to life. Sometimes they "who have not" possess only love, and even that is taken away, snatched by ruthless hands, trampled by cruel feet, spurned by scorn, ravaged by rapacious recklessness, robbed by rampant wrong and murdered by mockery. You can lose almost anything in the world and find it again; but if you find and lose the real kind of love, you can never regain it. It's lost, like a sweet song heard in the silence of the woods that suddenly dies with a last yearning echo, to wed the stillness about. And thereafter, life is only the tomb of a sweet, bitter memory.

The plan was conceived in a spirit of venture and adventure. He was just tired enough

of society and the same social functions to run away from them. So he decided and determined to go among the very poor, live their dreary life and fight their weary strife—just for fun. It was interesting to him. because it wasn't real enough to be terrihle. The grim shadow of poverty was only a mask, and the wolf lurking and loitering at the door but a stuffed specimen. The monotonous despair and the melancholy hopes were only a stagey melodrama, to him too impossihle to he real. The souls of the poor were not bare enough for him to see the red stripes of the chastening rod. He could not see the hruised hearts concealed in the disguise of a hrave smile, he could not feel the pang of unrequited soul-hunger and heart-yearning. His untutored eyes could see only the surface—and Marion's heart was deep.

Deep with the stifled aspirations of a forceful spirit suhmerged in the slough of desperate destitution, deep with the fire and faith of human love. She was a sweet girl; a girl with a smile as earnest and honest as truth. And her eyes told you things, things passionately pure, things higher than the earth—they spoke an acquaintance with God.

They met. A far something in the soul of the girl responded to an indefinite something in his. And the greatest blessing and the greatest bane of earth melded with and became her being—a heedless, headless love.

Then he tired of the jesting imitation, of the eternal squalor and the dreary denial, and longed for the convenient comforts and luxuries of his other life. He told them he was going to work elsewhere, and the girl's heart filled with an instinctive hut indistinct fear and forhoding, interpreted hy a great, glistening tear.

Type was never so cold and bold and cruel as that which told her, a few weeks later, of his marriage to millions. A great sob arose from the desert of her soul to mock the lying promises of man, and her heart bowed to a sorrow as solemn as midnight, as profound as death.

FEATHER TOP
Eclair Release, May 28

Old Mother Rigby, the village witch of a quaint New England settlemen in colonial days, makes for herself a scare-crow to protect her garden. She is so pleased with her work that she brings it to life, by making it smoke her magic pipe, telling the newly created man (whom she names "Lord Feathertop") that as long as he breathes the tobacco smoke he will remain handsome and living. She sends the fine new gentleman to woo the Squire's daughter. At the wedding feast the girl learns the real nature of her suitor, by seeing his reflection in a mirror of truth. Lord Feathertop is really in love and he has seen for himself that he is only a "contraption" of ragged old clothes with sticks for legs and pumpkin for a head. He rushes home to the witch's house and declares that he can not live without love. Breaking the pipe which has kept him alive, the magic ended, he falls to the floor as a scare-crow. The witch philosophically plants him in her garden declaring that he will do more work as a scare-crow than most of his living brothers.

HAMFAT'S SUCCESS
Eclair Release, May 30

Anthony Ceaser Brutus Hamfat is a struggling tragedian whose one-night-stand performances hring him no success. He applies vainly to K. E. Frohert, the famous manager and returns home to find his landlady in a fury for his delayed payment. As he hurries to his room the landlady speeds for a policeman. Hamfat in extreme despair pulls on an old rube costume and makes a hasty exit in disguise. Two swindlers believe this to be a splendid chance and they invite the "old farmer" to dine with them in a gay Broadway cafe. Hamfat accepts. He does not neglect exhibiting a roll of stage money which he found in the costume. The swindlers are greatly pleased with themselves. At length they propose selling a third interest in an imaginary mine and Hamfat agrees. He is the real gainer. for he takes his change in real money. Hamfat hastens homeward in a taxicah to settle his accounts, buying flowers for his landlady. The swindlers are apprehended hy the police and get a richly deserved punishment. It happens that Frohert, the manager, has heen dining in this same restaurant. Hamfat is recognized. Just as the Thespian is giving the long suffering landlady her money, a messenger brings an offer from Frohert to give Hamfat a good part in comic opera. He is proved an actor, after all.

CHESTNUT GROVE MYSTERY
Eclair Release, June 2

The aged heggar is alone in his hut. It is nightfall. Carefully closing the door and window he takes a bottle of whiskey from the fireplace and gayly empties its contents. He goes to the wall and uncovers a hiding place, and takes out a hollow piece of wood, from which he brings forth gold, jewels and bank notes upon which he gazes lovingly. He falls asleep and dreams he sees himself on the road again, laying in wait for the unfortunate Tax Collector of Subourg. The carriage approaches. He calls and begs for help. The collector stops, pitying the poor wounded man and helps him into his carriage. Later, while making repairs on the carriage, the collector receives a heavy blow from the heggar's cane and dies. After robhing the dead collector, the beggar drags the hody to an adjacent pond, near a chestnut grove. This murder still remains unsolved. Suddenly he awakes. Someone is knocking. He hides the precious piece of wood. The door opens, and in walk two gendarmes who seek shelter. The old man tremhles. The gendarmes are surprised at his attitude. Being refused a drink they start a search and first find the empty whiskey hottle, and later come upon the hiding place of the piece of wood, which they find to their great surprise, full of gold, etc., which is wrapped in a piece of newspaper telling of the mysterious murder. Understanding that they are in the presence of the escaped murderer, they handcuff him an take him away. Justice has conquered by a devious way!

A DAY AT THE ZOOLOGICAL GARDENS
Reliance Release, June 12

"A Day at the Zoological Gardens" is one of the most interesting Natural History series produced by the Reliance Company. It is a full reel subject and is devoted entirely to the unique and the unusual animal features that are on exhibition in the largest and most talked of Zoological Gardens in the world. One feature is the Clarence Mackay collection of heads and horns which is one of the finest collections of this kind that has ever been on exhihition hefore. One of the moose heads shown has an antler measurement of 76 inches from tip to tip.

Among the animals featured are Siberian Tigers, American Bison, American Elk, English fallow deer, Axis Deer, the Gnu, the musk ox herd (which is the only one on exhihition), the Kangaroo, the Zebra, the Giraffe, the Wart Hog, Bears, Asiatic Cranes, Sea Gulls, South American Condors and the Peacock. The photography is unusually good, and with one exception the pictures were all taken inside the cages.

HATS AND HAPPINESS
Powers Release, June 8

Mrs. Van Osman, who wishes to preserve her social standing, schemes to marry her daughter to a rich husband and is ever on the alert for a catch. Valeria, the daughter, although attractive, has no other charms to commend her. Violet, a poor relative, is summoned to the hotel to act as maid and proves to he a sweet and lovable young woman. Hugh Dalton, wealthy and in every way eligihle, appears on the scene and Mrs. Van Osman marks him for her own—or her daughter's—which amounts to the same thing. The women haunt his footsteps and keep Violet in the background.

Anna Haskins, a young cripple, lives near the hotel with her father. The doctor calls and tells her it will be necessary to undergo a delicate operation to regain her strength and carriage. Anna is poor hut sets about it to provide the necessary funds. Being deft of fingers and ingenious, she fashions hats for sale and displays them before her cottage. Violet passes the cottage, sees the hats and listens to the story of Anna. She sympathizes with the unfortunate girl and importunes Hugh to visit the Haskins home. He goes accompanied by Valeria and Violet. He purchases one of the hats but Valeria is not interested and will not wear it, having no interest in the girl. It is offered to Violet and she is delighted and wears the headgear. The contrast in the characters of the two women is so marked that Hugh proposes to Violet and is accepted. Hugh and Violet are ignored hy Valeria and her mother but Hugh retaliates hy purchasing the stock of hats and sending them to the woman hy a Count who gets in bad hy his gallantry.

ONE MAN'S LOVE
Reliance Release, June 15

Belle Grant, a heautiful American girl, goes to a ball at the Emhassy and wins the attention of the Russian Grand Duke Boris. During the ball he removes Belle's slipper and drinks champagne from it. Next morning her father reads of this escapade in the papers and is very much annoyed over it. When a vaudeville manager appears and offers the girl a thousand dollars a week to go on the stage, her father vows if she accepts this offer he will disown her. However, nothing daunted, she leaves her home and goes upon the stage. Her former sweetheart, a young ensign in the Navy, follows her and hegs her to return with him. But he finds her with the Duke and she laughs at him.

As the companion of the Duke, she finds her place in the midst of a very gay set. But after going the pace that kills for a time, she finds that her vogue has waned. Cast off by her gay friends, disowned by her father, she sinks lower and lower. One day she is arrested upon the streets for vagrancy. When she is hrought up in court she is fined fifty dollars, or one year on the island. Having no money, she is about to he led away when the ensign, who happened to be in the courtroom, sees and recognizes her. He steps to her side, pays her fine, and takes her to his home, where his housekeeper cares for her. And when he asks her to be his wife, she refuses, knowing her own unworthiness. But he finally persuades her to accept his love, for he forgives her freely.

THE BREAK DOWN
Imp Relaese, June 2

Disguises and impersonations are commoner in real life than most people suppose. Now and again a crisis, in the big world of commerce, finance or politics, arises in which it is essential that a man should have a double so near himself in resemblance that a deception can be practiced.

The officers and stockholders of The Mutual Construction Company were holding a serious session. Huntley Sharpe, the president, announced that a half million dollars must he raised forthwith in order that certain unfinished contracts in hand could he completed, then matters of the company would proceed smoothly.

But a minority of the stockholders would not trust the president. They demanded that a receiver for the company should he appointed. This demand so affected Mr. Sharpe that he suffered a nervous breakdown, fearing the collapse of the company.

His physicians decided that if he would regain his health, he must go away instantly. This brought about unexpected results. The stockholders realized that Sharpe's absence from the city would bring ahout the very thing they desired to avert, viz: the downfall of the company, hecause puhlic confidence in it would be awakened.

In this difficulty a bright inspiration occurred to the company's secretary. He met a man exactly the double of Mr. Sharpe. Swearing all to secrecy and pledging Sharpe's double likewise, the man was induced to take the place of Mr. Sharpe in the office day by day.

Meanwhile, the real Mr. Sharpe went to Hot Springs; recovered his health, after a short course of treatment, and while there meeting several financial kings was so enahled to raise the necessary money to complete the contracts and assure the continued prosperity of The Mutual Construction Company.

THE RETURN OF CAPTAIN JOHN
Imp Release, June 6

When Captain Alvin Strong went to rejoin his ship, he parted from his sweetheart, Alice, with a promise to marry her at the terminatoin of the voyage. He left a locket in her possession as a souvenir. The ship, however, was wrecked with all on board save Captain Strong, who was washed ashore on a distant part of the coast, in an unconscious condition.

When he was restored to animation, by the kindly fishermen of the village, he had forgotten who he was. In other words, the calamity of the shipwreck had deprived him of his memory.

After he regained his physical strength, he remained in the fishing village and secured a joh among the fishermen.

Meanwhile, his sweetheart, at home, had not given up hope of his return and daily frequented the shore in expectation of seeing his ship return.

As Alvin Strong progressed in his new work, he also progressed in the affections of the daughter of his benefactor, the old fisherman. In course of time he married the girl, and a baby was born to him. Still, he had no recollection of the past, beyond the day when he was thrown upon the shore and was restored to life. Everything in his mind before this was a blank.

One day in company with several of his fellow fishermen, he had to take a trip by water to the village which he had left two years before as Captain Strong. Agnes recognized him; so did her mother and many of the villagers, but he failed to recognize them. There was a scene of anguish between the girl and him, and she at last brought about his recognition of her by showing him the locket that he had given her two years ago. Instantly reason returned to him and he realized the position that he stood in. He had pledged himself to this girl, but he had married another and there was a child. Duty triumphed, however, and he returned to his wife and baby, leaving Agnes in despair and disappointment.

A CASE OF DYNAMITE
Imp Release, June 8

Jonathan Jay, while waiting on a customer in his little country store, catches Cy, the village bad boy, stealing apples. He punishes him with a whipping, and Cy plans revenge.

The opportunity comes when Jonathan gets a telegram calling him to the city to close up a business deal. While he is buying his ticket Cy paints the word "Dynamite" on his grip, and as the train pulls in, Jonathan hurriedly picks up the case and rushes for his car, without noticing the awful word thereon.

On his arrival in the city he goes to a jewelry store, where the clerk seeing the name on the grip, offers him practically every thing in the store. Jay takes all he can carry and starts for the bank. The jewelry clerk rushes for a policeman and they give chase to the unsuspecting countryman, who goes into the bank to draw out some money. Here he meets with the same experience, as the cashier also fears an explosion. Jay is now well loaded down with money and jewelry—but is soon tracked by the cashier and the clerk and the policeman. After many amusing experiences he is captured and taken to jail, where everything is satisfactorily explained; he is released and starts happily for his country home.

On the same reel:

THE SHRINERS CONVENTION IN CALIFORNIA
Imp Release, June 8

The procession was chiefly formed of a large number of floats emblematic of the States and various bodies affiliated to and with the Shriners. Noticeable were the Japanese floats and the Californian "Bear." All the floats were artistically decorated with real flowers and picturesquely attired figures. They embraced many shapes, including gondolas, ships, houses, etc.

At night time there was a procession of illuminated floats and other vehicles as well as mammoth animals, the whole forming a veritable feast of the eye of brilliantly illuminated effects.

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GAUMONT

Wednesday
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SOLAX
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ECLAIR AMERICAN
GAUMONT

Friday
LUX
SOLAX
THANHOUSER

Saturday
GREAT NORTHERN
RELIANCE
COMET

Up to June 10th release dates remain as at present.

FILM SUPPLY CO. OF AMERICA

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NOTES OF THE WEEK.

It seems that the moving picture must revolutionize the very thoughts of men. And as for science and education, we have already arrived at that place where word of mouth demonstration is deemed insufficient, and must be supplemented by photographic illustration. Not long ago at the Texas Medical Association convention Dr. T. S. Weisenburg, Professor of Neuropathology, Medico-Chirurgical College, Philadelphia, used moving pictures to illustrate his lecture on nervous diseases.

* * * *

In California women are beginning to assert themselves in all sorts of ways, and it may be said in a most creditable manner. Very recently Mrs. Hester Grant Giles, an energetic social worker of Los Angeles, suggested the building of an $80,000 moving picture theatre for women, and where subjects of special interest to the feminine sex could be shown.

* * * *

The Essex County Mosquito Extermination Committee has an auxiliary campaign of education in moving pictures now under preparation by Thomas Edison, in addition to one of the most strenuous attacks ever made on the offending mosquito.

* * * *

On Sunday the 19th, the camera manipulators of the Animated Weekly and party had a lively time on a picture-taking trip to Fire Island. On the Atlantic side of the Island reside a colony of people living in the simple old-fashioned way, who received the moving picture people with open arms. Barn dances and all kinds of merriment were in order. The trip, which was taken in a sailboat from Long Island, was voted by the party to be the dandiest fun that they had had in some time.

* * * *

The Eclair Film Company have opened offices and projecting room at 225 W. 42nd street, New York City.

* * * *

Mr. David Horsley has returned to his home at Bayonne, N. J., from California, and will remain in the East for a couple of weeks.

NOTES OF THE WEEK

A well-known newspaper refers to the elasticity of the law in the following clever manner:

"One of the striking, even if not one of the most valuable, properties of law is its elasticity. The old saying that a shrewd lawyer can drive a coach and four through a new statute may be exaggerated but it is full of suggestion.

"Consider an affair that happened out in Los Angeles a few days ago. A moving picture show put in a lot of new films, including one portraying a cockfight in a city of Spain. It was a tremendously realistic cockfight, so greatly realistic, in fact, that several social reformers strongly objected to it. They ordered the proprietor to withdraw it, but he refused to do so, whereupon they threatened to prosecute him. He told them to go ahead.

"The proprietor was not as smart as he imagined himself to be. He didn't know that the exhibition of a cockfight picture is an act of cruelty to animals, but the authorities have decided that it is, and the owner must withdraw or take the consequences. The law was stretched almost to the breaking point in that decision."

* * * *

William H. Harbeck, the well-known moving picture machine operator who toured Alaska a year ago, bringing with him splendid trophies in the shape of several thousand feet of moving pictures, and who came to his death with the sinking of the Titanic, was under a $10,000 contract with the White Star line to take moving pictures of the giant vessel on her maiden trip to America. When the Titanic sank she carried down with her 110,000 feet of films taken in Europe. He intended to establish an office in New York and put out special feature pictures of his travels on the other side of the Atlantic.

* * * *

The following from the Toronto (Ont.) News is interesting:

"Beginning the first of June new and more stringent regulations will govern moving picture theatres. Colonel Matheson, the Provincial Treasurer, has announced a new code for the moving picture proprietor. The licensing of film exchanges, which was formerly a matter of imposing a fee of $500, is now to be a charge of $150 and a fee of 50 cents for each subject on every film.

"The fee for machines has been increased from $50 to $75, and the fee for operators from $1 to $5. Provision is made for apprentices by the issuing on payment of $11 a license for six months which cannot be renewed.

"Precautions against fire are strengthened by requiring the electric wires lighting the theatre to be separate from those lighting the lamp in the machine and those lighting the red exit lights. Where acetylene gas is used as the illuminant, it must be kept in cylinders tested to 1,800 pounds to the square inch.

No Dark Houses

"For every 350 feet of floor space there must be two white lights of two candle-power each for the purpose of making objects visible. This means that putting a house entirely in the dark is not to be permitted.

"In every theatre seating 300 or less the two main aisles must be three feet wide at least; in those seating 500 they must be 3½ feet. Where there is only one aisle it must be 4½ feet. Theatres seating over 500 must have at least two main aisles 4½ feet wide, with cross aisles at least 3½ feet wide. Where chairs are used they must be battened together and fastened to the floor.

"Under the new rules no film bearing the censor's stamp can be interfered with, and any film exhibited which has not been censored renders the exhibitor liable to a fine of not more than $200.

"Lantern slides for any entertainment or lecture are to be censored whenever the Board of Censors think it necessary."

* * * *

Harry Whitney, who sailed last March on the sealer "Neptune" to the sealing grounds along the northeastern coast of America, has returned with 8,000 sealskins and five young seals aboard. The "Neptune" has also brought 13,000 feet of moving pictures with it, which will give the public the first opportunity that it has had to see how seals are caught.

Moving pictures are used by a French scientist in the study of the deformation of metals when strongly compressed by the hydraulic press. In some cases he uses a brass tube of 3 inches diameter and .04 inches thickness of metal and observes the appearance of the surface when the tube is flattened out by pressure. Sometimes the tubes are filled with a liquid and then compressed. Various figures appear on the surface of the metal, and moving picture views are taken at the rate of 15 a second. By throwing the views on a screen it is easier to study the effects than by direct observation.

* * * *

The American Film Manufacturers' Association, Inc., of New York City, a membership corporation, was incorporated with the Secretary of State, May 17th. The particular object for which it is formed is to co-operate for the best interests of the motion picture industry through the improvement in the quality of motion pictures. The directors are: Jules E. Brulatour, Carl Laemmle, Joseph R. Miles, Arthur B. Graham and Archibald E. Stevenson, of New York City.

* * * *

An American consul in a Mediterranean country reports that a merchant in his district desires to represent American cinematograph firms. It is stated that a good business is carried on in imported films, as the moving-picture shows are some of the chief amusements. Correspondence may be in English, and full particulars should be sent as soon as possible.

* * * *

Charles Balfour, a cowboy with the Bison Moving Picture Company was killed on May 9th, at Santa Monica, California. When his horse slipped and fell in turning a corner. He sustained a fractured skull from which he could not recover.

Within five minutes later "Bud" Osborne a rider of the same company met with a like mishap at the identical location, and as a result is laid up in the hospital.

EXHIBITORS

The largest corporation of its kind in Louisiana and Mississippi has just been organized, with the completion of all necessary papers and the election of officers and directors. The organization has a capital stock of $50,000 and was established for the purpose of maintaining a chain of motion picture houses in several towns and cities in the two states named above. The following officers were elected: H. P. Mollere, president; V. J. Mollere, vice-president and general manager; Charles Lohmann, secretary and treasurer. The company now operate theaters in Hattiesburg, McComb, Brookhaven (Miss.) and Hammond (La.). As soon as arrangements can be made six more theatres will be added, making a circuit of 10 show houses. This is the largest theatrical company in the state, outside of New Orleans.

* * * *

Confirmation of recent rumors of a consolidation among the moving picture shows in Galveston came Monday, April 22d, with an announcement of Geo. K. Jorgensen, proprietor of the Crystal Vaudeville, Crystal-Majestic Vaudeville and Crystal moving picture shows here, as well as the Crystal theatres in other cities. The announcement of Mr. Jorgensen was co-incident with the dispatch announcing that at Austin there had been granted the charter of the Galveston Theatre Company of Galveston with a capital stock of $15,000. The incorporators of the new corporation are G. K. Jorgensen, I. A. Walker and A. L. Scudder.

The moving picture shows taken in by the new corporation, Mr. Jorgensen announced, are the Casino, the Vaudette and the Leader, which have been purchased from the interests represented by E. H. Hulsey. The earnest money has been paid down and the deal is to be formally closed at once.

* * * *

The High Bridge, N. J., Board of Trade is receiving bids for the privilege of giving moving picture shows in the grove, Riverside Park, during the coming summer.

POWERS PICTURE PLAYS—FILMS OF QUALITY

BOOK OUR WEDNESDAY SPLIT REELS

Powers Picture Plays

IMPORTANT ANNOUNCEMENT

In the future POWERS PICTURE PLAYS will be released WEDNESDAY and SATURDAY, the split reel subjects being released WEDNESDAY instead of TUESDAY.

"BABIES THREE" and "THERE'S MANY A SLIP," a comedy split. The former is a delightful child story that will appeal to all classes, a little girl furnishing pleasing complications.

"THERE'S MANY A SLIP" is a decidedly humorous tale in which a trio of lovers seek the hand of a girl. The right man wins owing to a series of funny situations and his rivals incur the displeasure of the parents. Every foot a hearty laugh.

RELEASED WEDNESDAY, JUNE 5. Book this split for a business stimulator.

"HATS AND HAPPINESS" is a pleasing society drama which teaches a wholesome and convincing lesson. It is elaborately staged and acted by a competent company of players—a strong story with human interest and pathos.

FOR RELEASE SATURDAY, JUNE 8.

Read the announcement of our scenario contest on another page.

THE POWERS MOTION PICTURE COMPANY, 422 West 216th Street, New York City, N. Y.

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"101" BISON HEADLINERS

ONE, TWO OR THREE REEL SUBJECT RELEASES EVERY WEEK

"THE OUTCAST"

2 Reels Released June 8 2 Reels

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COMING! COMING!

Three Big Reels

"CUSTER'S LAST FIGHT"

The sensation of sensations! The greatest picture of all! 1000 soldiers! 1000 Indians! Staged absolutely historically correct.

WATCH FOR RELEASE DATE NEXT WEEK

COMING! COMING!

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Additional actors and directors have been engaged by the "101" Bison stock company, now producing single reel subjects in addition to the world renowned two and three reel features. Place your order with your exchange at once for these wonderful films,

Release dates of "101" Bison 2 reel subjects:
"The Lieutenant's Last Fight," June 1.
"The Crisis," May 15.
"The Post Telegrapher," May 1.
"Blazing the Trail," April 15.

NEW YORK MOTION PICTURE CO.

251 W. 19th STREET - - - - NEW YORK CITY

DATA FROM MANUFACTURERS' LIST OF RELEASES

SALES COMPANY

AMBROSIO

	Feet
Apr. 3—A Mother's Love (Dr.)	
Apr. 3—A Dancing Fit (Com.)	
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	
May 22—The Diamond Earrings (Com.)	
May 22—A Country Man's Experience (Com.)	

AMERICAN

	Feet
Apr. 15—The Distant Relative	
Apr. 25—The Mountain Home (Dr.)	1000
Apr. 29—The Pensioners (Dr.)	
May 6—Her Wedding Dress	
May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	
May 20—The Thread of Life (Dr.)	1000
May 23—The Wandering Gypsy (Dr.)	1000
May 27—The Reward of Valor	

BISON

Feb. 23—War on the Plains	
Mar. 1—The Indian Massacre	
Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	
May 15—The Crisis	
June 1—The Lieutenant's Last Fight	
June 8—The Outcast (2 reels)	

CHAMPION

May 1—An Italian Romance	950
May 6—Realization of a Child's Dream	950
May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950
May 20—The Cashier's Ordeal	950
May 22—Mrs. Alden's Awakening	950
May 27—The Ranch Woman	
May 29—Heroes of the Blue and the Gray	
June 3—The Derelict	950
June 5—A Squaw Man	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.)	
Jan. 12—The Widow (Com., Dr.)	
Jan. 15—The Braid (Dr.)	
Jan. 19—Thirty Days (Com.)	

ECLAIR

May 19—Her Folly	
May 21—Nathaniel Hawthorne's "Feathertop" (Dr.)	
May 23—The Beauty Spots (Com.)	
May 30—Mr. Hamfat's Success (Com.)	
June 4—The High Cost of Living	
June 6—The Title Huntresses	
May 14—Saved from the Titanic	
May 12—Arabian Customs (Edu.)	
May 14—Saved from the Titanic	
May 16—Roses and Thorns (Com.)	
May 19—Her folly	
May 21—The Chamber of Forgetfulness (Dr.)	
May 24—The Beauty Spots (Com.)	
May 28—Nathaniel Hawthorne's "Feather-top"	
May 31—Mr. Hamfat's Success (Com.)	
June 2—Chestnut Grove Mystery (Dr.)	
June 6—The Suffrage and the Man	
June 11—The High Cost of Living	

GREAT NORTHERN

	Feet
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—The Musician's Love	
May 11—Uncle and Nephew	
May 18—A Close Call	600
May 18—A Double Pleasure	400
May 25—The Isle of Bornholm (Sc.)	

GAUMONT

June 6—The Virtuous Horse	
June 6—He Got the Job	
June 9—Nannie, the Artist's Wife	
June 13—The Tale of an Egg	
June 13—Jimmie as Hypnotist	
June 16—When the Leaves Fall	
June 2—The Midnight Wedding	
June 20—Bells of Paradise and By the Zuder Zee (2 reels)	
June 23—The Auto Smash-Up	
June 27—When Money Isn't Money	
June 30—A Lion's Revenge	

IMP

May 25—The Maid's Strategem	
May 25—Views of Los Angeles, Calif	
May 27—The Thirst for Gold	
May 30—The Peril	
June 1—Up Against It	
June 1—The Art of Making Silver Plate	
June 3—The Breakdown	
June 6—The Return of Captain John	
June 8—A Case of Dynamite	
June 8—Fun in a U. S. Military Camp	

ITALA

Feb. 10—Toto, the Door-Keeper	
Feb. 10—Hunting Ducks	
Feb. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	

LUX
By Prieur.

May 3—Go to the Rescue (Com.)	
May 3—Arahella's Droll Wooing (Com.)	
May 10—The Lassie from Aberdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390
May 17—The Convict's Sister (Dr.)	1000
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arabella's Flight (Com.)	291
May 31—The Apache Ball (Dr.)	698
May 31—Arahella Works Too Hard (Com.)	

NESTOR FILM COMPANY

May 15—The Sheriff's Round-Up (Dr.)	
May 18—Cupid's Victory (Com.)	
May 18—Estudillo House, Cal	
May 20—The Power of Melody (Dr.)	
May 22—How the Ranger Was Cured (W. Com.)	
May 25—Santa Monica Road Race (Topical)	
May 25—Oil Fields, Calif. (Ind.)	
May 27—The Foreign Spy (Dr.)	
May 29—The Scalawag (W. Dr.)	
June 1—The Sheriff Outwitted (W. Dr.)	

POWERS' PICTURE PLAYS

May 11—Retrihution	
May 14—Grandpa's 'Specs'	
May 14—A Pair of Suicides	
May 18—His Neighhor's Wife	
May 21—For the Good of All	
May 25—The Housekeeper	
June 4—Babies Three	
June 8—Hats and Happiness	

RELIANCE

	Feet
May 29—Curfew Shall Not Ring To-night	
June 1—His Mother's Son	
June 5—Uncle Hiram Visits Washington	
June 8—Kaintuck	
June 12—A Day at the Zoological Gardens	
June 15—Virginius (2 reels)	
June 19—One Man's Love	

REPUBLIC

May 25—Mining District of Victor	
May 28—The Soldier's Last Call	
June 1—The Other Man	
June 4—Reparation	
June 8—A Western Triangle	
June 8—Palo Duro	

REX

May 16—Lost Years	
May 19—What Avails the Crown	
May 23—From Grass to Glass	
May 26—Stars Their Courses Change	
May 29—Grandfather's Clock	
June 2—Ashes of Hope	

SOLAX COMPANY

May 17—In the Year 2000	
May 22—The Glory of Light	
May 24—The Knight of Armor	
May 29—A Message from Beyond	
May 31—Just a Boy	
June 5—The Old Violin	
June 7—The Dog-Gone Question	
June 7—Billy Boy	

THANHOUSER COMPANY.

May 21—On the Stroke of Five	
May 24—The Ring of a Spanish Grandee	
May 21—Jess (Part I)	
May 28—Jess (Part II)	
May 28—Jess (Part III)	
May 31—Whom God Hath Joined	
June 4—Dottie's New Doll	
June 7—Her Secret	

INDEPENDENT

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

May 5—His Wedding Day	
May 7—Redeemed	
May 12—Tomboy	
May 14—Buncoed	
May 19—Dogs	
May 21—The Marriage Game	
May 26—Priscilla	
May 28—Love's Call	

SHAMROCK

May 21—The Thorny Path	
May 25—The Kissing Germ	
May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	

New York, N. Y.—An open air theatre is being erected for M. A. Gillis, on 123d street west of First avenue.

New York, N. Y.—Plans have been filed for the construction of a moving picture theatre on Emerson street and Tenth avenue for A. Victor Donella.

New York.—P. Wattenberg, of the Value Realty Company, intends to erect a two-story building to be used for a moving picture theatre at Jennings street and Southern Boulevard.

New York, N. Y.—A moving picture theatre will be erected on Southern Boulevard between Boston Road and Crotona Park East, which has been leased to Allen Brothers.

Toronto, Ontario, Canada.—G. V. Bedell, of 180 Adelaide street west, has secured a permit to erect a three-story brick moving picture theatorium at the northwest corner of Bloor street and St. Clarens avenue to cost $25,000.

New York, N. Y.—Diamond Film Co., capitalized at $10,000, organized to manufacture motion pictures.

Danville, Va.—The Gaiety Theatre has been sold to Messrs. Rockhill and Webber, of Roanoke.

Philadelphia, Pa.—The Columbia Educational Motion Picture Co., to conduct moving picture shows, has been incorporated at a capital stock of $150,000.

Brooklyn, N. Y.—Alterations have been made at the new motion picture booth on the Bowery, southeast corner Henderson's Walk.

Hattiesburg, Forrest Co., Miss.—The Lomo Circuit, capitalized at $30,000, organized to establish a chain of moving picture theatres.

Philadelphia, Pa.—Plans are being prepared by Architect Albert E. Westover for a large theatre seating 2,500 to be built by Jos. W. Gardiner, Hopkins and Milgram on the northwest corner of Broad street and Snyder avenue.

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THE WEEKLY REGULARS:

Mon., June 3rd — THE DERELICT (Drama)

Wed., June 5th — A SQUAW MAN (Western)

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LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 13—When the Fire-Bells Rang (Com.).	
May 13—The Furs (Com.)	
May 16—His Lesson (Dr.)	
May 20—When Kings Were the Law (Dr.)	
May 23—A Close Call (Com.)	
May 23—Helen's Marriage (Com.)	
May 27—A Beast at Bay (Dr.)	
May 30—An Outcast Among Outcasts (Dr.)	

CINES

C. Kleine

May 11—Josephine (Hist. Dr.)	1000
May 14—Two Weary Willies (Com.)	660
May 14—The Suhstitute (Com.)	340
May 18—Family Jars (Com.)	1000
May 21—Fatima (Dr.)	830
May 21—Scenes in Padua, Italy (Sc.)	170
May 25—A Mysterious Telephone Call (Dr.)	1000
May 28—The Lottery of Love (Com.)	790
May 28—Fountains of Rome (Travel)	210
June 1—The Bogus Professor (Com. Dr.)	695
June 1—Rome on the Tiber (Travel)	305
June 4—The Trifler (Dr.)	830
June 4—Picturesque Scenes in Padua (Sc.)	170
June 8—In Wrong (Com.)	1000
June 11—A Soldier's Heart (Dr.)	575
June 11—Messina as it is To-day (Travel)	425
June 15—Leah, the Telephone Girl (Com.)	575
June 15—Venice, Italy (Sc.)	425

EDISON

May 17—The Convicts' Parole	1000
May 18—A Romance of the Ice Fields	635
May 18—Scenes in Delhi, India	365
May 21—Their Hero	1000
May 22—The Artist and the Brain Specialist	1000
May 24—The Sunset Gun	1000
May 25—A Western Prince Charming	1000
May 28—Jim's Wife	1000
May 29—The Passion Flower	1000
May 31—Views of Calcutta, India	1000
June 1—The Westminster Kennel Club Dog Show	
June 1—Eddie's Exploit (Com.)	
June 4—The High Cost of Living (Com.)	
June 5—Very Much Engaged (Com.)	
June 7—The Man Who Made Good (Dr.)	
June 8—The Shadow on the Blind (Com.)	
June 11—Ten Days With a Fleet of U. S. Battleships (Edu.)	
June 12—The Angel and the Stranded Troupe (Com.)	
June 14—The Prisoner of War (Dr.)	
June 15—How Father Accomplished His Work (Com.)	
June 15—Kitty's Hold-Up (Com.)	

ESSANAY FILM CO.

Apr. 20—The Cattle King's Daughter (Dr.)	1000
Apr. 23—"Alkali" Ike's Boarding House (Com.)	1000
Apr. 25—The Doctor (Com.)	1000
Apr. 26—Our Neighbor's Wife (Com.)	1000
Apr. 17—The Adventures of American Joe (Dr.)	1000
Apr. 19—The Trail of Gold (Dr.)	1000
Apr. 22—A Mardi Gras Mix-Up (Com.)	1000
Apr. 24—The Mexican Revolutionist (Dr.)	1000
Apr. 26—The Pasadena Peach (Com.)	1000
Apr. 27—The Indian and the Child	1000
Apr. 30—Napatia, the Greek Singer	1000
May 2—His Thrifty Wife (Com.)	1000
May 3—The Chauffeur, the Girl and the Cop (Com.)	1000
May 4—Broncho Billy and the Bandits (Dr.)	1000
May 7—"Alkali" Ike's Bride (Com.)	1000
May 9—In Quarantine (Com.)	1000
May 10—Out of the Night (Dr.)	1000
May 11—The Dead Man's Claim (W. Dr.)	1000
May 14—The Eyes that Never Sleep (Dr.)	1000
May 17—After the Reward (Com.)	1000
May 18—The Sheriff and His Man (Dr.)	1000
May 23—A Good Catch (Com.)	1000
May 24—Detective Dorothy (Dr.)	1000
May 25—The Desert Sweetheart (Dr.)	1000
May 28—Margaret's Awakening (Com. Dr.)	1000
May 30—The White Hope (Com.)	1000
May 31—The Laurel Wreath of Fame (Dr.)	1000
June 1—Broncho Billy's Bihle (Dr.)	1000

LUBIN

May 20—A Railroad Engineer (Dr.)	
May 22—Darhy and Joan (Dr.)	
May 23—A Bachelor's Waterloo (Com.)	
May 25—The Sponge Industry (Ind.)	
May 25—Dream of a Lobster Fiend (Com.)	
May 27—The Senorita's Butterfly (Dr.)	
May 29—The Puppet's Hour (Com. Dr.)	
May 30—The Honeymooners (Com.)	
June 1—Revenge (Com.)	
June 1—The Rubes' Easter at Atlantic City (Com.)	
June 3—A Romance of the Border (Dr.)	
June 5—Dream of a Moving Picture Operator (Com.)	
June 6—A Husband's Awakening (Dr.)	
June 8—A Modern Portia (Dr.)	
June 10—A Windy Day (Com.)	
June 12—Fire and Straw (Dr.)	
June 13—An Indian's Gratitude (Dr.)	
June 15—Her Gift (Dr.)	

G. MELIES.

May 2—Widowers Three (Com.)	
May 9—Finding the "Last Chance Mine" (Dr.)	
May 16—The Swastika (Dr.)	
May 23—All is Fair (Com.)	
May 30—The Rustler's Daughter (Dr.)	
June 6—Making Good (Dr.)	1000

PATHE FRERES

May 21—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)	
May 22—Sing Lee and the Bad Man (Dr.)	
May 23—'Tis Mother (Com.)	
May 24—Foxy Cupid (Com.)	
May 24—The Sylvere Sisters on the Douhle Trapeze	
May 25—The Prospector's Sweetheart (Dr.)	
May 27—Pathe's Weekly No. 22	
May 28—The Musketteer's Duel (Com.)	
May 28—A Lesson in Liquid Air	
May 29—For the Honor of the Name (Dr.)	
May 30—The Leading Lady's Baby (Com.)	
May 30—Siam—Its Rivers and Canals (Trav.)	
May 31—His Wife's Whims (Com.)	
May 31—Life Among the Muruts	
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.)	
June 3—Pathe's Weekly No. 23	
June 4—Max Sets the Fashion (Com.)	
June 4—Costumes of Different Periods (Sc.)	
June 5—The Texan Twins (Com.)	
June 6—The Lure of the Footlights (Dr.)	
June 7—The Enchanted Fifer	
June 7—The Irbith (Siheria) fair (Travel)	
June 8—A Stern Destiny (Dr.)	

KALEM CO.

May 20—Egypt (Ind.)	1000
May 22—Her Convict Brother (Dr.)	1000
May 24—Under a Flag of Truce (Hist. Dr.)	1000
May 27—The Fighting Dervishes of the Desert (Dr.)	1000
May 29—The Gent from Honduras (Com.)	
May 29—Luxor, Egypt (Sc.)	
May 31—Into the Jungle (Dr.)	

SELIG

May 7—A Humble Hero (Dr.)	1000
May 9—The Stronger Mind (Dr.)	1000
May 10—The Katzenjammer Kids, No. 2—They Go Tobogganing (Com.)	500
May 10—Seeing New Orleans (Sc.)	500
May 13—The Love of an Island Maid (Dr.)	1000
May 14—The Turning Point (Com. Dr.)	700
May 14—Scenes in Cuha (Sc.)	300
May 16—The Vagabonds (Dr.)	1000
May 17—Brains and Brawn (Com.)	500
May 17—The Katzenjammer Kids (Com.)	500
May 20—A Citizen in the Making (Dr.)	1000
May 21—Rivals (Dr.)	1000
May 23—The Girl with the Lantern (Dr.)	1000
May 24—The Lost Hat (Com.)	
May 24—The Katzenjammer Kids No. 4—They Entertain Company (Com.)	
May 27—The Tree of Knowledge (Dr.)	1000
May 28—A Child of the Wilderness (Dr.)	
May 30—A Reconstructed Rehel (Dr.)	1000
May 31—The Part of Her Life (Com.)	500
May 31—The Katzenjammer Kids, No. 5 They Go to School (Com.)	500

URBAN ECLIPSE

G. Kleine

May 15—Scenes in Kent, England (Sc.)	165
May 15—Under the Sway (Dr.)	835
May 22—Her Better Nature (Dr.)	845
May 22—The Jumping Champion, Mac Moreland	155
May 29—Slippery Tom (Com.)	358
May 29—Rope Making hy Hand in Kent, England (Ind.)	367
May 29—Glimpses of Belgium (Travel)	275
June 5—In Days of Old (Dr.)	1000
June 12—Making Silk Hats (Ind.)	490
June 12—Percy's First Camera (Com.)	368
June 12—Through Saskatchewan on the Canadian Northern Railway (Sc.)	142

VITAGRAPH

May 1—Sheriff Jim's Last Shot (Dr.)	1000
May 3—Red Ink Tragedy (Com.)	500
May 3—Old Love Letters (Dr.)	500
May 4—The Hieroglyphic (Dr.)	1000
May 6—Dr. Lafluer's Theory	1000
May 7—Thou Shalt Not Covet	1000
May 8—The Serpents	1000
May 10—When Daddy Was Wise (Com.)	1000
May 11—The Greatest Thing in the World	1000
May 13—Love in the Ghetto	1000
May 14—The Spider's Web	1000
May 15—Leap Year Proposals	500
May 15—A Page in Canadian History	
May 17—The Greater Love (Dr.)	1000
May 18—The Man Under the Bed (Com.)	1000
May 20—Professor Optimo	1000
May 21—Fortunes of a Composer	1000
May 22—Their Golden Anniversary	1000
May 24—Diamond Cut Diamond	1000
May 25—The Redemption of Ben Farland	1000
May 27—The Triumph of Right	1000
May 28—An Innocent Theft	1000
May 29—On Her Wedding Day	1000
May 31—The Picture Idol	1000
June 1—An Eventful Elopement (Com.)	1000

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The two newest and higgest moving picture shows in New York City install Power's No. 6. Paul J. Rainey's Africa hunt at the Lyceum Theatre displays a series of wonderful pictures in animal life and conditions in Africa. The Carnegie Alaska-Siberia expedition at the Maxine Elliott Theatre is offering a remarkable set of reels depicting life and incidents in the far North. Both these attractions, which are being widely discussed, are showing in houses of the front rank, managed by Daniel Frohman and the Shuherts; they arc both high class, high priced productions, charging one dollar admission. Each gives a show lasting over two hours which can he witnessed without eye strain, the pictures heing ahsolutely steady and without flicker.

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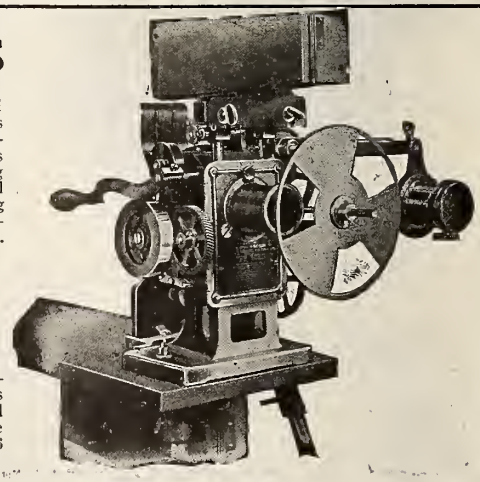

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The Editor

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The Editor

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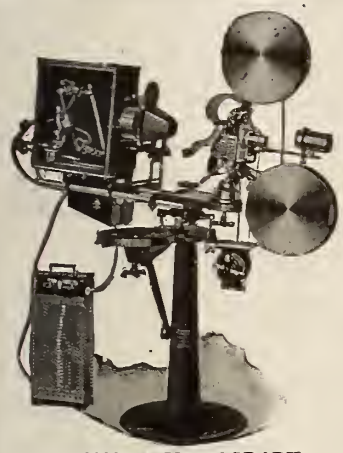

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SEND FOR FREE LIST.
Slides 25c each plain and 50c colored.
Why not run some Educational slides between reels, such as Paradise Lost, Dante's Inferno, Merchant of Venice, Shakespeare Pictures, etc., etc.
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MOVING PICTURES TAKEN—Have a moving picture taken of your own town or any other event that happens. We will be on the job. We send you camera men or rent you cameras. Titles made. Advertising pictures made or taken. Tell us your wants. Send for terms. Motion Picture cameras and Printers bought, sold and exchanged. Perforated or unperforated films for sale. Special Event Film Mfg., 248 West 35th St., New York City.

THE MOVING PICTURE NEWS for one year and the ART OF SCENARIO WRITING, by William Lord Wright for $2.00.

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YOU Know Your Old Machine Projects a Poor Picture.
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Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

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There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
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Write for Catalog.

THE NEWMAN MFG. CO.
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TO SCENARIO WRITERS

THE POWERS MOTION PICTURE COMPANY WISHES TO PURCHASE THE HIGHEST CLASS OF PHOTOPLAYS

Obtainable—stories of American Life, Dramas and Comedies. To this end we will inaugurate a prize contest and offer the following inducement to stimulate writers to better effort:

First prize	$100.00
Second	75.00
Third	50.00
Fourth	25.00

Conditions of contest:
All manuscripts must be typewritten and accompanied by return postage or self addressed envelope.
All scripts must he addressed to the scenario department and laheled, "Contest." Otherwise they will be treated as regular contributions. The stories will he read and passed upon hy a committee composed of moving picture experts.
All contrihutions considered availahle will be purchased.
The names of successful authors will he placed on the films.
In the future we will pay the highest prices for scenarios commensurate with their worth.
The contest is now open and will close July 15, 1912, and all manuscripts in competition will be held until July 20, 1912.
Address all communications regarding this contest to the Scenario Department.
POWERS MOTION PICTURE COMPANY,
422 West 216th Street, New York City.

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Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.

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M. P. Machinery bought and sold. Cameras loaned. Announcement slides. "Best yet." 25c each, colored. Send for Sample.

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MANAGER OF PRODU

25TH & MONTGOMERY STS.
ST. LOUIS

May 11, 1912.

The Precision Machine Company,

New York City, N. Y.

Dear Sirs:

I have been in the motion picture business for the past fifteen years. I operated the very first projecting machine in the United States, called the "Eidoliscope", which was at that time being operated in a basement on lower Broadway just at the turn into Whitehall Street, New York City. It was next to impossible to drag people in to witness said exhibitions.

The said "Eidoliscope" machine was a constant motion machine, the film run up instead of down. I have operated, handled, or been keenly in touch with every projecting machine manufactured since that time. I advanced from the ranks of operator to Superintendent, Manager of Production, and General Manager of film manufacturing plants.

My experience has been such as to warrant me in saying that my judgment relative to projecting machines is as accurate as any other man's in the business.

I take great pleasure in stating that I consider the SIMPLEX machine to be the acme of perfection, and so far superior to any other on the market that to me there is no comparison.

I have just this minute finished running a negative on the said SIMPLEX machine, (which makes the fifth time that said negative has been run on the said SIMPLEX machine), which we have had installed in our manufacturing plant for the last four months. No one can know more keenly than I, the danger of running negative on the average machine,

ST. LOUIS MOTION PICTURE CO.

MANUFACTURERS & PRODUCERS OF MOTION PICTURE FILMS

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PRESIDENT

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MANAGER OF PRODUCTION

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ST. LOUIS

and until we secured the SIMPLEX machine, the negative was sometimes run once, often not at all; a positive print being made from same to avoid possible scratching. On the negative that I have just finished running, there is not one single scratch, and to me that is marvelous.

I take great pleasure in complimenting you most highly for producing such a wonderful piece of mechanism. If you would produce as fine a perforator and printer as you have a projector, you would place the moving picture business twenty-five years ahead of the times.

With very best wishes, I beg to remain,

Yours very truly,

G. P. Hamilton

GENERAL MANAGER.

ST. LOUIS MOTION PICTURE COMPANY.

GPH/AM.

FILM NEWS

Volume of Interest. SATURDAY, MAY 25th Price, Valuable

FIND WILL IN A CLOCK

An Absorbing Drama is Concealed in

"GRANDFATHER'S CLOCK"

RELEASED THURSDAY, MAY 30th.
Set Your Time Right

HOPE FOR A FEATURE!

"ASHES OF HOPE"

Rel. Sunday, June 2d, is the drama of an innocent tragedy.

EDITORIAL

"Coming events cast their shadows before," but when the event has passed the time called present, it casts before it what may be considered more substantial than a shadow. The shadow forecast of the Rex Third release was the unanimous and universal popularity of the Rex Productions. The future promise and the general result of the event are symbolized and illustrated in the present and pronounced prosperity of Rex Boosters!

REXTRA!

REX COMPANY ANNOUNCES THIRD RELEASE!

Event Promises Greater Progress and Prosperity for the Industry—Exhibitors Receive Statement with Enthusiasm—Trade Considers Achievement Distinct and Decisive Triumph of Merit.

The Rextraordinary announcement of the Rex Third Release comes as a half-expected surprise and a universally desired effect. As every effect has its cause, and as the cause precedes the effect, it might be old news to state that the cause for the happy decision on the part of the Rex Company was the constant and consistent demand for quantity as well as quality. The attitude taken by the Rex Company prior to its second release was paralleled in the present instance in that its interest in the interests of the industry would not permit it to heed the insistent and persistent requests of the exhibitors for another release until it felt it could do so and still adhere to the sterling standard it has established. In making the announcement of a third release, the Rex Company states that the endorsement and enforcement of the exhibitors that made this course possible and necessary will be fully justified and rewarded.

It is rumored that the Patents Company was greatly distressed over the announcement, and when our correspondent called at their offices for an interview, they sent word that they were out—hundreds of dollars.

The first third Rex production will be released

TUESDAY, JUNE 4th

and the very title, "THE DIAMOND PATH," tells what it leads to!

SHIP NEWS

The Motion Picture Distributing and Sales Company will ship all our releases. We're at the pier of perfection.

JUN 19 1912

MOVING PICTURE NEWS

Volume V
No. 22

June 1
1912

MISS FLORENCE LAWRENCE
VICTOR FILM COMPANY

PRICE
TEN
CENTS

"HEART CHORDS"

She Cried Until She Laughed!

We often heard of people laughing until they cried: here's the interesting and unusual reverse in a likewise picture.

"Tears O'Peggy"

RELEASED SUNDAY, JUNE 9th

is a comic tragedy! The more she cries, the more you laugh. She'd cry the giggles into a petrified mummy who hasn't smiled for about four thousand years. CRY for it!

You Can't Run Away

from your thoughts. When you escape everything, you are still pursued by memory. And sometimes memory is the cruelest persecutor in the world. There's only one path to peace—the narrow one.

"The Price of Peace"

RELEASED THURSDAY, JUNE 6

is the drama of a memory that will linger in yours!

THREE IS A CROWD!

THREE REX A WEEK WILL CROWD YOUR HOUSES!

Tuesday Is Here!

The weather is no warmer than the enthusiastic endorsement accorded the announcement of our third release. The cut right above your eye is one corner of

"The Diamond Path"

RELEASED, TUESDAY, JUNE 4TH

It will make TUESDAY FAMOUS!

Diamonds, grit, cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication and gratitude thrill through the film.

"THE DIAMOND PATH" is the buy-way!

"THAT PASSETH UNDERSTANDING"

IF YOU DON'T LIKE SUCCESS, IGNORE THIS PAGE.
IF YOU DO, GET ACQUAINTED WITH THE FACTS.
THEY MEAN PROSPERITY—MULTIPLIED BY THREE!

REX MOTION PICTURE MASTERPIECE CO.

573 ELEVENTH AVENUE : : NEW YORK

Sold through Motion Picture Distributing and Sales Co.

THE ART OF Scenario Writing

Second Edition By WILLIAM LORD WRIGHT

The MOVING PICTURE NEWS has secured the sole right to republish this standard work on Scenario writing, and offers it as a premium to all new subscribers of $2.00 for one year.

ART OF SCENARIO WRITING, separately, $1.00, post free.

Read what the *Moving Picture World* of February 25th, 1911, says of this excellent aid:—

The Art of Writing Scenarios

By William Lord Wright. Author of "Twixt Loyalty and Love," "Simon Kenton," etc., etc. Published by the Scenario Instruction Publishing Co., Bellefontaine, Ohio. Price $1.00.

In a very interesting series of articles published in our pages last month, Mr. G. R. Craw told the aspiring scenario author how to write scenarios. Those articles have been favorably commented upon as being of great practical value. Now comes Mr. W. Lord Wright with a little book of about 30 pages which still further adds to our knowledge of a subject that has perplexed many would-be moving picture authors, namely: How to set about work; how to acquire its technique; how, in fact, to prepare goods suitable for the market.

Mr. Wright, who is a successful scenario writer, first of all points out what is in demand by moving picture makers. Then he indicates what is not wanted. After reviewing the function of the scenario editor, he gives some of his own experiences, his failure and his successes. Then we come to some practical advice. He tells the author how to get ideas; where to market the completed scenario; how it should be written and presented, winding up by printing a sample scenario as a guide. Finally, he points out the value of action in this branch of dramatic work, and takes the view that, though unhonored, the moving picture scenario writer may some day come into his own in the way of publicity, fame and fortune. We hope he will, though we think this agreeable state of things a long way off.

Meanwhile we welcome Mr. Wright's little book just as we welcomed Mr. Craw's articles. These things relieve us of some responsibility. We are often asked how a scenario should be written, where it should be marketed, and how much money there is in it? Mr. Wright answers all these questions for us. We invite all our readers who are interested in this department of dramatic work, to get a copy of this book and study the formula that he gives. Of course, it is one thing to give a formula for a moving picture scenario, or plays, or a novel. These things may be delivered to managers technically correct in every detail, and yet lacking the one essential which no book on earth can teach: The selection of a theme which will get over: this is the divine afflatus referred to long ago by the author of the phrase: Poëta nascitur, non fit: The poet is born, not made. So we believe is the scenario writer. Still, for the benefit of those who are not born and who think they can be made, Mr. Wright's book should be of great value. It will sell well on account of that. It may have a negative value, too, in that it may possibly act as a deterrent to many people who think they can write scenarios and cannot realize their unfitness for the work. There are two or three books extant, and they have run through numerous editions, on how to write plays. It is not on record that any playwright who has succeeded during the last quarter of a century traces any of his success to these manuals, which, perhaps, have been instrumental in diminishing the output of unsuitable plays. It is no easy thing to write a good play; it is no easy thing to write a good scenario. So we hope Mr. Wright's book will encourage the aspirant who aspires to some reasonable hope of success, will discourage those who have no fitness for this form of work. There are too many of the latter kind in the moving picture field to-day.

THE ART OF SCENARIO WRITING contains a sample scenario recommended as the best form, by GILES R. WARREN, who is acknowledged as one of the most successful and original scenario editors of the present day.

"THE WHOLE SECRET IN A NUTSHELL"

SECOND EDITION IS LIMITED! Get it promptly! REMEMBER THIS IS AN ORIGINAL, not one adapted, a copied, or a plagiarized work. FROM JUST ONE PURCHASER. This booklet cost me a Dollar: The investment netted me over $100.00 in marketable manuscripts. (Name furnished on application.)

OTHER PREMIUMS

JENKINS HANDBOOK FOR OPERATORS and NEWS . .	$2.50
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HISTORY OF MOVING PICTURES by TALBOT and NEWS	2.50

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PLACE YOUR ORDER NOW FOR CHAMP'S 2 REEL MASTERPIECE

"CAMILLE"

DUMAS' WONDERFUL CREATION
THE RELEASE DATE IS SOON AT HAND

MONDAY, JUNE 10th, 1912

Gertrude Shipman, the Bernhardt of America, in the leading role, supported by a specially selected Cast. All kinds of ad dope. 3 sheets, 1 sheets, synopses, lobby displays, 8½ inch photo reproductions.

WEDNESDAY'S WESTERN CHAMP

"A WESTERN CHILD'S HEROISM"

RELEASED WEDNESDAY, JUNE 12th

A revengeful Mexican at the head of a band of Indians fires the cabin of his benefactor. A stirring rescue is made by the Cowboys and the ingrate receives his just dues.

COMING

MONDAY, JUNE 17th—"SISTERS" (Drama).
WEDNESDAY, JUNE 19th—"THE CALL OF THE WEST" (Western).

The Champion Film Company

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

MARK M. DINTENFASS, Mgr.
145 WEST 45TH ST.,
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Sold through Motion Picture Dist. & Sales Co.

Oldest and Best — 3 A WEEK

THE WORTH WHILE FILM
NESTOR
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Always a Feature — 3 A WEEK

EXCHANGEMEN!

Commencing Friday, June 7th, 1912 the *Saturday Nestor* will be released on *Friday*. In re-arranging your program, remember that *Nestor* is *RELEASED THRICE WEEKLY* and that the *Nestor Release Days are:*

Monday - Wednesday - Friday

3 Worth-While Westerns
GET THEM!

MONDAY, JUNE 3rd, 1912
THE HALF-BREED'S WAY
1,000 *Feet of Delightfully Different Dramatic Film*

WEDNESDAY, JUNE 5th
THE MOUNTAIN DAISY
1,000 *Feet of Refreshingly Amusing Comedy Film*

FRIDAY, JUNE 7th,
THE RANCH GIRL'S CHOICE
1,000 *Feet of Truly Interesting Dramatic Film*

Another Trio of Worth-While Westerns

June 10th—THE BELLE OF BAR Z RANCH (Comedy)
June 12th—THE SQUATTER'S CHILD (Drama)
June 14th—THE GIRL AND THE SHERIFF (Drama)

DAVID HORSLEY, Bayonne, N.J.

OFFICIAL ANNOUNCEMENT

ALL ECLAIR FILMS

(American and European makes)
Will continue to be released through

MOTION PICTURE DISTRIBUTING & SALES CO.

The same as heretofore, and not through any other channel or distributing agency. Any claim to the contrary is unauthorized, as

Eclair Films Can Only Be Secured Through The Motion Picture Distributing & Sales Co.

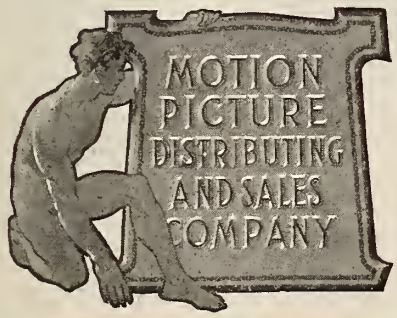
ECLAIR FILM COMPANY

FORT LEE -:- -:- NEW JERSEY

MOTION PICTURE DISTRIBUTING & SALES COMPANY

PROGRAM

SUNDAY	REX	ECLAIR (American)	ITALA (2 Reel Feature)	
MONDAY	IMP	NESTOR	CHAMPION	REP
TUESDAY	GEM	"101" BISON	ECLAIR (Paris)	REX
WEDNESDAY	POWERS	NESTOR	ANIMATED WEEKLY	CHAMPION
THURSDAY	"101" BISON	REX	ECLAIR (AMERICAN)	IMP
FRIDAY	GEM	AMBROSIO	VICTOR	NESTOR
SATURDAY	IMP	"101" BISON (2 Reel)	POWERS	REP



The FIRST GEM release is a magnificently costumed play, "PRINCESS LORRAINE," directed by George Nicholls, formerly director of the Thanhouser Co. It is a splendid subject, of regal beauty.

The FIRST VICTOR release is made FRIDAY, JUNE 14, "NOT LIKE OTHER GIRLS," in which Florence Lawrence plays the leading role, supported by Owen Moore and an all-star cast. Mr. Harry Solter is the director of the Victor Company.

The "101" BISON single reels are now ready for release. Fred Mace, formerly of the Biograph Co., has been engaged as a director.

THE THANHOUSER "GREATEST JUNE"

"CALLED BACK," Hugh Conway's Mystery-Drama, IN TWO REELS FRIDAY, JUNE 21. 2 One-Sheets, 1 Three-Sheet from your Exchange. Illustrated Heralds from Hennegan & Co., Cincinnati, Ohio.

RELEASES YOU MUSTN'T MISS——CHECK 'EM AS YOU GET 'EM

☐ Tuesday 4—"Dottie's New Doll"
☐ Tuesday 18—"The Twins"
☐ Tuesday 25—"Doggie's Debut"
☐ Friday 14—"Her Secret"
☐ Friday 21—"Called Back" (2 Reels)
☐ Friday 28—"The Farm and The Flat"

RELEASED TUESDAY, JUNE 11
Thanhouser Sensational
ON THE STROKE OF FIVE

RELEASED FRIDAY, JUNE 14
"Thanhouser 2-on-1"
NIGHT CLERK'S NIGHTMARE & WHY TOM SIGNED THE PLEDGE

Thanhouser Co., New Rochelle, N. Y.
Send me FREE lobby decorations for your June Features.
I am / am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....
Clip and Mail THIS Day

GETTING 2 T C 2 A WEEK?

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.

COMING! The Thanhouser THREE-A-WEEK

EDWARDS'

NEGATIVE and POSITIVE RAW FILM

(Extra Fast) (Extra Brilliant)

Sole Agents *Write for Terms*

THE PHOTO CINES CO., 24-26 East 13th Street, New York

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume V **June 1, 1912** **Number 22**

FIRE DEMONSTRATION FOR M. P. MEN

As we have announced in previous issues of the News that a demonstration of a fire-extinguishing apparatus would be held, we have pleasure to announce that on Tuesday a. m., May 28th, a demonstration of the Pyrene Fire Extinguisher was given to a number of people in the moving picture business on the roof of the factory of the Pyrene Manufacturing Co., a ten (10) story building, 410 East 32d street, New York City. The day was warm and clear with changeable, high winds.

Preceding the regular demonstration given on the roof of the factory, a discussion on Pyrene and its particular advantages as a fire-fighting device was given by Mr. George H. Peterson, of the company, in which he showed, on a small scale, what Pyrene gas will do to burning material, generating this gas in a receptacle, and showing its effect upon burning tapers. Mr. Peterson also explained the non-conductivity of Pyrene by an electrical apparatus, which clearly contrasted the conductive properties of Pyrene and water. Mr. Peterson also explained very carefully and clearly the non-staining properties of Pyrene. He also showed its non-damaging features to moving picture films and paper which had been written upon with ink. After this discussion the witnesses of the demonstration were shown the effect of Pyrene on a 100-ampere, 220-volt arc, rigged up for the occasion. This arc was broken several times, a very small amount of Pyrene being used in each case.

Pyrene was next demonstrated on actual fire. One gallon of gasoline in a pail was quickly extinguished by two strokes of Pyrene liquid. One gallon of gasoline with two (2) pounds of calcium carbide, using water to generate acetylene gas, was set afire (in a pail), and this was extinguished also in a very few seconds. A running fire, twenty feet long and about three feet wide, of gasoline was extinguished in the open air with very little difficulty, and after being extinguished was relighted to show that there was still gasoline left.

A GALLON OF GASOLINE

TEN POUNDS OF COTTON WASTE

About ten pounds of cotton waste was then soaked with one gallon of gasoline and set afire, two extinguishers working upon this fire, simultaneously, extinguishing it in about one minute. Attention was called to the fact that the demonstrator stopped in his operations to show the control Pyrene had over the fire coming back. A duplicate fire was made, using fresh gasoline, and the soda and acid extinguisher was applied without any extinguishing effect. The soda and acid extinguisher also failed to extinguish gasoline in a pail.

Dry excelsior was set afire in a wooden box 4 feet by 3 feet by 3 feet. When this box was well ablaze two Pyrene extinguishers conquered it in less than a minute, two men working, less than one quart of liquid being used, and the excelsior was taken out after it was extinguished, showing no burning embers or damage to the unburned parts on account of the Pyrene coming in contact with them. A fresh made fire, consisting of a portion of a box loaded with excelsior and standing about twelve feet high, was ignited and permitted to burn until the wood was well ablaze. This was extinguished with very little effort, one man working on same, and less than one pint of Pyrene being used.

Two pounds of calcium carbide on the ground, using water to generate the acetylene, was extinguished by one spray of Pyrene liquid. This fire was only increased by the use of water.

A film was rigged up to represent the conditions on a moving picture machine and set afire. When the reel was well ablaze Pyrene very quickly extinguished it with one stroke of the piston. This was repeated several times out in the open air.

IMITATION BOOTH

In order to approximate, as near as possible, the conditions in a moving picture booth, this same fire was duplicated inside a small concrete room, where the action of Pyrene was just as complete and successful. Some loose films were put on the ground in a small heap, covering an area of two square feet. These were set afire, and although the fire was exceedingly rapid, approximating an explosion in its violent combustion, a small amount of the films was saved by the application of Pyrene.

In reference to the special qualities of this extinguisher, we want to say that from practical demonstration it has the power of extinguishing a film fire if taken at its inception.

Cut No. 4 shows the method employed in rigging up a film as on a machine, and in this we were extremely interested. The flame was allowed to run around the loose film until it reached the full reel, and when this was in full flame the extinguisher was used and instantly overcame the fire.

Our next illustration shows the effect of some of the film caught by the extinguisher and put out after just charring the edges of the one section, and we want our readers to particularly notice the effect of the fire upon the end of the other section of film, where it had practically melted in the intense heat and shrivelled up. This was instantly put out by the Pyrene Extinguisher.

We think this demonstration to all the moving picture people present was effective, and placed in their hands a wonderfully effective preventative of many fires. It is the commencement of a fire either in the booth or in the exchange that does most of the damage, and if this is put out before it reaches any other film or films it can at once be seen the danger will be passed.

There is one point more especially we would like to impress upon our readers, and that is the fact that all projecting machines are now fitted with fireproof film holders and only about approximately one foot of film is exposed at any time, so that the danger from fire if one of these instruments is used will be reduced to an infinitesimal minimum.

PORTIONS OF THE BURNT FILM

NAT. C. GOODWIN IN "OLIVER TWIST"
Scene from the feature release of General Film Publicity & Sales Company.

THRILLS FOR THE VOTERS—FROM ECLAIR

The results in New Jersey, added to those of the other primaries, have shown the tremendous public enthusiasm in the present campaign. Yet, strangely enough there have been no features on the subject brought forth until this sensational Eclair double reel: "The High Cost of Living."

The theme of the production has been aptly called by the director, "the cause of all the trouble"—and the Presidential candidates are basing their pre-election activities in presenting cures and comments on the crooked business machinations which have brought this domestic topic into international limelight.

To preach sermons and make audiences laugh, cry and applaud at the end is a difficult task anywhere—still more so on the unsympathetic screen of a moving picture theatre. Yet, in "The High Cost of Living" the Eclair Company manages to make all these things happen. The honest working people, the struggling poor and the overbearing nature of the great commodity monopolies while presented in characters very cartoon-like, yet impress one with the sincerity of the complaint. The capture of the Trust kings, their hard labor on the stony rocks of the woodlands, their escape by bribery, and the subjugation of justice by the nefarious band, is very dramatic.

Uncle Sam—as has generally been his custom in the country's crises, plays a star part, and he at last shows the people the way to rid themselves of their troubles.

This is by selecting a real representative for President, from the prominent leaders now battling about the land. And, the way in which President Taft, Governor Wilson, Champ Clark, Colonel Roosevelt and other well-known people are featured will bring down storms of applause well deserved, in any picture house.

Eclair is already hard at work on a presentation of that grand American hymn, "The Holy City," which from the gorgeous work already completed, will bid fair to rival the Oberammergau Passion Play views. An American house which strives for the highest of subjects like these is helping every other legitimate producing company by raising the appreciation of picture triumphs among the educated and influential.

A convention of moving picture exhibitors of the State of New York will be held in New York City Wednesday, June 19th. Full particulars next issue.

David Horsley and an army of camera men journeyed to Indianapolis to motograph the big International Auto Race held there on Decoration Day. Filmed by the Nestor Company.

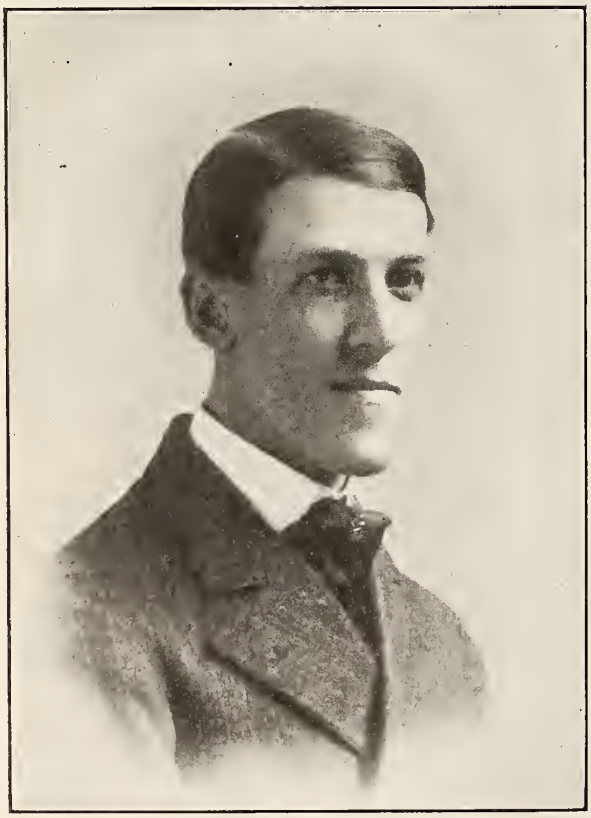
"The Ranch Girl's Choice," said to be an excellent Nestor Western drama and advertised for release Friday, June 7th, will instead be released on the following Friday, June 14th. The Nestor Company are releasing but two pictures during the week of June 1st, to wit: "The Half-Breed's Way" (Monday) and "The Mountain Daisy" (Wednesday). Commencing on June 10th, the Nestor will resume releasing three a week, release days being Monday, Wednesday and Friday.

WILLIAM LORD WRIGHT'S PAGE

GENTLE reader, we have a warm corner in our great, big heart for the newspaperman. You know it? What! You do? Well, well, isn't that funny? We wrote a meritorious couplet one time on "The Newspaperman," and we sent it, all nicely typed, to a magazine. We thought the couplet a good one. The editor did not think the same. He wrote back and said he didn't like newspapermen. He said they were "too numerous." He sent us back our couplet. That magazine went to the wall soon. The editor had never been a newspaperman, real or presumed. We have always entertained a lurking idea that if he had accepted and printed that couplet it might have imbued him with the enthusiastic spirit of newspaperdom, and saved his publication. Ah, well, we are not given the power to jerk aside a corner of Life's portiere and peer into the future!

With this bit of retrospection we will resume our tribute to those who make the papers and place Taft's or Roosevelt's speeches first page, first column, as the case may be. The city room of a newspaper office is a training school for something better, and the newspaperman who can receive with a pleased smile the long article of "Constant Reader," submitted to "help fill up the paper," is slated for advancement.

William Jennings Bryan was formerly a political writer, and just look at him now! He has a farm in Texas and gathers much excrement from chalk talks on the gasoline circuit. Champ Clark started in as a writer of humor and he has been regarded in a humorous light ever since. Neil G. Caward started in where they sack Pillsbury flour, and now he is editor of the *Photoplay Magazine*. He is another of



MR. NEIL G. CAWARD

the "Newspapermen in Filmland," the third to whom we have turned our earnest attention within the past few weeks.

Mr. Caward has the edge upon many other newspapermen because he has also dallied with the exhibiting end in Pictureland. In other words, he has been an exhibitor. It is understood that he found the task of dictating to the exchange as to what his program should be too great for him, but he achieved an enviable reputation as a judicious chooser of illustrated songs. However, Mr. Caward left off exhibiting before "Everybody's Doin' It" became the rage.

Let us glance over a page of the life of Mr. Caward and we will discover that he burned the midnight oil in a hall bedroom at Northfield, Minn., and later graduated from Carleton College. Midnight oil and diplomas are strictly synonymous and so we acknowledge the custom in Mr. Caward's case. No one informed us that he burned the midnight oil, but we suppose he did so. It is well.

Carleton College corridors yet reverberate with the stentorian tones of Mr. Caward as he stepped boldly forth on the stage at commencement time and, looking manly and handsome in his cap and gown, delivered "Hamlet's Soliloquy" to the edification of his admiring relatives and friends. Outside of that Mr. Caward is all right.

The subject of our sketch, after winning his sheepskin, was, for a time, undecided whether to become President of the United States or Governor of Minnesota. Finding that both positions were firmly clamped down he hit upon a happy medium and concluded to "enter journalism." (Note: They all "enter journalism" when they start, but later become newspapermen. Mr. Caward did the same.)

Minneapolis is one of two metropolises of Minnesota, and naturally Mr. Caward repaired to that great city, where he joined the staff of the Minneapolis *Tribune* in 1906, much to the perturbation of the city editor. He showed signs of making good and covered the undertakers, the city hall and the flour mills so assiduously and ably that he arose in his profession. Finally he got to the point where the city editor's biting sarcasm failed to penetrate his epidermis. This fact showed that Caward had arrived. At the time he left the *Tribune* to go with the *Daily Journal* of the same city, he was covering politics at the Minnesota State Capital. When you get to covering politics for a city newspaper your salary is raised from $15 weekly to $25. It's the best paid position on the staff, generally, and sometimes you can make a little on the side.

After a period in the editorial department of the *Journal*, Mr. Caward looked about for other journalistic fields to conquer. Where do you suppose he went to? Don't all reply at the same time. He repaired to that city where everybody goes west of Ohio. He entered Chicago and he walked up Madison street, calm and unafraid. Prying off a job on one of the Chicago dailies he did well with it, and when he quit to enter the advertising business for himself he was in a position to dodge dairy lunches and eat occasionally at first class cafes.

Then the editor of the *Photoplay Magazine* saw an opportunity to enter another game, nearly as fascinating as newspaper life, and he returned to that dear Minnesota and purchased a stack of chips in the photoplay game. He became manager of one of the largest theatres in the large State of Minnesota. The house accommodated 1,200 people and was often filled. Mr. Caward conducted his theatre at all times as an independent theatre, exhibiting "first run" of the sales company output. Many friends claim that this business judgment proved the importance of newspaper training. Anyway, Manager Caward found it as "good as wheat" in a State where the staff of life is of prime importance. With the opening of the momentous year 1912, the smell of printer's ink proved too much for Mr. Caward. He disposed of his theatre interest and hied him Chicagoward once again. He had received an offer to become editor of the *Photoplay Magazine* and visions of white copypaper, printing presses and typewriters were too much for him to withstand. All newspapermen will appreciate the situation and sympathize with our friend.

Mr. Caward not only received an offer to become editor, but he really became editor. He brought to the desk all his past experience and training in newspaper fields, and it was well with him. He took up his present position with the May

number and has already surrounded himself with an able staff of storywriters. The improved appearance of the *Photoplay Magazine* tends to show that the publication will take first place among the magazines of the independent cause.

In conclusion, we must say that the *Photoplay Magazine* proprietors are to be congratulated upon the acquisition of Mr. Neil G. Caward. He is the right man in the right place. He is a versatile writer, has the picture game at his finger ends, and he promises to be distinctly heard from before many moons drift across the skyline.

As for the commencement exercises at Carleton College, why, we will let the incident pass into oblivion. Mr. Caward has bravely overcome the college handicap and finds his A. B. degree serviceable when there is a rush of classical stuff released. Then he can grab those dear old textbooks, turn rapidly to Homer and sit down and write pieces about the Odessey and such without wearing out the patience of a city librarian. The Moving Picture News is glad to extend the hand of fellowship to Editor Neil G. Caward of the *Photoplay Magazine*. In the words of Rip Van Winkle: "May he and his magazine live long and prosper."

A REPLY AND INFORMATION

Augusta, Kans., May 22d, 1912

Mr. Alfred H. Saunders,
Editor M. P. N.,

Dear Sir: Received your reply some time ago and will say in return that I thank you very much for the information received, but I am at a loss to think that I had asked you this information on account of any patent device which I may have, as I do not know of any reasonable method of getting away with all the flicker. I only asked you for that information to settle a little argument I had as to what a man could get for a device that would do what I asked. It is settled now and after knowing that you had taken the matter seriously in behalf of my interest I wish to again thank you for the trouble I put you to. You may be assured that if I could do that, Mr. Saunders, I wouldn't be here or anywhere else.

Since Mr. Boob from Wichita got in bad this week with the boys up there I am almost afraid to mention the name Moving Picture News while I reside in Kansas. But anyway maybe there is enough of us boobs in Kansas that we can hold our own until we get the sunflowers picked.

I am enclosing a little sketch for the benefit of the boobs in Kansas, and would like that you give it space if the great Easterners haven't taken it all up.

Mr. Saunders, I will bring no charge against you if this letter should appear in the M. P. N., as I feel that it is a help to the cause of the boobs in Kansas.

Thanking you very much, I remain,

Yours very truly,
JOHN H. CROWLEY,
Augusta, Kans.

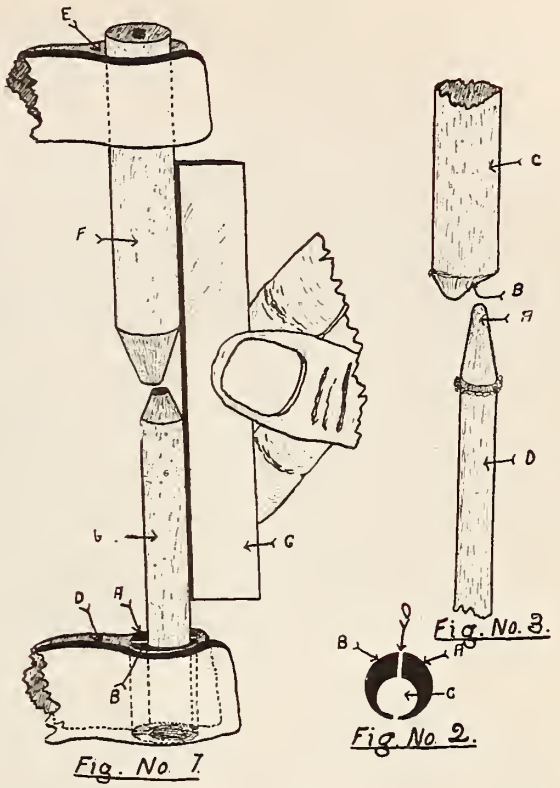
SETTING CARBONS FOR 220 V. D. C. WITH A STRAIGHT EDGE, THE RESULTS OBTAINED, WHAT IS USED FOR THE ABOVE AND HOW IT CAN BE EASILY MADE

Contributed to the Moving Picture News for the Benefit of Those Who Have Trouble in Setting Carbons for the Above Mentioned Current, by John H. Crowley, Augusta, Kans.

Fig. 1—Shows how the straight edge is used, indicated by the letter C. C.—Indicates the upper carbon, which is a 5/8 soft core. G.—Indicates the lower carbon, which is a 3/8 hard. E.—Indicates the upper carbon jaws. D.—Indicates the lower carbon jaws. A and B.—Indicate the intercepting ring clamps for lower carbon.

Fig. 2.—Shows the intercepting ring clamps indicated by the letters A and B. Being two solid pieces of copper 5/8 of an inch in diameter, with a 3/8 hole for the purpose of inserting a 3/8 carbon, the 3/8 hole being indicated by the letter C. D.—Indicates a strip 1-16 of an inch wide taken out when separated.

How Fig. 2 can be easily made. Take a solid piece of copper one inch long, 5/8 inches in diameter, drill a 3/8 hole reasonably close to one side, then cut directly in half by taking out a strip 1-16 of an inch wide as indicated by letter D in Fig. 2.



The results of straight edge carbon setting for 220 D. C. is that you have the front line of the upper carbon and the front line of the lower one on a straight edge, leaving the back line of upper carbon 2-8 of an inch back of the back line of the lower carbon, which will cause the crater indicated by letter B in Fig 3 to stay on the front side, while the entire carbon is consumed. Otherwise the front line of the upper carbon will be 1/8 of an inch in advance of the front line of the lower carbon and the back line of the upper carbon 1/8 of an ich back of the back line of the lower carbon. The result of which will, when setting the lower carbon in advance of the top one, make the position of crater change as the carbon is consumed.

REX ANNOUNCES ITS FIRST TUESDAY RELEASE.

In releasing the first Tuesday production, The Diamond Path, June 4th, the Rex Company desires to go on record with the purposeful pledge to maintain in its third release the same standard of ambitious merit and persistent endeavor that have characterized its efforts from the inception of its aim and name. It was your indorsement and encouragement, your confidence and co-operation, almost as much as our personal desire and duty, that have induced us to produce a third Rex. We will abide by your judgment. We are quite content to exert our sincerest efforts for whatever reward or recognition your discretion dictates.

Respectfully,
REX MOTION PICTURE MASTERPIECE COMPANY.

Peoria, Ill.—Theatre DeLuxe at 231 South Adams street has opened and is one of the dantiest theatres in the town.

South Bethlehem, Pa.—The Lehigh Orpheum Company expects to complete its theatre on East Fourth street by September 1st.

Passaic, N. J.—The Palisade Avenue Theatre will be opened within the near future under competent management.

Fresno, Cal.—The Plaza Airdrome, on the corner of K and Fresno streets, has opened.

THE LITTLE SHUT-IN

BY VIRGINIA WEST

Adapted from Thanhouser Release.

HE was only a little fellow—just eight years old, but he had seen more trouble than many a grown-up.

In the first place, he was born lame and had to stay in the house all the time and couldn't run and play like the other children in the neighborhood. Then, his father had died when he was four and he and his mother had to live in a basement room where there was but one window, and that away up at the ceiling, where no window ought to be.

It was very hard to keep the room, even working every day, so the mother had to do what she could. Sometimes she washed at home, but mostly she was compelled to go out by the day and leave the little boy alone.

The little chap was cheery in spite of all his difficulties. For did he not have a window through which he could see the feet of the people passing by? And, oh, feet were such interesting things. Why you wouldn't guess how interesting they could be—and such a variety of them, too.

All day long the little fellow sat and watched the window. Many of the same pairs of feet passed regularly morning and evening. He began to be acquainted with them and to weave stories about their owners. It was a great comfort to him.

There was one pair of feet that he loved very much. They were so little and dainty. He was very sure the owner was sweet and lovely. He called her "Little Feet."

Then, there was another pair of feet that he loved. They were well clad and the owner of them walked always with such a firm, manly step. The boy called him "Manly Feet."

There was still another pair that figure in our story, and they were called "Cruel Feet." Their owner walked always with a soft, cat-like tread. Once the boy saw one of them kick a dog that was lying in the middle of the pavement gnawing a bone.

Of course there were many other feet, but they don't concern us just now.

Day after day, day after day, the child watched these pairs of feet go by. One day, just as though a fairy godmother had arranged it so, Little Feet suddenly stopped right in front of his window, and turned round. Then—what do you think? Manly Feet came up and stopped. Little Feet seemed to fairly twinkle with pleasure. He knew that Manly Feet was tenderly holding Little Feet's hand and the little boy was just simply thrilled with delight. Then both pairs of feet walked off together—very slowly.

After that the two pairs of feet walked joyously past, side by side, every morning. But alas, a day came when a terrible thing happened. Little Feet and Manly Feet each walked alone—and, oh, so sadly. Did you ever see feet walk sadly? Well, they can, and the little boy knew that his two friends were very unhappy.

A week passed, and then something else happened. Little Feet was walking slowly by the window when a voice sounded—but the little boy could not catch the name. The feet hesitated, turned slightly, (yet this happened right in front of the little cripple's window) and then went on.

In a few moments Cruel Feet went past, very rapidly. For three successive mornings after that, when Little Feet had been gone a few moments Cruel Feet came hurrying by.

And then, on the fourth morning, oh, sorrow of sorrows, Cruel Feet walked by Little Feet's side!

All this time Manly Feet continued to walk alone—sadly and still more sadly. For a week the little boy watched this condition of affairs tearfully. Something must be done, he decided. He knew that Little Feet and Manly Feet should be walking together and he determined to bring this about.

He waited patiently, as only a little cripple knows how to wait, and at last the opportunity came. One morning Little Feet walked alone. This was for what the boy waited and he was ready. He tied a note to the end of a crutch and just at the right—we might say the psychological moment, if you know what that means—he thrust the crutch out of the little narrow window as far as ever he could by straining his poor, little lame legs.

And, oh, didn't his heart beat when Little Feet came along and stopped and read the little note? And didn't it beat still faster when she stooped down and looked right into his wide open eyes with her own beautiful ones?

And then what do you think happened? The lady came down the steps and right into the room where the little boy was, just as the note on the end of the crutch had asked her to do.

"Oh, Little Feet, you did come in. I knew you would," cried the little boy with delight.

The lady smiled. "Why do you call me Little Feet?" she asked.

Then the little boy told her how he made friends of the feet that passed by his window as he could not see any more of the people.

"And don't you ever go out?" asked the lady.

"Not much," said the little boy, and he told her how his mamma had to work hard and didn't have time to take him out.

Then the lady told him about a wonderful place she called a Neighborhood House and how the people there were looking for little children just like him and how they would come for him the very next day and take him to their place and make him have the very best time he ever had in his life—yes, the very best time he had ever thought about and wanted to have.

The little boy's eyes grew very big and round and the very first thing he knew there was something wet running down over his cheeks. He was so surprised, for he didn't feel unhappy at all, but very, very glad about what the kind lady was telling him.

And then, what do you think? He looked at Little Feet and her eyes were all wet, and yet there was the most lovely smile on her lips. The little boy just didn't understand it at all.

Little Feet put a rose into the little boy's hand and said she would read to him from a book she had. As she sat with her head bent over the book the little boy thought if Manly Feet could only see her now everything would be all right. So with one eye on Little Feet and the other on the narrow window, he sat trembling with excitement.

Sure enough Manly Feet came. Like a flash out of the window went the rose, and joy of joys! Manly Feet stooped to pick it up and to see where it came from. Who should he see through the little window but Little Feet reading to a little lame boy who wasn't paying any attention at all but wildly beckoning him to come in.

And then Manly Feet came into the room. Oh, was anything ever so marvelous?

But soon the little boy's joy turned to sorrow. When Little Feet saw Manly Feet she did not look happy and her mouth looked as if somebody had drawn it all up. She started to leave the room.

"Oh, Little Feet, don't go away. I shall die if you go away," cried the little boy.

Little Feet came back and took the little boy by the hand. Manly Feet stood still in the middle of the dingy room, not knowing at all what everything was about. The little boy held out his other hand and his eyes pleaded so hard that some way, Manly Feet just had to go and take it.

Then the little boy told them how he had watched them go by alone and how happy he had been when he saw Little Feet and Manly Feet walking together and how he hated Cruel Feet and how he had seen him kick the dog and so on and so on. And then he told them how he had grieved when Little Feet and Manly Feet went alone again and still more when Cruel Feet walked by Little Feet.

Gradually the little boy brought the hands of Little

Feet and Manly Feet nearer together until at last they touched.

"I know you love each other," he said. "Your feet told me so. You don't know how much feet say to a little boy when he can't see anything else. The Little Feet don't look happy when they walk with Cruel Feet and Manly Feet are sad when they walk alone. I know it was a silly quarrel. Wasn't it?" The little boy looked up into the faces of the owners of the feet and they both looked down at him.

Then they looked at each other. "Wasn't it a silly quarrel?" asked Manly Feet? and Little Feet made a queer little noise in her throat like something catching and said, "Yes."

And then, what do you think? Before the little boy knew what had happened Manly Feet had his arms around Little Feet and Little Feet was saying, "Oh, I am so glad," and at the same time tears were running down her cheeks, and the little boy decided that sometimes people cried when they were just so happy they didn't know what to do.

PIRATES IN THE FILM GAME

Copyright Law To Be Tested by General Film Publicity and Sales Company—Film of Goodwin Pirated

The inevitable has come! The new copyright law, passed by the last Congress, and the law on which Messrs. Augustus Thomas, William A. Brady, the Schuberts, Klaw & Erlanger, and in fact everybody connected with the theatrical production game have been laboring so assiduously to have passed, so that some sort of protection could be looked for, at the present time is before the Ways and Means Committee of Congress on the E. H. Townsend resolution (of Jimmie Fadden fame).

It has remained for a little concern in California to be the centerpiece of what will undoubtedly be the great film battle of the country. This concern has pirated the Clyde Fitch version of Nathan Hale, and an injunction has been asked for in the United States courts by Mr. Herman L. Roth, attorney for the Clyde Fitch Estate, and the General Film Publicity & Sales Company, who own all rights of producing Nat C. Goodwin in moving pictures. Coming as it does at this particular time, it will certainly be the means of testing the present copyright law, which, according to a number of authorities, is the strongest law that has been passed by Congress in regard to copyrights in the history of America. According to another coterie of legal lights, the present copyright law is sadly defective, and will not stand the test of investigation. At any rate, it will bring prominently forward a very pertinent question, inasmuch as the National Publishers' Association succeeded in putting over a clause in the present copyright law, and has a penalty affixed in the event of a newspaper stealing a copyrighted photograph, and using it without permission. The amount to be obtained by the injured party in actual damage is $5,000. If he cannot prove actual damages, and sues to recover statutory damages, he is limited to a sum not exceeding $250. This looks to the mind of the layman very much like class legislation, although authorities contend that Congress could strike out all damage allowed in lieu of actual damage, without jeopardizing the copyright act.

Some little time since, Edward H. Townsend, supposedly acting in the interests of certain film manufacturers, went before the Ways and Means Committee with a resolution, which read about as follows:

"That in the event of any film company inadvertently copying a novel, poem, dramatic production, or the literary effort of any person, that the amount of damage should be not more than $250 for the original offence, and should be $50 for each additional print made."

It will readily be seen that the film companies want to be put at least in as good a position as that secured by the Publishers' Association. As a matter of fact, under these conditions, the film companies could take anything they wanted at a cost to them of about $3,000. Mr. Augustus Thomas, who in addition to his great ability as a playwright, is also a legislator far above the ordinary and parliamentarian par excellence, was the first to scent danger in the proposed Townsend amendment, and a meeting was called by the National Association of Theatrical Producing Managers, and steps were at once taken for the throttling of the Townsend resolution, and Messrs. Thomas, Brady, and a number of others journeyed to Washington, and appeared before the joint Ways and Means Committee, and succeeded at least for the time being in having the iniquitous legislation stopped. However, the snake was not incinerated, merely scorched, and as will be seen by the papers, the heads of the Patents Company are still fighting for an opportunity to procure the brain children of authors at comparatively little cost.

As in the dramatic field, so the motion picture has now come to the place where the play and the star are the thing. It is no longer possible in the moving picture business to make a picture of a dog running, a taxicab passing a corner, or a horse drinking water, and sell one hundred or more copies of same at a good price per footage, and the film manufacturers are all sitting up nights looking for good material. The present case will be a test that will show whatever weakness there is in the present copyright law, and will also be the means of pointing out the necessary steps to be taken in order to avoid protection to authors and producing managers in the future.

Among the managers vitally interested in this law may be mentioned: Henry W. Savage, Charles Frohman, William F. Connor, Fred C. Whitney, William A. Brady, Samuel A. Scribner, Klaw & Erlanger, the Schuberts, George C. Tyler, Lew Fields, Charles H. Yale, James K. Hackett, Francis Wilson, and numerous others.

The forthcoming legal battle will probably be the most pretentious ever fought in dramatic history.

HOW SHORTY WON OUT

Imp Comedy Release, June 15

Shorty in the college was treated as a comedian. And he certainly looked the part. Still, comedian though he was, he was bold enough to lay siege to the heart of the college belle, Betty, as bright, lively and vivacious a girl as any co-educational system could possibly produce.

And, of course, loving admiration, she was a bit of a flirt. So when all the boys, singly, separately, and each unknown to the other, invited the girl out one night, she in a spirit of mischief, singly and separately accepted all the invitations.

So all the boys turned out at her rendezvous, togged out for the occasion. You can imagine the scene when eight or nine husky young fellows discovered that each of them was on the same mission—after the same girl.

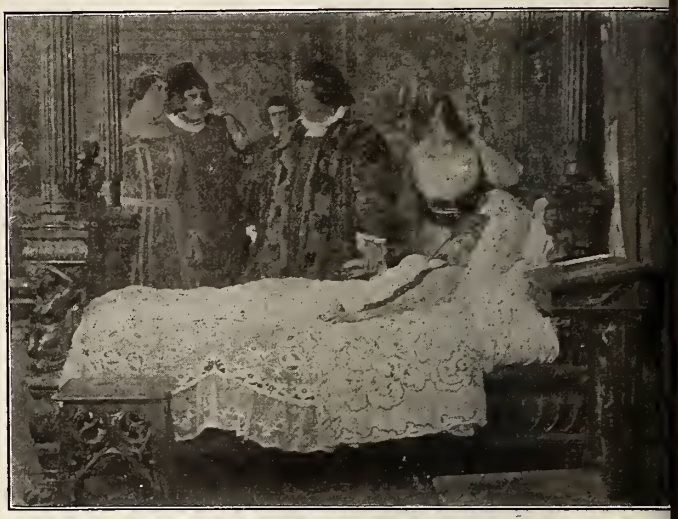
Confusion and a deadly combat ensued. The police were called in and the bunch was landed behind the bars.

Meanwhile, Shorty had gotten after Betty by his own route and bore her off in triumph.

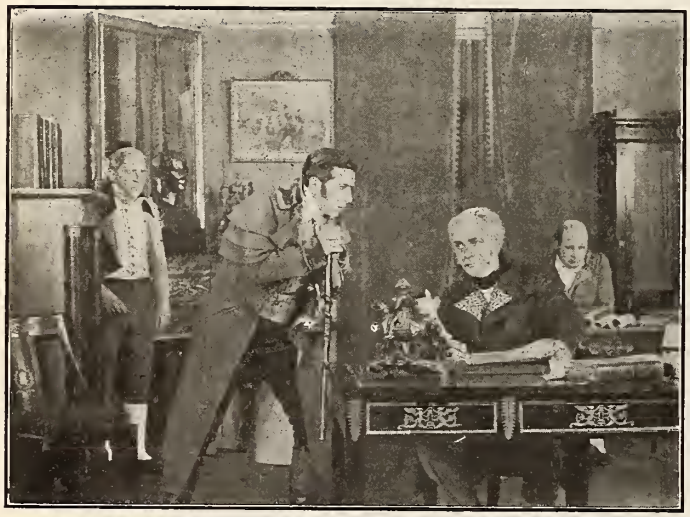
The settings of this picture are carefully chosen and there are beautiful collegiate architectural interiors and exteriors shown. The atmosphere of college life gets over in the film, which is briskly acted by Vivian Prescott as Betty, Johnny Cumpson as Shorty, and a crowd of smart boys headed by Heyward S. Mack.

It is a characteristic Imp comedy, full of Imp life and go.

TWO COMING RELEASES OF THE GAUMONT COMPANY



SCENES FROM GAUMONT'S HAND-COLORED TWO-REEL SPECTACLE "BELLS OF PARADISE"
To be released June 20th.



SCENES FROM "WRITTEN IN BLOOD"
Gaumont release of July 4th.

Herkimer, N. Y.—Fred C. Briggs has opened a moving picture show at Old Forge.

Newark, N. J.—Garden Theatre will be erected at 304 Market street by M. & S. Amusement Company.

Cambridge, Mass.—H. G. Derlin has purchased Henry Meader's moving picture business in the Mystric Theatre.

Hoboken, N. J.—A fire-proof theatre has been erected at Summit avenue and Malone street at a cost of above $40,000.

Camden, N. J.—The International Films Company, capitalized at $14,000, organized to manufacture, buy, sell and lease films.

Rochester, N. Y.—Application has been filed for the Pastime Amusement Co., for a permit to build a moving picture house at West avenue and Oak street, to cost $14,000.

Rochester, N. Y.—The Casino Amusement Company will erect a moving picture theatre in Lyell avenue, near Angle street.

Wilmington, Del.—Bijou Amusement Co., to conduct places of amusement and moving picture shows; capital stock, $25,000.

Detroit, Mich.—An $8,000 pictureplay house will be built in St. Clair Heights at the corner of Mack and Montclair avenues.

Cincinnati, Ohio.—John and C. Popp, owners of the Main Street Motion Picture Company, on Main street, south of Liberty, have taken steps to enlarge that playhouse.

Chester, Pa.—Two new moving picture houses have been planned for Media, one to be located near the Charter House and the other on a lot on the south side of State street, near the post office.

For Those Who Worry O'er Plots and Plays

A MISTAKE SOMEWHERE.

SOMETIME, somewhere, somebody came blithely forth with the assertion that "many professional fiction writers have endeavored to write photoplays and that few have made good." The statement has been widely used—published here and there and everywhere so frequently that many have come to believe it true. There is a sad mistake, somewhere. In the first place, we beg to take exception to the assertion that "many professional fiction writers have endeavored to write photoplays." Why should they? If you were a successful "professional fiction writer," having contracts say for a year ahead at five cents a word, why should you write photoplays for $25 per script? The statement is poppycock. The successful fiction writer has an original idea. Developed it means to him a three or five thousand word story, or, perhaps, a novelette of, say, twenty thousand words. The idea in fiction form is worth to him from $150 to $1,000. Why should be spend his time and utilize his ideas in writing photoplays at $25 to $100? A successful fiction writer has a professional name that is worth a great deal. If Robert W. Chambers, for instance, concluded to write a photoplay, nine manufacturers out of ten would grab it, providing Chambers were willing to accept a fair price for the script. He might not know the first principles of script writing, but his professional name would look unusually good in the special advertising that would immediately be put forth by the film company. The clever writer of short stories or of novels would be foolish to turn to the picture field in its present condition. If he did, he would find little difficulty in marketing his efforts. The well-known writer's name would sell the script; it would be revamped and the author's name as well as the playlet well advertised. Every well known writer of fiction has a certain following. We say this despite a statement we read somewhere that the name of an author cuts little figure under a title in book or magazine. The name does cut a figure. In time the consistently successful writers of photoplays will become better known and they, too, will have their following. Then will the era of top-notch prices be inaugurated. Professional fiction writers, first class writers, we mean, have not as yet turned to picture play writing. When they do, watch out.

Mr. Plimpton's Idea

"Scenario Procedure at the Studio" is the subject of a meaty little article from the pen of Horace G. Plimpton, editor for the Edison company. The sketch appeared in a recent issue of *The Photoplaywright Magazine,* and we take the liberty of using a few facts with advance thanks to the magazine.

"The Edison studio receives from thirty to fifty scenarios a day," writes Mr. Plimpton. "The tendency of the number is to increase rather than to decrease. One-seventh are impossible of production and from two to five scenarios are accepted each week, truly a small proportion of the two hundred submitted a week. In my opinion the scenario is behind all other branches of film production. Good plots are seldom obtainable except by recourse to stories already published. A school of scenario writers has not yet been established. Too many are in the field with little ability or imagination. Writers of ability have refrained from coming into the field because the prices paid are low. Then it was seriously proposed that, as a remedy, the whole scale of prices be advanced. This is starting at the wrong end. Let the author submit scenarios of real merit and he will have little trouble over prices."

We have taken the liberty of using and crediting the above extracts of the Photoplaywright article because what Mr. Plimpton says is true, and his statements bear out what we have been repeatedly stating. There are too many in the field void of ability and imagination. No "school" for writers, worthy of the name, is being conducted. There are but very, very few clever writers of fiction in the scenario field because of low prices. The field is not so easy as it looks to the new writer and the author's opportunities to make good in it are being impaired by the "knockers" who, having no gray matter of their own, do not wish to see others succeed by hard work and study. The disorganizer, "walking delegate," "protective association" organizer and others of the inefficient will succeed, if importance is given their wails, by the conscientious writer, in having the scenario editors turn finally to the professional writer of magazine fiction. And we repeat, when that literary class seriously undertakes photoplay writing, and gets his or her price, the sledding for those now crying "plot stealing" and "discrimination" will be harder in reality than anything they are now imagining.

That First Script.

The sale of the first script has proven the ruination of more than one writer's career. Opening auspiciously, carelessness and egotism have supplanted painstaking work and originality, and then many join the "plot-stealing" theorists. We have watched with interest the experiences of several, now members in good standing in the down-and-out society. Having some talent for the work, they wrote carefully that first script after studying the picture screen and deciding they could do as well. So far, so good. The writer brought a fresh idea into the "mill"; the editor saw the idea, ignored the lack of technique, and bought the effort. Fine! The class of authors I am speaking of invariably become puffed up. Easy money! They immediately dash off another playlet. This one is devoid of that refreshing originality. It is returned. Others hurriedly written and sent the rounds meet a like fate. "What's the matter? My first one sold; why not these others," is the immediate thought. Then the "walking delegate" gets busy. The unhappy amateur falls into the clutches of the "protective association," the "professors," etc. Next comes the "favored writer" bug and finally the "plot-stealing" theory. Instead of putting time, thought and originality into successive work, the writer spends his time in falling into the editorial blacklist. The above experience is the sad fate of many a writer who by keeping sweet and working hard would deserve a better fate.

Order of Optimists.

The Order of Optimists membership has now increased to thirty. President Powell is so delighted that he may shortly take the stump and deliver car platform speeches. No dues, no assessments. Everybody welcome.

Carbon Copies.

Always make a carbon copy of every script sent out. Then if your work is lost in the mails, becomes accidentally destroyed, or is mislaid, you will have a copy to turn to. It's a plain matter of business. It is as essential to have carbon copies of manuscripts as it is to keep your work in a clean and presentable condition. Always place extra sheets to the front and back of the script proper. When worn, new sheets can be used, keeping the script in an attractive shape.

Budding Playwrights.

A recent editorial in Collier's Weekly advises all budding playwrights to try their hands at writing picture plays in order to attain the art of condensation and quick action. Collier's thinks that writing picture play scripts is the best experience that a would-be playwright of the more pretentious drama can obtain. Maybe the rule will work the other way, and some of these days the successful moving picture playwright can turn his attention to the two act light opera and the three and four act drama.

Tools of the Trade.

Chicago, Ill., writer asks if there is objection to rolled MS. Heavens and earth! We thought the rolled manuscript custom and both-sides-of-the-paper practice were things of the long ago. Beginners should always remember not to roll manuscripts and to write on one side of the paper only. This applies to any form of writing. Use good white paper, say 8½ by 11 inches, and fold twice, using a good sized manila envelope. Enclose a stamped and selfaddressed return envelope. The return envelope should be small enough to go into the outer envelope without creasing. Also, use the typewriter. If you haven't a machine of your own, rent one. It's cheaper than paying $1.50 per script for typewriting. We thought the time had passed when it would be necessary to rehearse these points, but from complaints received from several editors and inquiries received by the editor of this department we find the old custom still in vogue.

WILLIAM LORD WRIGHT.

ILLUSIONS OF THE CINEMATOGRAPH.

Those who frequent moving picture shows are familiar with the booming of cannon, the music of passing bands, etc., as displayed on the screen. The sounds are generally real, and are produced behind the stage by the ingenious showman, anxious to reinforce the illusion of one sense by evidence appealing to another. Possibly we may one day have also the flooding of the auditorium with perfume, when a picture of a garden in bloom appears, or air currents from motor driven fans during the portrayal of a storm. Be this as it may, it sometimes occurs that the spectator gets the additional sensation without the showman's aid. We are apt to imagine that we see or hear what we think we should see or hear under the circumstances—hence we may hear the artillery or smell the roses by pure imagination. Dr. Ponzo, an Italian investigator, who reports some observations of this kind to the Turin Academy of Science, finds that there is generally some basis for the imagined sensation, though it may bear little relation to reality. We translate a brief account of Dr. Ponzo's discoveries from La Nature (Paris, March 23d), to which it is contributed by Rene Merle. Says this writer:

"Dr. Ponzo has collected divers curious observations made during cinematograph exhibitions, and all belonging to the category of errors—illusions of the senses and of the perceptions furnished by them.

"Most of these relate to associations between the visual images of the cinematograph and independent acoustic impressions. Dr. Ponzo cites some of these associations: During the exhibition of a film representing a religious ceremony in Burma in which two young persons struck bells, he believed that he heard the tolling, and in seeking an explanation found it in the sensation of the low tones produced by the stringed instruments of the orchestra. Another time, seeing the representation of a moving automobile, he seemed to hear the noise of the motor—an impression that was the interpretation of the rattle of the hall ventilator. On several occasions he interpreted the noise of the same ventilator or of the cinematograph projector as the far-off rushing of a torrent or that of a waterfall when the film showed views of this kind. These associations easily occur when no particular attention is given to them and are very intense when they last but an instant. On the other hand, they are difficult to bring about voluntarily, and everyone knows what imperfect results have attended all efforts to combine the cinematograph and the phonograph, particularly because of the impossibility of localizing visual and acoustic impressions in a single point.

"It is certainly with the intention of favoring these acoustico-visual associations, and thus giving a greater impression of reality, that the promoters of moving picture shows furnish orchestral music and that they try to imitate behind the curtain certain noises such as those of the wind, of the sea, of vehicles, of falls, of the breaking of glass, etc.

"It is not alone acoustic impressions that are sometimes associated with the visual images of the cinematograph; all the senses equally may furnish such illusions.

"Dr. Ponzo cites an impression of moisture and cold received during the representation of a scene from Dante's 'Inferno,' involving rain; an impression of sea-air at the sight of a ship at sea, etc., all due to the temperature of the hall, but not noticed until the visual impressions had put them in evidence through association.

"Odor may also furnish illusions. . . . All these phenomena are valuable in the study of the associations of sensations and of the illusions that they produce; they are worth noting, for their observation is difficult because it can not be made at will, the desire to notice them being sufficient to prevent their occurrence."—Translation made for The Literary Digest.

Houston, Tex.—The Wyndhams Robertson Moving Picture Supply Company has been incorporated with a capital stock of $5,000.

Baltimore, Md.—Building Inspector Stubbs granted permission for the erection of a moving picture parlor for the Northern Exhibition Company at 1627 Harford avenue to cost $7,000.

NOTES BY THE WAY.

By De Facto.

In Florida, at Ballast Point, which is Tampa's Coney Island, there is the most unique picture projection to be found in the country. It is the conception of Mr. W. C. Burbert, of the Tampa Photo and Art Supply Company. The screen is not on a pier or in a building projecting over the water, but is itself planted clear out into the bay for a distance of one hundred and ten feet, and the pictures are thrown from a booth located on the board walk. The screen is 25x30 and the picture 20x24, and when the boardwalk lights are turned off and away out on the big screen in the water there appears a moving picture, while beneath the screen the waves of Tampa Bay roll and dash themselves upon the shore there is presented a sight that is fascinating in the extreme even to an old moving picture "fan" like De Facto. The pictures are given free by the promoters of the Ballast Point resort and the Tampans can pride themselves upon having the only place in the world where moving pictures are projected over navigable waters.

The swiftest closing of a picture show, next to a fire or panic, occurred one day recently in a theatre not a thousand miles from Savannah, when the proprietor walked in, and, while the picture was on the screen, coolly and with apparent calmness, announced to a full house: "Show's all over! Get your money at the box office! Show all over!" and almost before the patrons could recover their wits they were outside getting their dimes or "rain checks." An overdose of spiritus fermenti is said to have been the cause of this unusual proceeding, and the smile has not yet come off the countenances of those who are acquainted with the facts.

Everybody in the film business knows what a "subrenter" is, but it remains for a Florida "cracker" exhibitor to spring a new term to cover the case, and while at first it may seem a little difficult to see the connection, yet it is there all the same and is absolutely correct. "Blind tigering the reels" is the way he put it, and those who have heretofore thought that the "blind tiger" roamed exclusively around whiskey barrels have another guess coming, for they now know that the liquor traffic no longer has a monopoly of the term.

NEW INVENTIONS.

Reported especially for The Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, Northwest, Washington, D. C.—A Complete Copy of any of these Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent.

1,026,991. Moving picture machine. L. W. Merkel, Allentown, Pa. Assignor to J. J. Hanlon and H. G. Schelden, Allentown, Pa.

1,027,135. Kinetoscope. Jean A. LeRoy, New York, N. Y.

1,027,167. Flash-light apparatus. W. T. Barnum, Chicago, Ill.

1,027,328. Photometer. Albrecht Erhardt, Munich, Germany.

1,027,329. Roller blind shutter. Joseph Goddard and F. F. Dorsey, Rochester, N. Y. Assignors to Seneca Camera Manufacturing Company.

STANDARD FILM COMPANY.

Another new film company has sprung into existence, which is an incorporation of five other concerns. The office quarters of the company will be at 21 East Fourteenth street, which is at the present time undergoing changes in preparation for the advent of the newcomers.

At Asbury Park the plant and studios of the Standard Film Company are under construction, where two and three real features will be produced, and in six weeks' time it is expected that at least five different exchanges will be distributed by them throughout the United States.

Ligonier, Pa.—The store occupied by Keffer & Sweeney will be altered into a moving picture show by Harvy Black.

HOCHSTETTER UTILITY CO., INC., TO PRODUCE EDUCATIONAL AND HIGH CLASS FEATURES

By M. I. MacDonald

Long silence is often the forerunner of large developments, and the quiet contemplation of thoughtful men is the mortar which fixes in its place, solid and secure, each stone of the foundation work of large and successful business concerns.

So it has been with the organizers of the Hochstetter Utility Company, which has recently incorporated for the purpose of manufacturing high class moving pictures of educational and scientific value, and of which that clever young genius, F. W. Hochstetter, has been appointed president. The other officers of the campany, whose names are well known to many of our readers, are: D. H. Ward, vice-president; H. C. Pierson, treasurer, and A. Teitel, Secretary.

The executive offices of the Hochstetter Utility Co., Inc., are at 32 Union Square, New York City, while at 40 East Twelfth street, in the old headquarters of the Ortho Film Co., will be located the manufacturing plant of the concern. This plant will be prepared in large capacity to carry out the mechanical work of the company, such as developing and printing. Here will also be continued the work of the re-developing, cleaning and softening films, for which method a machine has been invented and patented by Mr. Hochstetter, owner of the process which has been so satisfactorily practised in the past, and which makes a six-months film as soft, and pliable, and distinct as a first-run film. Also a new and secret process for coloring films will be brought into use in the production of the splendid pictures which, it is anticipated, this company will produce.

MR. F. W. HOCHSTETTER

The first moving picture production of the Hochstetter Utility Company will be the Life of John Bunyan and that remarkable and well-known allegorical story which originated in the brain of this wonderful character, entitled "The Pilgrim's Progress." This production will be in two reels, 2,000 feet in all. It is one to which a great deal of expense is necessarily attached on account of the antiquity of the stage settings and costuming required, and which are of more or less difficulty to secure. The historical correctness of the production and authenticity of detail is being carefully supervised by Oscar I. Lamberger, Ph.D, who is well known as a promoter of the educational element in the moving picture; and the staging and dramatic end is in the competent hands of Mr. Francis Powers, late of the Pathé Frères directing staff. Both of these men are using every energy to make the production a complete success from an historical and artistic standpoint. These pictures will also be the first placed on the market colored by the secret colored process owned by Mr. Hochstetter. The best of experienced talent has been secured in the preparation of this production, as will be the case in all of the material put on the market by the Hochstetter Utility Company. No expense will be spared by them in the furtherance of the best developments, and there is no doubt that the public will benefit largely by their efforts.

MR. TEITEL

ANOTHER NEW THEATRE FOR NEWBURGH, NEW YORK

Mr. George Cohan, who owns several of the largest motion picture theatres in towns located on the Hudson River, is erecting a second theatre in Newburgh, N. Y. Through Hallberg, "The Economizer Man," he has purchased two Powers No. 6 machines for this new theatre. Mr. Cohan uses the "Hallberg A C to D C Economizer." Mr. Hallberg reports a brisk trade in moving picture equipments of all kinds from widely scattered territory.

THE VICTORY OF COURAGE

Courage means more than the general definitions accorded it. It is a metaphor in itself. Its purport includes hope, honor and even right, for courage in an unworthy cause is but boldness.

The struggle and triumph of an honest hope is thrillingly detailed in "The Diamond Path," the Rex release of Tuesday, June 4th, the first Rex Tuesday production. A girl's courage finally permits her persevering purpose to prove the innocence of another girl accused of theft

SCENE FROM "THE DIAMOND PATH"
Rex Release, June 4

and the guilt of the genuine thieves. The diamond path is the lane of many turnings that leads to the pivotal point and the climatic incident—as well as the route by which exhibitors will arrive at the inevitable conclusion that the third Rex release is a genuine print of the royal family.

THANHOUSER'S "CALLED BACK" REALISTIC.

"Called Back," the Thanhouser two-reeler from Hugh Conway's novel, grips. That is the best of a lot of good things that you can say about it. It just lassoes your interest. You follow breathlessly the efforts of Gilbert Vaughn, the once blind man, to locate the house in which the fatal quarrel occurred—the quarrel which he heard, but did not witness—for then he was blind. The presentation of a blind man on the stage or in a film is often unpleasant, but the blind Gilbert Vaughn of Thanhouser's "Called Back" is very acceptable. The whole subject has no unpleasant phases, not even in the quarrel scene at the outset, wherein occurs the one fatality of the piece. There are no "horrors" in the execution of this. The English atmosphere in the first reel of the picture and the Italian atmosphere in the second ring true. Vaughn's "search" is as well stage-set as it is well conducted. You think it real, and you follow its every turn and twist for that reason. The original novel is a very masterpiece of mystery, and the present film is a masterpiece in realistic picture production. Thanhouser makes release on Friday, June 21st.

THOSE WERE HAPPY DAYS

"Those Were Happy Days" is the title of a very unique child story that has just been produced by Director Matthews, of the Powers Motion Picture Company. Mr. Matthews has a well earned reputation for his child stories and sustains it in this film.

It is springtime and two children rebel when it comes time to go to school. They are found playing in a cool and inviting spot by the irate father, and he hustles them to the house and turns them over to their mother. They are duly scrubbed, and, armed with their lunch, are sent to school. On the way they stumble over a can of black paint. Margery has an idea, and to think is to act. She proposes that they paint their faces to resemble children afflicted with measles. Willie is impressed with the idea and they appear in the schoolroom, languid and objects of pity. The teacher notices them and, by the aid of a glass, examines their faces. One glance is sufficient. School is dismissed instanter, and the scholars admonished to make a run for it in order not to contract the contagious disease. There is a scampering, and Willie and Margery enjoy the situation immensely.

Wild-eyed and apprehensive, the old pedagogue races to the village physician and tells him of the circumstances. Medicine case in hand, he makes a sprint for it. The parents of Willie and Margery are notified and the villagers are alarmed. There is a mad scramble to find the children and get them home before the contagion spreads.

In the meantime, the perpetrators of all the trouble have sought a sequestered spot and are eating an appetizing lunch when the party bursts upon them. Their parents are the most apprehensive and the mother takes Margery in her arms. The contact with her clothing smears the paint and their secret is discovered. The finale can be imagined. The children are soundly whipped, the measles scare is a thing of the past, and the villagers breathe much easier.

Mayor Frank K. Mott, of Oakland, Cal., in addition to his many other business ventures, is going into the moving picture business, and is now leading an enterprise to build a picture theatre in his former real estate quarters on Broadway. The building will be ambitious in design and will involve the expenditure of from $10,000 to $12,000. Others behind the venture are Senator John W. Stetson, J. P. Edoff, Frank J. Edoff and Henry Wieking.

ROBERT FRASER
A new member of Eclair's All Star Stock Company at the Fort Lee Studios.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Arrangements are being made to run two special trains to the Chicago Motion Picture Exhibitors League Convention to be held at Chicago beginning the second Tuesday in August, 1912, one to start from New York City by way of Philadelphia, Baltimore, Washington, Huntington, W. Va, Cincinnati, Indianapolis, Chicago. The other trains, one will leave as follows: Albany, N. Y., going through Buffalo, Erie, to Cleveland. The train leaving Pittsburg, Pa., going through Youngstown to Cleveland, will join the Albany train at Cleveland and from Cleveland through Sandusky, Toledo, South Bend to Chicago. These special trains will be solid Pullmans and will be fully equipped for the convenience and pleasure of the motion picture exhibitors. All exhibitors in adjoining territory will be notified of the schedule of the trains. Every exhibitor in the United States and Canada are invited to attend the Chicago Convention. Big preparations are being made for the accommodation and entertainment of visiting exhibitors.

Arrangements have been made with the La Salle Hotel, where headquarters will be established; two large halls will be at the disposal of the exhibitors. The entire eighteenth floor of the La Salle Hotel will be devoted to those who wish to make exhibits. All of those who intend displaying their goods at the convention are advised to write the La Salle Hotel and make arrangements for reservation at an early date. Headquarters of the local committee at Chicago has been established on the third floor of the Orpheum Theatre Building.

M. A. Neff, president of the League, will make a trip east in the interest of the Motion Picture Exhibitors League of America for the purpose of organizing State organizations, and promoting the interest of the Chicago State convention.

The following is the Chicago Executive Committee on arrrangements: W. J. Sweeney, chairman; R. R. Levy, C. L. Hull, C. C. Whelan, C. A. Anderson, S. I. Levin, I. Natkin, C. Abrams, F. Schaeffer, J. A. Olcock, H. A. Hill. Every member of the Moving Picture Exhibitors League of America will please give the Chicago convention as large publicity as possible. We confidentially expect not less than four thousand exhibitors to attend the convention at Chicago.

As evidence of the great interest being taken in the League organization, many new States are making application for new membership and the Cincinnati headquarters is a bee-hive of activity.

State and Local News.

Mr. Max Stearns of the Exhibit Theatre, Columbus, Ohio, formerly treasurer of the Moving Picture Exhibitors League of Ohio.

The Ohio State League is in a very prosperous condition. Cincinnati Local held a meeting at the Sinton Hotel Monday, May 13th. M. A. Neff presented a part of the new code which is being drafted and so far as it was complete was adopted. At the next meeting the full code is expected to be read.

The Moving Picture Exhibitors League of America, Cincinnati Local No. 2, raised $400. They decided to always keep a fund at all times in their treasury not less than $500 in order that the interest of the local might be efficiently looked after.

The State organization of Kentucky reports many new members. G. M. Wesley, organizer for the State of West Virginia, reports that all of the exhibitors in West Virginia are joining the League.

Indiana will hold a convention in the near future. They expect a very large attendance.

The Ohio State Convention is to be held at Toledo on the 16th and 17th of July. Toledo confidentlally reports that they will break all former records and show the boys just how to handle a convention.

Very truly yours,

M. A. NEFF,
President M. P. E. L. of A.

NOTES ABOUT THE INDIANA LEAGUE

The Indiana Motion Picture Exhibitors' League has been in existence about six months and has a membership of over one hundred. The League is in a most flourishing condition, especially when it is considered that it is always difficult to organize any body of business people, even though the organization may be the means of bringing more information and more dollars than any other medium to the members.

Mr. H. S. Dickson, of Winchester, is the president; Mr. F. J. Rembusch, of Shelbyville, secretary, and Mrs. Joseph H. Gain, of Indianapolis, treasurer. These gentlemen are doing everything in their power to improve the interest of motion picture exhibitors, and while it is hard work to get every exhibitor in Indiana into the League, it is believed that the day is not far distance when there will be an organization so strong in Indiana that they will sit up and take notice who may have anything to do with the policies of motion picture theatres.

Several members have expressed themselves as having their meetings in Indianapolis because Indianapolis is more centrally located and more easy of access, or else have the State divided into districts with a president in each district, so that

MR. F. J. REMBUSCH

they may meet separately. Then have one or two rousing meetings during the year. Every officer in the League is very enthusiastic.

In Indianapolis we have Dr. J. M. Rhodes, who has kept the Indianapolis moving picture exhibitors together by his untiring energy and devotion to the cause. Dr. Rhodes is a thorough showman and a thoroughbred gentleman besides.

Mr. John B. Hubert, of Indianapolis, Mr. John A. Victor, J. B. Trulock and W. L. Overholser are very much in favor of organizations among the exhibitors and their work is felt wherever you meet them on account of their enthusiasm for the cause.

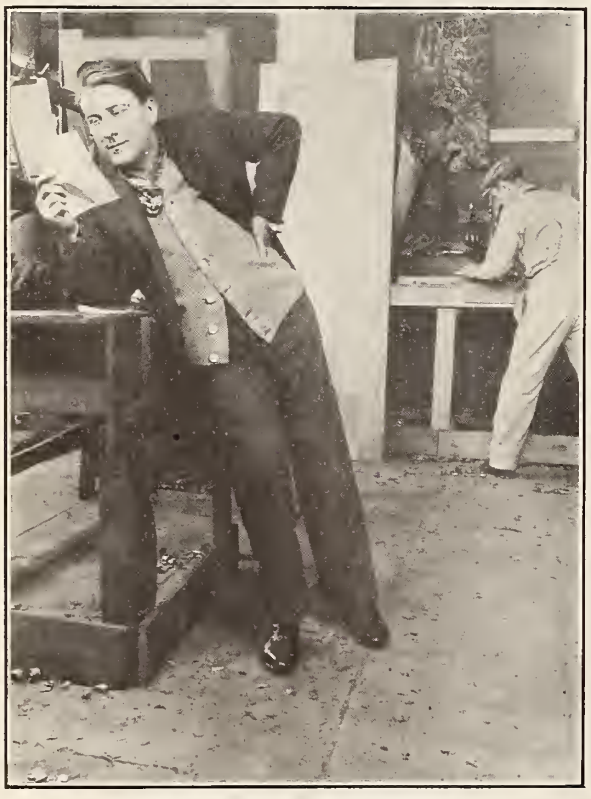
In the northern part of the State we have Mr. Joseph Bonnershein, of Fort Wayne, and Mr. Sprague Green. These gentlemen, with the other Fort Wayne exhibitors, were instrumental in showing the League a fine time in Fort Wayne at the last meeting a few weeks ago. Mr. Bonnershein had attended the meeting at Dayton, Ohio, and was much impressed with the National League. While at Fort Wayne Mr. Sprague Green took a delight in taking the visitors over the city in his seven passenger touring car. We presume business is prosperous, as most of us haven't any touring car, and we suppose the reason few of us are as shrewd or as experienced in the show game as Sprague Green.

One of the real good fellows in our League is Mr. C. B.

Sommers, of Muncie, and we do not want to forget Herschel Cannon of the same city. These gentlemen know the art of keeping everybody in a good humor and keeping spirit and life in affairs. Mr. Earl Rife, of Logansport, attends all the meetings and is a most pleasant and companionable gentleman. He is in favor of passing a State law that will require every exhibitor in Indiana to belong to the League.

In the western part of the State we have a most enthusiastic member, Mr. H. S. Prentice, of Terre Haute. Mr. Prentice has one of the most beautiful moving picture theatres in the State. He is at the same time one of the pioneer exhibitors. He remembers the day when he got ten cents for one reel of pictures and turned them out every five minutes; and at that time he was afraid he would soon be in Rockefeller's class, but since many exhibitors are running six and seven reels and the same number of songs and vaudeville acts for five cents his fears have subsided. Mr. W. R. Deaton, of Warsaw, was an old partner of Mr. Prentice's and the moment you talk to Mr. Deaton you will find yourself impressed with a man who is most sincerely devoted to the cause of the League. If every manager and owner was as enthusiastic as Mr. Deaton we would have five hundred members within no time at all.

In the southern part of the State Mr. J. R. Brannon has been attending all the meetings besides the national meeting in Dayton. Mr. Brannon is a good man to listen to at any time, being a most thorough business man of excellent personal charm and splendid judgment. There is only one thing needed to make the Indiana League the most prosperous in the Union, and that is for every member who has not paid their dues to send $1.50 at once for this quarter to F. J. Rembusch, Shelbyville, Ind., and those who have not yet joined send their initiation fees of $5.00 without a moment's delay to F. J. Rembusch, secretary, Shelbyville, Ind.



"LET NO MAN PUT ASUNDER"
Imp Release, June 13

Arthur Lucas recently, through his attorney, Leon Tobriner, petitioned the District Supreme Court to dissolve the partnership existing between himself and Herbert L. Miles, trading under the name ofWashington Film Exchange, 426 Ninth street northwest. A receiver is also sought.

CLEVER MOTION PICTURE ACTRESS.

Miss Florence M. Wellington, the beautiful and cultured young woman who has recently made her debut on the motion picture stage, is one of the most eligible of the many bright young women who are lending their talents and charms to the motion picture today.

To be all that the motion picture stage demands involves a number of rare attributes—beauty, grace, intelligence, dramatic ability, and last but not by any means least, a steady nerve.

MISS FLORENCE M. WELLINGTON

Miss Wellington has, we are told, not only one, or even two of these requisites, but all of them.

She is a beautiful young woman, a fearless horsewoman, vivacious and of a strongly emotional nature, and is one of the few who are really serious in the study and criticism of their own work. She has appeared in both Pathe and Kalem productions and has recently been picked up as a prize packet by the Victograph Film Company, in whose productions she is appearing at the present time.

COVINGTON, KY., MOVING PICTURE MEN FORM ORGANIZATION.

The Moving Picture League of America met yesterday at the Industrial Club in Covington and perfected a local organization under the name of the Kenton & Campbell Company Branch No. 1. Officers were elected as follows: President, Nat Rogers; first vice-president, C. Tarvin; second vice-president, B. D. Griffiths; secretary, Harry Brice; treasurer, W. J. Halpin. State Vice-President Orene Parker was elected a delegate to the National Convention to be held in Chicago in August.

Councilman Benesch, of Cleveland, Ohio, has suggested holding an annual exhibition of moving pictures illustrative of the city's progress in order that taxpayers may have some idea of how and why their money is spent. The idea is good.

OPERATOR'S CHAT

By Tom Costello.

Auxiliary Local 35, I. A. T. S. E.

Officers.

President—John F. Stephens.
Vice-President—Sam Kaplan.
Financial Secretary—Gus Durkin.
Recording Secretary—Morris Klapholtz.
Business Agent—Henry Weinberger.
Assistant Business Agent—Edward Phelps.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Bro. Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West 44th street.

The Auxiliary held their regular meeting at the above rooms Monday, May 20th. The hall was crowded to its full capacity; seven new members took the obligation and a long list of applicants are waiting to be examined by the overworked examining board. The initiation will be raised to $25 at the next meeting, so all the operators who have taken advantage of the $10 rate are congratulating themselves. The organization is in a healthy state, with an increasing membership every meeting.

Of course, we are bound to hear the wailings of the unfortunate crank-turners who did not pass the examination; they are out with the hammer, but believe me, I'd rather be on the inside looking out, and as long as the Operator's Chat and the Moving Picture News is chronicling the happenings of picture-plays you will always find a booster in its editor, for the Operator at all times is fearless in his criticisms and loyal to the little union that has grown so strong in the past two years, an organization that has had to contend with obstacles and which is dropping from its rolls the faint-hearted who are afraid to stick to their obligation. The Auxiliary wants every operator in New York, and unless something unforeseen happens they will get the other 10 per cent. they need to have a union with a rating of 100 per cent., and every man who wears the Auxiliary button a master in the projection line.

* * * *

The Exhibitor and the Operator.

A conversation heard on 14th street Friday, May 24th, but our friend the operator was a sticker, and although he did not land the position he spoke his mind. The following is a brief synopsis of the talk and I'm going to try and make it an interesting item for the Chat:

Exhibitor: You're an operator?

Operator: Yes, sir.

Exhibitor: Working at present?

Operator: No, sir, the house where I was employed closed for the summer.

Exhibitor: Well, I can give you a good position; what's your salary?

Operator: The union scale.

Exhibitor: My house opens at 7:30 P. M., my show runs till 10:30.

Operator: (With a broad grin) I'll take the job; when do I start?"

Exhibitor: By the way, where do you live?

Operator. No. ——, Brooklyn.

Exhibitor: You go to this address, No. ——— street, and set up the machine and get everything in readiness for Monday night.

Operator: All right, sir, I'll be there with bells on.

Exhibitor: I forgot to tell you we are going to get our service at the ——— Exchange, so meet me at 9:30, and, handing the operator a slip with Monday night's program, told him to book the show and go to the ——— Sign Company and get the posters.

Operator: (His broad grin vanished like the mountain mist) Did you say that was a soft job?

Exhibitor: Pretty soft, well I should smile, and if you don't want it say so and I can get a good operator for $15 per week.

I will add he meant per-h-a-p-s.

The exhibitor walked away and I guess he is still looking for an operator.

Now I'm going to try and show the reader of the Chat how soft the job really was. The operator lived in Brooklyn, he would have to be up at 8:30 to get breakfast and then go to the exchange from 10:30 till 12 o'clock; wait for his reels, then wait another hour for posters, then he would leave posters at the exchange and go out for lunch, and as the exchange his benefactor was booking from had the reputation of from 10 and 12 jumps to the 1,000 feet, then the operator would have to start early to avoid the crush on the cars, then take out jumps after arriving, trim the arc lamps, and now it is 7:30, the show goes on until 10:30, we keep the operator busy, the show closes, he has to bring the film back to the exchange and by the time he arrives back in Brooklyn it is 1:30. Pretty soft these jobs. Well, I don't think, and as I talk from the operator's point of view, I am going to ask every fair-minded exhibitor if he can expect an operator to project a good picture after doing a hard day's work; can he give you results that the educated patrons want? The audience, your audience, they are the ones who pay to watch the movies, they are the ones who criticise poor projection, and Mr. Exhibitor, I am speaking in behalf of 600 operators, members of Auxiliary Local 35, I. A. T. S. E., do you think it fair? Do they do it in Frisco, Chicago, Cincinnati, Boston, and many other cities where the wages are from $22.50 to $35 for operators? Where did these operators originate from? New York, and to-day I will say that the operator, the real bona fide article, not the crank-turner, the New York operator, has a batting average of 1000 per cent. when it comes to good projection. When you want an operator, Mr. Exhibitor, whether he is union or non-union, he is a human being, the operating room has taken the place of the coop and the reel carrying operator will soon be a thing of the past.

MOVING PICTURES THAT TALK.

Professor Expounds New Invention.

Science has marched forward to another victory, says the London Daily Chronicle. Last night it was acclaimed by a gathering of learned gentlemen in the Royal Institution, when Professor William Stirling gave a lecture with demonstrations. In a little while it will be the most popular item in all the music halls of Europe. It is an absolute perfection of the cinematograph combined with the phonograph.

There have been half successful attempts before. The public has seen the cinematograph and heard the phonograph trying to keep pace with it. But an absolute unison between sight and sound was not accomplished. Now with M. Leon Gaumont's invention of the "Chronophone" the synchronisation is complete and perfect.

Last night the learned professors with their intellectual ladies clapped their hands and laughed delightedly when on the screen a Gallic cock appeared life-like in its pride and colors, and as it ruffled its feathers, and inflated its gorge, and opened its beak there came forth the most strident and triumphant cock crows ever heard at dawn. Again and again, one heard the call of chanticleer and so perfectly did the sounds correspond to the actions of the bird that it was almost impossible to believe that the real bird was not there.

A recitation from Kipling's "Ballad of the Camperdown" was given, and as the image of actor on the screen moved lips and facial muscles so the words were spoken. Then followed an angry scene in a French railway carriage, a monologue over the telephone, the adventures of a lion tamer with his roaring and excited beasts, and "The toast of the King" at an English banquet, so perfectly "synchronised" that the effect of life was produced with amazing realism.

In future it will be possible for political speakers to make their orations with all the eloquence of gesture and speech to great and distant audiences without leaving their own drawing rooms. It will be possible to see and hear plays performed without the actors coming to the theatre with bag and baggage. They will send their moving images and the reproduction of their voices. Hundreds of years hence our descendants may see and hear their forefathers as though their living ghosts walked and spoke long after their bones have crumbled to dust. The "Chronophone" will give a kind of immortality to all of us whose records are obtained.

NOTHING SHALL BE HIDDEN

Imp Release, June 10

Science comes to the aid of a young lover, who has to encounter the opposition of the father of the girl to whom he is attached. Desiring to get into touch with the girl at her home, the lover over the telephone establishes to his own satisfaction that at that moment the girl's home is being burglarized.

An alarm to the police station leads to the arrest of the crooks and the young lover so wins the hand of the

girl and promises his prospective father-in-law a share in the invention by which he saw, as well as heard, what the burglars were doing.

Possibly the dramatist is anticipating matters in this pivotal part of the play. Light, especially the X-Ray kind, penetrated solid bodies, but, so far human vision is unable to do the same. However, according to some physicists, we must not dismiss as hopeless the solution of the problem.

"Nothing Shall Be Hidden" suggests the time when its scientific consummation will be reached.

Margarita Fischer and Harry Pollard are seen in the leads in this picture.

GENERAL FILM PUBLICITY AND SALES COMPANY ADVANCE A PRECEDENT FOR OTHERS TO FOLLOW

The cry from among the masses who visit moving picture theatres is a complaint against the tiresome similarity of subject used in the pictures. A business man was heard to remark first the other day: "Every picture seems just like the last one; we know just exactly what is going to happen before we see it. Why don't they give us a change?" This is what the General Film Publicity and Sales Company are doing. Through the efforts of Messrs. Spanuth and Strouse, one of the world's greatest actors has been persuaded to appear in a filmed production of "Oliver Twist." They have, in so doing, established a precedent. "Oliver Twist," written by one of the greatest of literary geniuses, produced in dramatized form by some of the world's greatest actors and actresses, and last but not least, filmed in a faultless manner, is bound to make a strong impress on the countenance of moving picturedom.

THE VICTOR FILM CO.

The first release of the Victor Film Co., whose announcement appears in this issue will be on Friday, June 14th, and is a rollicking comedy "Not Like Other Girls." Miss Florence Lawrence will inject all her vivacity and charm into this production in her effort to prove she's not like other girls.

Mr. Owen Moore will carry the masculine part of their interests and more will be heard of anon about these clever people and their parts in the productions of the Victor Film Co.

"FRA DIAVOLO" PRODUCED BY SOLAX

One of the prettiest and most romantic of the operas of the old school is "Fra Diavolo," of which Solax is filming a specially prepared dramatized version with Madame Blache taking care of the directing end.

Madame Blache is well known for the artistic and intelligent manner in which productions prepared specially by her are presented on the screen.

"Fra Diavolo" is full of pretty rural scenes. Those familiar with the opera from which the filmed play is taken, will remember the element of comedy and love interest that permeates the story, as well as the pathos of the highly tragic situations which occur. The story of Lord and Lady Allcash traveling through the Italian mountains with plenty of money and very little sense, their adventures at the mountain inn, the pretty innkeeper's daughter and her sweetheart, Lorenzo, the bandit chieftain, Fra Diavolo, who disguises himself as a marquis to steal Lady Allcash's diamonds, all are in the interweavings of the play the brilliant threads that crisscross.

Some time ago Solax produced "Mignon" most successfully. However, "Fra Diavolo" is expected to surpass anything that has yet been placed on the market by this company. The interior settings are deep and splendid in their appropriateness, and the exteriors have been well chosen, with a view to retaining the Italian atmosphere.

A fuller account of this splendid production will be given by us in another issue.

"A WESTERN CHILD'S HEROISM"

(Champion)

In a clearing in the Blockwood Hills lives Bill Burton, a miner, with his wife and child, in a little log cabin. Burton befriends a Mexican who has escaped pursuing officers of the law, wounded. During the Mexican's convalescence, the miner strikes it rich and the gold is stored away in the chimney. This is discovered by the Mexican, who makes ready to rob his benefactor. While Burton is gone, he makes for the gold but is discovered by the

miner's wife, who struggles with him. The little daughter now takes a hand, and at the pistol point forces the ingrate to the door, where he goes off with maledictions on his lips. He soon returns with marauding Indians, and they sneak upon the cabin and set it afire. The little girl discovers their approach in time to escape on horseback, stealing on the back of one tethered by the Indians, and she sets off for help. The fire now rages furiously, at which juncture the cowboys dash up and put the villains to flight.

Mr. Sydney Ascher has opened an airdrome in Brooklyn. The bleachers alone have a seating capacity of 1,500 people.

"THE OUTCAST."

"101" Bison of June 8—Two Reels

Staged in wild and beautiful forests and mountains, telling an absorbing story of early Western life, presented by a large cast, "The Outcast," in two reels, should be as well received by the public as the previous releases of this famous series.

The prologue shows the life of a trapper, living in the soliture of the forest. He digs a bear trap, which is covered with boughs and grass. An Indian girl, armed with a bow and arrow, creeps close to a wild turkey which she brings down. As she runs forward to gather up her prey she falls into the trap. Evans, the trapper, finds her there and on lifting her from the pit finds that she has sprained her ankle, and takes her to his cabin, and makes her as comfortable as possible. As the shades of evening fall and the pain subsides the girl drops into slumber, and loth to awaken her Evans leaves her in possession of his cabin and, wrapped in a blanket sleeps outside.

In the morning, the girl having recovered sufficiently, he lifts her to his horse, and mounting behind her proceeds to the Indian camp. On the way he is attacked by a trio of Indians who fire at him from behind a tree, and the trapper brings down one of his assailants. The others rush back to the camp, and when Evans arrives he is roughly dealt with by the Indians, but is saved by the intervention of the girl, who is the daughter of the Sioux chief.

Some time later a party of Cheyennes visit the Sioux, and the chief buys the girl from her father. Though she has not seen the white trapper since the day of her accident, the Indian girl's heart has gone out to him, and the prospect of becoming the squaw of the Cheyenne chief is distasteful to her. It is an unwilling bride, indeed, whom the old Cheyenne brings to his tepee, and when he attempts to subject her she turns upon him with a knife, and leaving his lifeless form lying in the tent, makes her escape. When she reaches her own village, however, she fears the wrath of her father, and suddenly the thought occurs to her to seek refuge again in the trapper's cabin.

Evans, who has fallen in love with the girl, assures her of his protection. The Cheyennes, wild with anger at the death of their chief, call upon the Sioux to deliver the girl to them, and are assured that she is not in camp. They trail her to the cabin, and, while Evans is away examining his traps, break down the barricaded door and set the house on fire. As Evans is returning he see the Indians gallop off with their prisoner, and flying to the Sioux camp tells of what has occurred. The Sioux chief immediately calls out his braves who start in pursuit of the Cheyennes.

The girl is about to meet her death when the Sioux arrive, and a hand-to-hand conflict ensues, in the heat of which Evans rescues the girl and gallops away with her. As the sun is setting, standing on the crest of a hill, he points out to her a wagon train of emigrants, and hand-in-hand they go to his people—and safety.

GREAT ITALIAN-TURKISH WAR PICTURE TO BE RELEASED BY GEORGE KLEINE

George Kleine has a program of even more than usual excellence for the week ending June 8th. The Cines release for Tuesday, June 4th, is a split reel containing a very clever comedy-drama entitled "The Trifler," and a charming scenic which shows picturesque scenes in Padua, palaces, churches, scenes along the river, and many other places of interest.

The Eclipse for Wednesday, June 5th, a picturesque, costumed drama relating to a romance of the period "when knights were bold" is entitled "In Days of Old." But the big release of the week is a splendid Cines film showing scenes of the Turkish-Italian War. These scenes were taken on the actual scene of the conflict, and depict with true realism the attending excitement, the movement of troops, the firing of the great guns from the fortifications, the shelling of the enemies' positions, the activity of the cavalry, infantry, artillery, and the bombarding by the great modern warships of the towns along the Tripolitan coast. The action throughout is live and vivid and the photography excellent.

NESTOR

Three truly worth-while Westerns are being released by the Nestor Film Co. during the week commencing Monday, June 3d, "The Half-Breed's Way," the Monday Nestor, is a splendid production directed by Thomas Ricketts and ably acted by Harry Von Meter, George Beech, Donald MacDonald, Vivian Rich and others. "The Ranch Girl's Choice," released Friday, June 7th, directed by Alf. E. Christie and cleverly played by Lee Moran, George Fields, Russell Bassett and Victoria Forde, is a picture-play that delightfully blends the "beaten track" with original situations.

"The Mountain Daisy," for release Wednesday, June 5th, is probably the most striking of this excellent Nestor

SCENE FROM "THE MOUNTAIN DAISY"

trinity. It deals with a sweet young mountain maid who loves and is loved by a young Easterner. The girl's father has strenuous objections to the match, however, and the young couple have to resort to strategy in order to become united in wedlock. The clever way in which they gain their end is most amusing and the story, combined with the usual excellent Nestor photography, makes the picture interesting from the start. Viola Barry and Jack Conway are the ones who portray the main characters, and very capably do they handle the most difficult situations.

VATICAN PERMITS

Moving Picture Shows in Churches Under Certain Conditions

Moving picture shows on religious subjects may now be given in Roman Catholic churches in America. The Vatican has just given its consent to this distinct innovation at the request of several bishops.

The conditions under which the pictures may be shown are that the Sacred Host be removed from the church during the performance, and that the women be separated from the men.

It is also ordered that the church be sufficiently lighted. Magic lantern shows may also be given under these conditions.

MR. GEORGE O. NICHOLLS GEM DIRECTOR

We're talking of George O. Nicholls. We'll have to talk of him because he said so little himself. We went to Mr. Nicholls for an interview, and all we got was the view.

Mr. Nicholls is to direct the new Gem releases. We all have heard of Mr. Nicholls, of course; such productions as "East Lynne," "Jess," "She," and "Cinderella," for which he was responsible, have poured fame over his name in spite of himself and his reticent modesty, but his connection with Gem presented his importance as a front-rank director in a new phase—which he wasn't when we called and explained our mission.

Curiously and covertly we sized him up—and he's an eyeful, too. Big, genial, amiable, with sunny, light, bright eyes and forceful features, he possesses a certain refined and defined charm and a quaint, deliberate decisiveness that stamp his personality with inherent interest and integrity.

It was when we quizzed him about his past achievements that we discovered that he belonged to the Sphinx family. We had to apply our patented news extractor before he broke the silence and the record for modesty. When he did talk he passed over some of his biggest attainments, things for which the average human would feel justified in hiring a press agent of his own, with such blase insouciance and calm impassiveness that you wonder how many other important achievements this silent, thinking doer has performed and forgotten about entirely. You wonder that a man with such creative and interpretative genius can withstand from permitting the world to know that he is what he is. And you solve the irritating riddle in the quiet confidence, the humorous smile and the tutored eyes as they disclose the secret when he says:

"The trouble with most directors is that they don't know what they're driving at until after the picture is finished."

He knows what he knows so well that he thinks for others to know it is superfluous.

We asked him the hackneyed question, "What, in your estimation, is the future of the moving picture?" We expected the equally hackneyed general answer. The decidedly unexpected occurred—we forgot we were talking to an individualist, an originator, an ego, not an echo.

"I don't know," was the terse and startling reply. "I don't care to worry about the future of the moving picture. Let's do the work now, let's nurse the present; the future will take care of itself."

Mr. Nicholls believes in portraying life on the screen just as it is, without exaggerating or idealizing it. He believes the picture is the truest mirror of life, and that we should not tolerate distorted reflections of the hopes and dreams and despairs of humanity, just because we would like them to be different. The moving picture is a teacher, and a teacher shouldn't lie about the truth just because it's got a black eye.

We're giving Mr. Nicholls' ideas in this regard in our own words for an unfortunate and regrettable reason. Just at this point the scribe's pencil-point broke, and before he had got a new lead Mr. Nicholls had taken the lead and finished the interesting view above expressed. If we had the faculty to transcribe the idea in Mr. Nicholls' dominant, at once pleasing and convincing manner, we would attempt it, but it would be a vain effort. No talker it has ever been our good fortune to meet could say less more convincingly than Mr. Nicholls. And none could say a great deal more more convincingly.

Personality and individuality is the twin answer to Mr. Nicholls' success and strength in moving picture ranks. Now that we have met him and realize and recognize the parallel, we discern that his personality is indelibly transferred to his work, and that the unusual force and gripping appeal with which they were instilled emanated from his broad mind and big heart.

Mr. Nicholls and Gem are to be mutually congratulated

Moving Pictures as an educational advantage to the Paducah public schools probably will be a reality at the next season. Already a sufficient amount of money has been raised by Miss Kate White of the departmental work, to purchase the machine.

VIRGINIUS.

Reliance Release June 15th.

A stupendous filmization of the famous Roman masterpiece of James Sheridan Knowles. There is little that need be said of the story for few are unfamiliar with it. The Reliance Company has secured a tremendous cast, among them many eminent dramatic actors and has

spared no expense to make it the best production ever yet seen in photoplay. It is in two reels and follows faithfully the action and story as told in play form. The great forum scenes, the romance and death of Virginia, the despotism of Appius Claudius, the heroism and later madness of Virginius and the great mob scenes are all tensely staged and dramatically pictured.

TRICKFILM BY THANHOUSER.

A hotel clerk's love for a girl gives the Thanhouser producers opportunity for the creation of some fine trickfilm. It is called "The Night Clerk's Nightmare." The nightmare is caused by the love aforesaid—the clerk is so jealous that he dreams a rival tries to steal the girl's heart. There is a great comedy "assassination" scene in which the night clerk finds the rival dining with the girl and takes his life. After his life has been taken the rival

arises from his deathbed—in this case a dining room table—removes all traces of the deadly deed, lights a cigarette and puffs his way back into the girl's affections. Again the night clerk pursues him. Rival jumps plump out of a window—Night Clerk follows—neither hurt! It is a film of miracles, which end only when the clerk casts the rival into the rapids—when the rival lights another cigarette and saunters blithely through the seething waters. The release day is Friday, June 14th.

A lease turning over the Broad Street Theatre Philadelphia, to the control of the recently organized Broad Street Theatre Co., of which Milton Hirshfeld, of New York, is the largest stockholder, was signed May 18th by Messrs. Haveson and Gilinsky, owner of the house, by the officers of the corporation. It is said that the rental will be $7,000 a year, and that the purchase price was fixed at $100,000.

WESTERN CORRESPONDENCE.

Hot Springs, Ark., May 30.—Not content with the natural heat that "Old Sol" will send down, or the still more natural high temperature of the hot waters of this famous resort, theatrical magnates of this city have decided to hook up in a little row all their own, and to add zest and ginger to the situation generally and to also demonstrate that there is no desire to show discrimination, the sheriff got after a motion picture house at the park and now there is "bushels to tell." So here goes.

Manager Frank Head, of the Princess Theatre, the biggest and best vaudeville house in the South, if you please, and the owners of that aforementioned temple where the "Varieties" shine, have agreed to disagree, and all because the said owners have decided to run vaudeville there the entire summer, the house being cool enough for this purpose. Now Mr. Head is the sole owner and proprietor of a very pretty airdrome, upon which he has spent several hundreds of dollars previous to the opening this season, and when the Princess closes he opens the outdoor theatre and gives a summer season of stock productions. He, too, is the manager of the Princess, and, I understand, holds stock in that company. The running of the Princess would materially effect the receipts at the Airdrome, so, believing that self-preservation was numbered among the first requisites of a wide-awake business man, as well as the intial laws of nature, he proceeded to hook up with those in control of the Interstate Amusement Company, the corporation of Western Vaudeville Managers, and got from them the vaudeville franchise, which is now in his name. In other words, this vaudeville booking office sends their acts to J. Frank Head instead of to the Princess Theatre. Now, when the Princess owners broke the news to Mr. Head that they intended to keep that theatre open all summer he asked them in a casual sort of way where they were going to get their vaudeville acts and informed them a moment later in reply to their look of blank amazement, as the truth began to dawn, that he had decided to place vaudeville at the Airdome, cancel the stock company bookings, and see if open air vaudeville would not also take. Can you imagine the session? The net result is that the Airdrome will take the Princess vaudeville, unless the Interstate Company goes back on Mr. Head and transfers the franchise he now holds to the Princess owners. Otherwise the latter will have to look around for another booking agency. Mr. Head is also the manager of the Auditorium Theatre. In case of rain at the Airdrome, he has announced that he will switch his vaudeville to that place, and thereby will not disappoint his patrons. What of the next winter season? Mr. Head states that if he is not the manager of the Princess—and there is likely to be a new man in charge there as manager—that he will continue to run vaudeville in the Auditorium Theatre, turning it into a Hippodrome, the biggest and best acts on the market, and all for ten cents. The "hats are in the ring" and we await the outcome of this managerial carnage with breathless interest.

And now for our worthy sheriff; I have stated some time since that Harry Hale has transferred his interests to the summer theatre at Whittington Park, because of the fact that he is busy putting up a new house on the site of the old on Central avenue. Well, Harry thought that, since every other amusement was running at the park, and since the place was "wide open," that it would be no more than right to give a picture show on Sunday. Ten feet away a shooting gallery was doing a nice business. Further on the Merry-go-round was grinding out its dizzy whirl. The ice cream and "pop" foundry was flourishing, and across the track the Dip-the-Dip was doing a land office business. However, Harry didn't want all the receipts, so he arranged with William G. Maurice, the well known banker and bathhouse promoter, who is also President of the United Charities, to accept a share of the proceeds, leaving him only his daily expenses. After that was deducted the United Charities took everything else.

It was a neat arrangement, and there didn't seem to be anything wrong, but the sheriff heard of the picture show being open and, accompanied by several deputies, he hied himself thither and gave as fine an exemplification, illustration and specification of discrimination as this nation has witnessed in many moons. Picture shows on Sunday have been the thorn in the side of the reform administration. He told Mr. Hale that he would have to close up. Mr. Hale informed Sheriff Hale that he didn't think it was right and flashed the Maurice epistle. The sheriff wasn't there to engage in a perusal of correspondence but to enforce the law. He had to talk a little loud for there was a Sunday baseball game running only a short distance away, but the sheriff couldn't see that. The result was that the operator and Mr. Hale were hauled before Justice of the Peace Joe Alford. No sooner did one operator leave than another took his place and the show went on. Manager Hale thinks he can win this case and will demand a trial by jury. Remember, dear, gentle reader, that the picture shows were the only thing molested—that it was the only violation of the Sunday law that the sheriff observed and that this move is prosecution, not persecution. Help!

Manager Sidney M. Nutt, of the New Central Theatre, being desirous of encouraging the "city beautiful" idea, has announced that his intention of co-operating with those in charge of this movement, and when the wide-awake clubwomen learned of this they told Sidney that he might give them the receipts for the day they specify. Sidney told them to "specify." They did. It was Tuesday. The crowd was big. The receipts looked big, and the paving on Central "may" be fixed.

Again I rise to interrogate the Imp Company in general and my friend King Baggot in particular. Oh, you King, what has become of the Hot Springs pictures? Here we have been waiting and waiting and then waited some more. Dost know that Frank Gould, who conversed with you so friendly when you were going to your "bawth" and the camera man was busy, wants a copy of that reel? Verily, he hath written to the Business Men's League asking where he could invest in a print of the same. And what could we tell him? Nix on the copy, for we had not seen it ourselves. Honest, King, was that all "bull," or where in the name of all that is patient, are the pictures. You have your good friend, John Barnett, doing handsprings every time anyone mentions the Hot Springs pictures. The reason for all this excitement is the fact that the people of this city saw the Lubin reel concerning Jacksonville and the two German comedians who visited that city, and they are most anxious that Hot Springs also get on the map through the medium of motion photography. You know, King, we have a habit out here of tearing our shirt on anything that looks good for the town. Barnett tells me he sent you a copy of my "Stroller's Dope." Hasten, lad, hasten, we pray thee. Make a noise like real activity and let us have those pictures, please.

The local Moose, four hundred strong, invaded the Airdome Friday night, when the Jack Hutchinson Company, in which there are four Moose, gave the local lodge a benefit. This is the last stock company to play there this season, as the vaudeville will hold the stage beginning next Monday. The company had a typical Moose bill, too, entitled, "Are You a Moose?" and the local members sure made things merry while it was on. The lodge requested yours truly to get back in harness and play the lead that night, but I had to side-step the proposition, as it would have involved too much study and my other work made that impossible. A neat sum was realized from the benefit, which will help some where the delegation to the national convention is concerned.

The pictures here the past week were all excellent. There were some reels that seemed a little overdrawn, and there was one feature that was both "cussed" and praised. Solax, for the time and work you put in getting into that pictorial "Sewer" you deserve credit, only the next time select a more worthy subject, please. The things that were shown there were a disgrace to the moving picture industry, yet its very rottenness made it a great picture. That is quite a paradox, 'tis true, yet such was the case. It was a stupendous production, but the things it brought to light should have come under the jurisdiction of the sanitary commission and not a clean, moral and elevating moving picture company.

There were any number of excellent independent pictures here the past week, Thanhouser and the American companies leading, while Vitagraph and Biograph held first interest where the trust product was shown.

THE MAN IN THE BATHS.

Manufacturers' Synopses of Films

ON THE STROKE OF FIVE
Thanhouser Release, June 11

There was nothing particularly romantic about her love story. She was a poor girl and had two suitors, both humble workingmen. The man she chose was the more worthy of the two, and loved her fondly. The other man, a brutish individual of ungovernable passions, became involved in an altercation with his foreman and savagely attacked him. Through the efforts of the successful suitor he was captured and sent to State's Prison for a long term.

When the prisoner was set free, eight years later, his first desire was to find the woman he loved and the man he hated. With very little difficulty he located them, for they had married and settled down in the quarter where they had lived most of their lives. The ex-convict rejoiced to find that his foe had met with an accident, was helplessly paralyzed, and while he still lived, could not move nor speak; only his eyes showed that he was alive.

Calling at the tiny cottage, the convict gloated over his foe, but was careful to conceal his feelings from the wife. In the presence of her or her little daughter, he was the sadly sympathetic friend. When alone with the helpless man, he gloated over him, and whispered insults into his ear. The invalid was unable to retort or complain, he could only gaze at the man, and wish that his strength might come back so that he could defend himself.

The convict found that his love for the woman still existed, and he proposed that she elope with him. She rejected his advances with scorn, and his love turned to hate. He brooded over what he regarded as his wrongs and planned a fiendish revenge.

He called at the house, pretending great friendship, and presented the little girl with a music box. She was delighted, and the mother was also pleased. Then while the two were playing with the new toy, the convict tiptoed over to the paralytic and whispered to him that the music box really contained an infernal machine, and that it had been cunningly set by clockwork to go off on the stroke of five. Then he pointed to the clock, which marked fifteen minutes of the hour, bid a pleasant farewell to the family he designed to destroy, and departed.

The woman and the child suspected nothing wrong; the man who knew was powerless to say anything. He suffered mortal agony as time passed on, and he was unable to warn them. Finally his little daughter came over to "cheer up poor papa," and noticed his intense gaze. He looked from her to her blocks, which were on the table at his elbow. The two had often "played spelling." The girl would speak a word, then hold up blocks. When she picked the right letter, the man would blink his eyes, and the little girl knew how to spell many words, having learned it in this unique way.

This pastime was now put to a stern use, and the man supposed to be helpless, was able to convey the warning. The woman hurled the bomb from the window in time, and it rolled down the steep hill to the feet of the ex-convict, who was waiting there for the explosion that meant the death of three innocent people. He had no time to escape, and the fate he had meant for others became the frightful death that Providence dealt him.

THE NIGHT CLERK'S NIGHTMARE
Thanhouser Release, June 14

He was the night clerk in a country hotel, and his one dream was of the time when he could wed the head waitress (she was also the only one) and they would own a little hotel of their very own. Under these circumstances the clerk was indignant when a drummer, one of the guests, paid marked attention to the girl. She was flattered by the compliments of this man of the world, and temporarily forgot all about the poor clerk, who, like a certain patent medicine, "works while others sleep."

The drummer, having the evening to spare, decided to go to the "opera house," (what would country opera houses do without drummers?) and being a sociable creature, asked the waitress to accompany him. She gladly accepted the invitation, and they strolled out toward the theatre, leaving the clerk to his tasks, which were few, and his thoughts of vengence, which were many.

Night clerks in country hotels usually receive small pay, partially because they generally sleep while on duty. This particular clerk was a faithful follower of the precepts of his order, and despite his sorrowful thoughts he dropped off to sleep before the stove.

In his dreams he followed the couple to the "opera house," just as a terrible fire broke out. The drummer was a coward, and would have left the girl to perish, had it not been for the brave clerk, who did a heroic bit of rescue work. The girl was led off in safety, and the drummer perished in the flames, BUT——

When the clerk had taken the girl back to the hotel, the dainty drummer trailed along, as spick and span as ever, and firmly led his partner away again.

The night clerk's nightmare led him into astonishing adventures, and he disposed of his rival in many novel ways, one by throwing him into the Whirlpool Rapids at Niagara Falls, a stream which no swimmer can navigate. Still, nothing phased the drummer, he was a persistent chap, in the dream.

The poor night clerk tossed and snorted and gurgled. Finally, just as the police arrested him for a series of crimes, he woke up. The girl and the drummer returned from the theatre, the drummer paid his bill, took his grips and departed to catch a midnight train, and the girl went up to her room, first stopping to blow a kiss to her fellow-employee and admirer. Then the clerk realized that it had all been a dream, and that the drummer was really a fine chap, did not love the girl, but simply was killing time between trains.

He also realized that the girl loved him, and he was happy, but his terrible experience spoiled his sleep for the rest of the time that he was on duty, which showed that his experiences made a profound impression on him.

On the same reel

WHY TOM SIGNED THE PLEDGE

Deacon Prim is as prim as his name, and a shining light in the cause of temperance. His son Tom, however, thinks along different lines. The deacon tries without success to get Tom to sign the pledge.

One evening Tom goes out with some of his fast friends, while the deacon attends a temperance meeting and is quite the star of the evening. On his way home, however, the deacon has the misfortune to fall, and break his eyeglasses. He also gets his clothing rather dirty.

As he blunders along the street, half blind, he meets with one disaster after another. He bumps into a lamp post, blackening his eye. Robbers despoil him of his belongings, and smash his hat. A man against whom he stumbles beat him. Finally a friendly drunken man pours a gallon of whiskey over him. So when the deacon arrives home, he looks as if he had been having a very gay night. His explanations are received with scorn, and his wife insists that he sign the pledge, which he finally does.

But good comes out of evil, for Tom is so affected by his father's supposed fall from grace that he signs the pledge himself, being sure that he will never want to drink again, after seeing his father in such an awful state.

MICKY'S PAL
Solax Release, June 12

After serving out their three-year sentence, Micky and his pal, Tom, are released from prison. Micky goes back to his former manner of living and tries to induce Tom to do likewise. Tom, however, is tired of an underworld existence and determines to be "straight." Hence he breaks with Micky and they both pursue different paths.

Tom finds employment with good folks, and gets along nicely, until one day while out walking with his sweetheart (the maid servant in the house where he is employed) he meets Micky. Anxious to forget his past and to avoid making explanations to his sweetheart, Tom snubs his former pal.

Micky decides to fix him. He goes back to his hovel and writes an anonymous letter informing Tom's employers that Tom is an ex-convict. Tom, after his outing, comes home feeling sorry that he snubbed Micky. He writes him a letter apologizing and encloses some money. Tom's employers disregard the letter which Micky has written; however, their suspicions are aroused, and so they decide to test Tom's honesty. Before going to the opera, they place on a dresser within sight of Tom an imitation pearl necklace worth fifteen cents.

Micky, who is "laying for" Tom, goes to the house that very night and steals the imitation pearl necklace. This happens about the time Tom's employers return from the opera. Tom is near their auto smoking a pipe. He is watching the car while the chauffeur is having a drink. Thus employed, Tom sights an object skulking in the backyard. He hides as the object approaches the car. Then when he recognizes Micky, he makes a spring for him and demands an explanation. Micky shows fight. During the struggle, Tom's pipe lands in the car and sets it on fire.

Tom's employers confront him and, although he explains, they are not satisfied. His record is against him. They have him discharged.

Micky returns home and finds Tom's letter of apology and the money enclosed. He is full of remorse and returns and straightens things out for Tom.

THE GREAT DISCOVERY
Solax Release, June 14

An old scientist is at work perfecting a "child incubator." He engages a young chemist as his assistant. The young chemist is attracted by the scientist's daughter. While the old man is busy with his scientific conferences and research work, the young pair go off and get married. A year later finds the scientist still at his labors, while his daughter in the meanwhile gives birth to a baby. The absent-minded and eccentric scientist is kept in ignorance of the circumstances. His son-in-law one day gets an idea. He places his baby in the old man's incubator and when the scientist discovers the crowning glory of his work he takes the kid and run off to spread the glad news to his associates of the scientific research societies—a superannuated collection of old fogies.

When the wife discovers that her baby is gone she grows frantic and naturally her young husband runs off to the scientific conference to rescue his offspring. He is of a diabolical turn and decides to scare the scientists by substituting a monkey for the baby. He succeeds splendidly. The film is a roar from beginning to end.

PRESIDENTIAL POSSIBILITIES
Imp Release, June 8

On June 8 the Imp Films Company release a unique record of the Presidential campaign. The three most picturesque figures in the contest are shown. These three are unquestionably Theodore Roosevelt, William H. Taft and Senator La Follette of Wisconsin.

In one part of the picture Roosevelt is seen vigorously talking against Mr. Taft. In another part Mr. Roosevelt is shown by himself addressing a crowd; while in yet another section of the film Mr. Taft has the field to himself.

Then Senator La Follette is shown with his characteristic smile of self-confidence. Governor Wilson, of Trenton, N. J., presents an austere appearance to the camera, while last and possibly not least, Champ Clark, the Speaker and possible Democratic nominee, is also de-

picted, minus, however, the celebrated "Dawg."

In view of the enormous interest that is attaching to the Presidential election in all parts of the world, tbis exceedingly interesting film will no douht prove a strong drawing card in all the Independent theatres in the country.

HOW SHORTY WON OUT
Imp Release, June 15

This is a story of college life in which the demon of jealousy enters into the academical life of the students. The various scenes are actually taken in and around a collegiate building and an idea is given of the lighter side of life that is led in high grade educational centers.

Shorty, like all fresbmen, is compelled to perform many little services for the sophmores, juniors and the seniors of his college, and while serving one of his classmates, he meets charming Betty Rossmore, and immediately falls in love with her.

His bliss is not of long duration, bowever, as his upper classmates force him to introduce them to the pretty girl, and then he is left out in tbe cold. A junior promenade hall is to be given from which poor Sborty, heing only a freshmen, is harred. Six students invite Betty to this affair, while Shorty invites her to a dinner.

Betty, hoping to have some fun, accepts each and every invitation. The six, one after another, drive up in their automohiles and enter the house. Such looks are exchanged as each comes into the room. Finally, Betty appears, shaking with suppressed laugbter. Then Shorty walks in on the scene, and triumphantly leads Betty from the room and house; they enter his auto and speed away.

The disappointed hoys, however, have a mix-up on the pavement, to decide who shall escort Betty, not realizing she has vanished with Shorty. A policeman is called, and the six are bundled into a patrol wagon and hurried off to jail. There they meditate on the perversity of woman, while Betty and Shorty are enjoying their dinner.

On the same reel

BULL FIGHT IN NUEVO LAREDO, MEX.

On the occasion of Washington's Birthday, which was celebrated in Laredo, Texas, in February, there was included among the festivities at Nuevo Laredo, Mexico, just across the border, a hull fight, which was very largely attended by tbose who took part in the celebration. The various scenes attendant upon this form of sport as shown in the picture bave no trace of cruelty or brutality.

Two or three sturdy hulls are turned into the ring and beset hy the nimble picadors, matadors and others whose duty it is to irritate the animal and escape risk of assault by bis horns.

The picture is vivid in the extreme but stops short of actual carnage, althougb in one part of it the hull is seen in the last extremity of his life. But there is nothing degrading or revolting in the picture, which is of a very sporting nature and illustrates the natural pastime of some Latin countries.

LET NO MAN PUT ASUNDER
Imp Release, June 13

Drink is fastening its arms around Frank Downing; he has broken promise after promise made to his wife to reform and she, in despair, appeals to a friend, who endeavors to persuade her to leave him and accept a position as teacher in the village school in a distant part of the state. One night Downing comes home helpless, having spent his week's wages for drink, and there is no food in the bouse for Edna and tbe hoy, Tommy. This decides the question and Edna and the little hoy leave the degraded man, to go forth into the world and earn their living.

Upon arriving in the village, where her school is located, Edna meets and inquires the way of John Stevens. He is a widower and is devoted to his little Doris, to whom be is hoth mother and father. Through this chance meeting a friendship is established between Edna and John, which grows stronger and stronger as time passes, until John discovers that he loves her very dearly, and asks her to be his wife. Edna then admits her love and confides her story to him. He is willing to wait until she can secure a divorce.

During vacation Edna and Tommy return to their old home town, and here she secures her freedom. And now queer fate enters the picture. While she is away, a man, a wreck and practically a tramp, is arrested in tbe village and tries to dispose of some carpenter's tools, which are recognized as heing the property of John Stevens. The man is Downing. He is taken to Steven's shop in order that the tools may be identified. Downing makes an

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Coming Imps:

"NOTHING SHALL BE HIDDEN" (Copyright 1912, Imp Films Co.)—Released Monday, June 10th. A love story with a totally new plot.

"LET NO MAN PUT ASUNDER" (Copyright 1912, Imp Films Co.)—Released Thursday, June 13th. It has an ending that you don't expect.

"HOW SHORTY WON OUT" (Copyright 1912, Imp Film Co.)—Released Saturday, June 15th. A frisky comedy of college life. Split reel.

"BULL FIGHT IN MEXICO"—On the same reel with the above. Exciting but not revolting. Something doing every minute.

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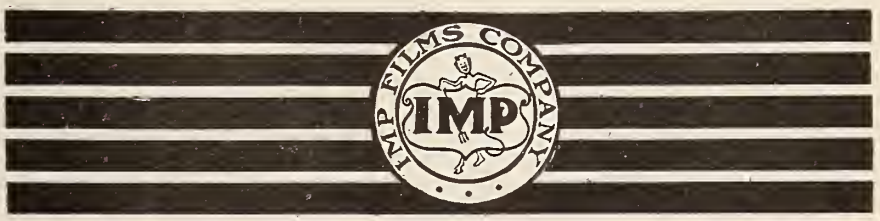

appeal to Stevens—the appeal of desperation, and John, who is touched, saves the man from the law's grasp by stating he is a new workman whom he has just employed.

Downing is put to work and Stevens helps him to fight his curse. Finally, he is reclaimed and becomes a man in fact.

Edna returns to the village, full of hope, and Stevens, still ignorant of the relations that once existed between her and the man he has saved, is awaiting her with all a true lover's impatience. Edna enters the shop, and comes face to face with Frank. And thus does John learn the truth. The situation appals all—all but John, a man who knew his God and knowing Him abided His will. He joins their hands, saying, "Whom God Hath Joined Together, Let No Man Put Asunder." Downing, with the past before him, refuses the sacrifice and endeavors to leave, but John stops him. "It is God's Will," he says, and the reunited husband and wife pass out of his life together.

NOTHING SHALL BE HIDDEN

Imp Release, June 10

Fred Langdon, a young inventor, has a sweetheart, Lillian Stanhope, who returns his affections, but there is parental objection. Fred is poor and Mr. Stanhope has ambitious schemes for marrying his daughter to a man of present wealth and position rather than to one whose wealth and position are probably still in the making. So he parts the young people.

However, Fred is assiduous in his work and in the course of it makes one or two important scientific discoveries with regard to transmission of sound and light waves. Calling up his still loyal sweetheart, he makes the discovery that at that moment Mr. Stanhope's house is being ramsacked by burglars. So he calls up the police station and the burglars are captured. Fred makes his discovery in virtue of the fact that he could hear what was taking place in the room, although there was no direct telegraph connection.

The burglars having been captured, Mr. Stanhope, becoming aware of Fred's usefulness in the matter, offers to buy an interest in the invention, but the young lover told him nothing short of his daughter's hand would buy any part of it. Mr. Stanhope, anxious to get in on the marvelous invention, and realizing that his daughter was more than willing to trust herself to Fred Langdon, gave his consent to the union.

THE HALF-BREED'S WAY

Nestor Release, June 3

David Miller, a Western farmer, is betrothed to Marie Mantell, an Eastern girl. He is addicted to drink and his constant imbibing of whiskey brutalizes his nature. He goes East and marries Marie, bringing her to a desolate Western farm. He continues drinking and his young wife suffers much cruelty at his hands. A half-breed cowboy, who is employed on the ranch, becomes devoted to her to the extent of protecting her at crucial moments when the farmer, in a drunken state, threatens to strike her. Phillip Hall, an Easterner, comes West for his health and is given work by Miller. He is hurt in a roundup and nursed by Marie. He is a ray of light in her desolate life and the Easterner's heart is full of pity for the young wife. David goes on a drunken rampage and destroys Marie's little garden, which she has nurtured tenderly. When she remonstrates with him, he menaces her life. The half-breed again puts himself between them and David knocks him to the ground, kicking him as he lays there. The half-breed picks himself up and the sight of the weeping woman makes him swear Indian vengeance. Getting a rifle, he follows the farmer, who had mounted his horse and ridden away, and shoots him. Miller falls near Phillip, who has been reading in the woods, and when his calls bring the sheriff and his men, he is accused of the crime. The half-breed has returned to the house and when the sheriff stops at Miller's ranch with his prisoner, the half-breed maintains an Indian stolidity until Marie and Phillip, in the stress of the situation, divulge their love for each other. He confesses it was he that killed the farmer and makes a dash for liberty, with the posse in chase. They gain on him when a shot rings out. The half-breed prefers death at his own hands rather than give himself into the hands of the law.

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THE MOUNTAIN DAISY

Nestor Release, June 5

Jack Spencer, a tenderfoot photographer, arrives on the stage-coach and the next day meets Daisy Layson, while he is out taking pictures. The young people are mutually attracted but Mr. Layson has already selected Bert Howard as his prospective son-in-law and will not give his consent to his daughter's marriage with Jack.

The young people plan to elope. Their plans, however, are overheard by Bert, who hastens to Mr. Layson and acquaints him of the fact. Jack has become a favorite with the boys and the stage-driver in particular, so when the young people tell him that they expect the old man to give chase, the driver at once promises to help them. Accordingly, he writes a note to the sheriff as follows: "Sheriff Carter: —I expect to be held up between here and Elveda by two men well known to you. Send posse quick, as I have a very valuable package aboard. Jim Ruskin." He sends the note post haste and the sheriff and his men at once respond, overtaking Mr. Layson and Bert just as they reach the stage-coach. Greatly to the amusement of the passengers, who are in on the joke, the sheriff and his men hustle father and rejected suitor off to prison until Daisy and Jack are safely made one.

THE RANCH GIRL'S CHOICE

Nestor Release, June 7

While Bess, the ranch owner's daugbter, is on her way to town, her horse goes lame. Bud, a wandering cowboy, happens along at this moment and takes a stone out of the borse's hoof. The girl hands him a flower which Tom, the foreman of her father's ranch, had given her. They part; the girl to go to town; the boy to go on his way looking for work. He stops at a sign reading: "Cowboys wanted at the Circle K Ranch." On arriving at the ranch, the foreman takes a dislike to him, recognizing the flower the boy is wearing as the one he had given Bess. The owner of the ranch, however, likes the boy's looks and engages him, much to the dissatisfaction of the foreman.

Bess returns home and is delighted to find the young puncher employed on her fatber's ranch. The foreman, observing the growing friendship between Bud and the girl, makes Bud's lot a hard one, calling him down whenever an opportunity presents itself and finally discharges him. Bess' father, when he hears of this action, re-engages the boy and discharges the foreman instead. Three other cowboys on the ranch, friends of the foreman,

MIGNON ANDERSON

Who played Madeline Bray, the principal female part in Thanhouser's "Nicholas Nickelby," and whose latest appearances were in principal rôles in "The Little Shut-in" and "On The Stroke of Five." Miss Anderson has been with the Thanhouser Company for over a year. She is only nineteen years of age.

threaten to leave unless the ranch owner takes the foreman back, but the ranchman is obdurate and the four men ride off, threatening vengeance.

A week later, as the boy is returning from the bank with money for the payroll, he is seen by one of the ex-foreman's friends and the news is carried to the foreman at the Lone Tree saloon. They arrange to hold up the boy and give the ranch owner the impression that the boy has stolen it. Taking a short cut, they head Bud off and he is taken to an old hut, where he is bound and thrown into a corner while the men play cards and drink.

In the meanwhile, the ranch owner is becoming anxious at the prolonged absence of Bud and sends the new foreman to the bank to see what is causing the delay. The foreman comes back to the ranch with the news that the boy left the bank hours ago. The owner orders all his men out to find Bud, accompanied by Bess. Coming to the cross roads, the girl decides to go the other way alone and comes to the hut. Looking through the window she sees the men, and hastens to the cowboys. They follow her to the hut and Bud is released, while the men are taken to the sheriff's office. On returning home, the father of Bess gives his consent to the marriage of his daughter to Bud.

WAS HE A SUFFRAGETTE?

Republic Release, June 11

Mrs. Green and Mrs. Bibbs, two dyed-in-the-wool suffragettes are all aflutter over the coming suffragette parade, and are causing no end of trouble to their respective husbands by insisting that they participate in the parade and thus show their loyalty to the cause. Both women are typical "Amazons," and while Mr. Green is a normal-sized man and well able to take care of himself in spite of his wife's pugilistic tendencies, poor Bibbs is not so fortunate, as he measures a little over four feet and weighs but 110 pounds, while his wife tips the scale at 230. Like all little men, Bibbs is quite sure he can control his wife and make her do as he pleases. To prove his strength of will, he wagers $100 with Green that he will not parade with the suffragettes in spite of his wife's demands.

The day of the parade arrives. Green, like a wise fellow, has disappeared from town on pretense of business. Bibbs decided to stay at home and show his wife that he was boss. Imagine his great surprise when Mrs. Bibbs insisted that he join the paraders and when moral persuasion proved futile, the weaker sex grabbed Mr. Bibbs by his collar and in this humiliating position he was compelled to not only walk through the streets, but also join the parade of suffragettes up Fifth avenue, and what was more humilitating, when his spouse became tired of the struggle, there were plenty of volunteers to help her. The next day in his office poor Bibbs silently paid over $100 to Green.

A SHADOW OF THE PAST

Republic Release, June 15

Bess Brinkley is left an orphan at an early age, and but for an uncle, who has gone to the great West, is left alone in the world. Betrayed by a man whom she loved, she gradually becomes a partner in crime of famous pickpockets. Her early training finally gets her disgusted with the life she is leading, and when a home is offered to her by the long-lost uncle, who has returned a prosperous man, she gladly gives up the old life and starts anew.

She meets a handsome young foreman of the fire department, and is not averse to his attentions, so different from the attentions of the men in the underworld. Eventually, she marries the young fireman, who finally becomes chief of the department.

No cloud mars the happiness of the young couple until one eventful day a former companion of Bess's underworld acquaintances appears and hovers like a shadow in the vicinity of her home, seeking an opportunity to rob it. He finally breaks in and is interrupted in his work by Bess. The mutual recognition brings on a frightful struggle during which a disastrous fire occurs. Bess beats the man into insensibility and makes her escape from the burning building. After escaping, her conscience troubles her, when she thinks of the unconscious body lying amidst the flames, and she plunges into the fiery furnace to rescue him. In the meantime, the fire alarm has been given in the fire station, and when the chief learns that the fire is at his home, he becomes frenzied and taking the whip from the driver's hands, lashes the horses unmercifully, urging them into a maddening speed. The other drivers, seeing their chief in this state, urge their horses with voice and whip and in a little time they arrive at the fire, hook their hose in record-breaking time, and follow their chief into the burning building. None too soon, the unconscious bodies of the chief's wife and the stranger are rescued from the fire, as the flames have eaten into the entire structure.

When the wife gains consciousness, she explains to her husband the cause of the fire, not disclosing the identity of the stranger, who, after his recovery, calls upon the chief's wife to thank her for saving his life, at the same time assuring her that in the future he will follow the straight and narrow path. His action throughout conveys that he never met her before, and the shadow of the past is, therefore, dispelled.

THE DIAMOND PATH

Rex Release, June 4

It isn't always strategy that detects crime, and it isn't always strategy and skill. It's strategy, skill and courage; and sacrifice and sincerity; and stubborn strength. Mighty qualities! In this instance there was a quantity of each, besides a few others that have no real names.

There's something brave and bold and individual about the name Dorothy—so that's her name. Dorothy happened to be a reporter, and a reporter always happens to be where things are happening. That's why she's connected with the tale.

Her landlady happened to have a daughter who happened to be the maid of an heiress.

There were two impecunious scions of society. To be accurate, they were impoverished. They couldn't make any money, so the next thing to do was to get some anyhow. They didn't waste scruples on the exact method of obtaining the necessary. The Diamond Path looked not so worse to them.

They conceived the kind idea of convincing their social friends that paste was just about the same as diamonds, settling the argument by substituting the bogus for the genuine stones. However, one of their victimized friends was not entirely convinced—and the maid was accused.

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THE AUTO SMASH-UP

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WHEN MONEY ISN'T MONEY

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Remember the maid? Her mother, with fears and tears, told Dorothy all about it and then a few sentences. Dorothy determined to detect the real thieves and exonerate the girl.

Diamonds, grit, cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication, just deserts and gratitude play the leading part in the rest of the story. Dorothy and honesty triumph, and the end of the gentlemen thieves and the story are simultaneous.

THE PRICE OF PEACE
Rex Release, June 6

She was dying. Already Beyond was near. Her spirit was approaching the afterwards. Her soul was hovering on the far shore. Her mind was soaring in millions of miles of mysterious space. Her eyes were bright with the light of a great distant glory, and her face was radiant with the awful wonder of a far-away splendor. All but a fraction of her had already left the planet. With a brave effort she turned her face to her husband and sweetheart, to whom she was more than all, to whom she meant life and its purpose and the noble things that alone justify breathing. Feebly her trembling lips whispered, "It is cold." The icy finger of the skeleton with the scythe had already touched the body that was his forfeit. Into the man's eyes came a hard glint, the light of battle. His grief declared war against the invincible antagonist whose every defeat is but transient, whose victories are eternal. Night was descending upon the world, a beautiful night; a peaceful night to die—a glorious one to live. Again she turned to him. "It is dark," she murmured. Tenderly he kissed the faded lips and lighted the candle. And as the flame flickered in the shadows, a burning sermon on the evanescence of mundane mortality, her soul traversed the cosmos and found its refuge.

She was dead. With her had withered all the accumulated hopes and tender plans of youth and love. With her had died all of himself but his body. His being was minus.

He tried to forget, but memory was stubborn and cruel. Always he would see her in his tortured mind, with the tender smile of old on her lips and the soft glow in her eyes—and in desperate abandon, he would curse death. He wooed the silence, but always the stillness whispered her name. He sought the companionship of friends, but above the chorus of merry voices he heard the mourning wail of his heart! He devoted himself to business, but amid the Babel of babble in the mercenary mart, soft, and low, over and over and ever and ever, like the voice of an anguished soul crying in night and blight, he heard the call of his lost loved one.

Then he met the Devil. Bright lights, wanton women, careless kisses, vice embraced in the arms of sin, a carnival of corruption, a feast of folly—he came within a few hours of Hell. But stronger than the evil and the devil in him was the memory, casting its halo over the hollow haunts of hell—and the memory triumphed.

One day, his soul pitying the pathetic burden of his heart, it whispered a message of its immortality, the promise of reunion in the eternal sequel, and, eager and impatient, he went to meet her. He went to the country, and in the lonesome woods his lonely longing sought release. Revolver in hand, he was ready to send that which would remain and live after what had been he was dead across the oceans of space to the shores of eternity, where she was waiting. Twilight was mantling the earth with its soft veil. A few monks from the nearby monastery were walking

through the woods, communing with their Master. They met him. His story was told and heard—and they offered him the peace that hides and abides. He entered the house of God, peace entered his heart, and a song sang in his soul.

On the precipice he found the price of peace!

BELLS OF PARADISE
Gaumont Release, June 20

Francesca Teresina, the beautiful daughter of a rich Florentine patrician, has been low for many months. In fact, there has been practically no improvement in her condition at all and the doctor deems it best to advise her family of her impending death. The last chill months of the Italian winter are fleeting rapidly hy when the physician announces these palling words upon the anxious and saddened family: "Excepting a miracle, she will not hear the bells at Easter." The Teresina home is cast in the most pitiable gloom, which soon claims and dispirits every member of the household. The mother spends every idle moment that she can at the Cathedral praying for the recovery of her loved one or kneeling at her bedside.

Sandrino, Francesca's brother, a year or two her senior, is sorrowfully troubled at the grievous outlook and broods unceasingly o'er his sadness. One evening, while passing through the courtyard, he chanced to meet Benedetta, his sweetheart, and unhurdens his tale of woe upon this gentle, sympathetic creature, who in girlhood had spent many days together with the dying girl and now that they have both grown up to women, still persists in her devoted friendship. The sad intelligence that Francesca can not live is shared equally in sorrow and pain by Benedetta, who had hoped to be united closer to her girl companion through her likely marriage to Sandrino. The situation proves too tragic for the faithful little sweetheart and after thinking out many plans of saving her comrade, finally decides to give up her chance of marriage and vows if only Francesca be spared to hear the bells of Easter, that she will enter the convent of San Felice and become a nun. At the same time she communicates her oath to her lover, who, loyal as she is to his sister, is nevertheless still more sorely grieved, inasmuch as now whichever way the matter turns he must necessarily suffer a forfeit. Should Francesca recover, he must then lose Benedetta, or if the Almighty allow him Benedetta, then it must be at the loss of his own dear sister. Poor Sandrino is most completely unhappy and ponders inconsolahly upon either terrible alternative. He is the epitome of misery.

As Easter approaches, the Teresinas have found great reason to rejoice. Francesca is regaining her health at a rapid and unpredicted rate, which delights both her parents and the anxious doctor. But, alas, Sandrino alone is disconsolate. The delicate, convalescing sister is sorely puzzled at Sandrino's perpetual sadness. She recalls the fondness and affection with which he always regarded her and cannot explain his present more than indifference. She is completely baffled, hut determines to discover the cause at all costs.

That night she tosses very restlessly on her bed, watching every moment for the first opportunity to escape from the vigil of her nurse. The occasion presents itself during the dampest hours of early morning and Francesca, in her eagerness, steals from her covers, and clad only in her nightrobe, invades the room of her hrother, where she discovers a letter from Benedetta explaining to Sandrino her vow to become a nun if his sister he spared her life. The revelation completely upsets the weakening Francesca and she hastens to the warm covering of her hed only after suffering fatal attacks of chills.

The next day is Easter—the morning bursts forth in all its glory—the golden sun fairly leaps with resplendence in the sky—hirds warhle a harmonious chorus in honor of the day that marks the anniversary of the rising of our Saviour and the Easter bells peal forth their tuneful anthems of praise and jubilation. So well has the patient been of late and so steady her improvement that the Teresina family, mother and son, enter the chamber of Francesca to hid the greetings of the holy day.

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They hope to take her to the cathedral to worship. Noticing that she is not awake they cautiously cover her bed with Easter lilies, ferns and Italian Spring flowers, taking care not to disturb her placid sleep, but—alack—the horror! The mother discovers her daughter's body a deathly cold—she feels her pulse—it beats not. Her breath has stopped. She is dead.

The doctor is called. He examines the hapless body, but its life has fled—Francesca is no more. The miserable Sandrino is prostrated. He opens the shades to allow the sun to stream into the room of death. This discloses the bells in yon belfry, swaying to and fro, pealing their Easter morning song, but Francesca hears them not. Their notes are changed from joy to dolor. The Teresinas have suffered an irreparable loss.

"CAMILLE"

Champion Release, June 10 (2 Reels)

The story of Camille is quite a familiar one to those who are informed in things theatrical. It has been a household word whenever the drama has been discussed and has been played in nearly every theatre of importance in America. The locale of the story is in France and the characters of the nobility as well as those of the half world who live by their wits. Camille is a woman who belongs to the latter class and her associates are of the Bohemian sort, actors, painters and literary folk, and her male friends are an old Duke, who showers money on her, and a Count, who is her escort to places of amusement.

Camille is beautiful, accomplished, and at the period of the opening of the story, is satiated with pleasure and her better nature asserts itself. She longs for something genuine: a love that is good and pure. Armand du Val is the son of a nobleman and theirs is an old and honored family. He sees Camille and falls in love with her, worshiping her at a distance. He calls at her house in company of a friend and the visit is most opportune. Camille has returned from the Opera with the Count and he bores her with his coarse and unwelcome attentions. Armand is introduced and his frank, manly avowal of love comes like a revelation and is sweet music to her ears. For the first time in her eventful life she loves and is deliriously happy.

There is a season of bliss for the young couple. Camille removes to the country and Armand is in constant attention until their dream is shattered. A sister of Armand is betrothed to a young nobleman and the father of the groom learns of Armand's infatuation for Camille and breaks the news to his father. Camille is induced to break with Armand so that the young couple may marry and be happy and no scandal shall mar their bliss.

Armand does not understand and Camille will not explain. Armand denounces her for a flirt when her heart is breaking. He creates a scene in a gambling house, hurling Camille from him brutally and throwing his winnings in her face. There is a duel with the Count, her former love, and Armand is exiled in disgrace. The dread disease, consumption, lays hold of Camille and she is in the throes of death with her beauty gone. Armand is summoned by his father and goes to Camille, but, alas! too late! She sees him, imprints one long loving kiss on his lips and expires in his arms.

A WESTERN CHILD'S HEROISM

Champion Release, June 12

Bill Burton, a miner, with his wife and child, the later a girl of twelve years, lives in a little log cabin in a clearing of the Blockwood Hills. One day two rustlers, Mexicans, are being chased by a posse and one of them is shot from his horse and is thought to be killed, but as the party sweeps by, he crawls into the bushes and makes his way to the cabin of the miner, Burton. The miner is just leaving when the Mexican arrives and craves shelter. At first Burton refuses this, but heeding the pleadings of his wife and child, he consents to take him in, and when the searching party passes by that way, he pretends to know nothing of the Mexican's whereabouts.

Later Burton makes a lucky strike at the diggings. He returns to his cabin elated with his find. While explaining this to his wife the Mexican overhears, but pretending to sleep he averts suspicion and sees the secreting of the gold in the chimney place. Then pretending a sudden illness, the Mexican preys on the sympathy of the miner and the latter sets off to secure a doctor. Immediately, finding the coast clear, he makes ready to rob his benefactor. The miner's wife coming in unexpectedly on the scene a deadly struggle ensues. Dorothy, the daughter, now takes a hand and securing the villian's gun she forces him to desist from his fell purpose. He goes off, with maledictions on his lips.

He soon makes good his threats, for he enlists the services of a number of marauding Indians and they sneak upon the cabin. Luckily the child discovers their approach. A fight then begins and the miner and his faithful wife fire with deadly effect on their enemies. The Indians now prepare to set the cabin on fire. In the meantime the child climbs up the chimney, and, stealing a horse from among the bunch tethered by the Indians, she makes off for assistance. The fire now rages without the cabin and pretty soon the inmates will be consumed, but at this juncture on dash the cowboys led by the young heroine, Dorothy. The Indians are driven off, the family is saved, and in the meantime the Mexican is captured.

THOSE WERE HAPPY DAYS

Powers Release, June 12

It is Spring time and the flowers are in bloom and the woods and fields look inviting. Willie and Margery find the school room hot and stuffy and they do not wish to pursue their studies. Their parents intervene and they start to school with clean faces but with rebellious spirits. On the way they stumble over a

can of black paint. Margery has an inspiration and they act on it. They will feign illness in order to avoid going to school. The little girl proposes that they decorate their faces to indicate they are afflicted with measles. To think is to act and they are soon tatooed in a manner to strike consternation to any one beholding them. They wander into the school room, take their seats and soon attract the attention of the fussy old pedagogue. He examines their faces by the aid of a magnifying glass and is frigbtened. He hastily dismisses school, admonishing the other children to flee for their lives. He rusbes to the huddle and seeks the services of a doctor. The parents of the children are notified and a general hunt for Willie and Margery is instituted. The children wander away to a cool and sequestered spot and are enjoying themselves eating a sumptuous lunch when the party descends upon them, timid and apprehensive of being afflicted with the contagious disease. The parents are griefstricken and boldly approach and take the schemers in their arms. The paint rubs off by contact with their clothing and the ruse is discovered. Willie and Margery are soundly spanked and the procession of villagers wind their way homewards, filled with resentment.

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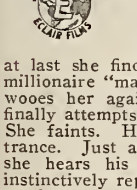
ITALIAN FRIENDSHIP
Powers Release, June 15

Tony is an Italian laborer whose household is presided over by his sister Rosa. At breakfast Tony complains of feeling ill, but resolutely goes to his work. Guido is looking for employment and applies to the foreman over the gang with which Tony is working. He is given work and joins Tony in the task of removing heavy stones from a quarry. Rosa brings Tony's dinner and is introduced to Guido and they are mutually impressed. Tony gradually becomes fainter and stops to rest. John, the brutal foreman, appears on the scene and discharges him without pay. Tony returns home and tells his sister of his treatment and she is incensed. They debate the question and Tony leaves with only one desire—to obtain the money that is rightfully due him. He enters the office of the foreman and pays himself out of the cash drawer. Just as he is leaving the foreman steps in and—in the dim light—a fight ensues in which Tony is wounded by a knife thrust in the arm. He goes bome and his hurt is bandaged by Rosa. Guido enters just as a policeman accompanies the foreman to the cabin of Tony. Tony is accused of the theft and the foreman points to the wound on his arm. Guido takes in the situation and, noticing a knife on the table, he inflicts a wound on himself corresponding to the one on the arm of Tony. He then announces that he stole the money and engaged in the fight. The officer is in a quandary but finally settles the affair to the satisfaction of every one concerned. Tony and Guido have a feast during which the foreman broods over the occurrence and resolves to have revenge. He repairs to the hovel and, looking through the window, sees the gay party and is compelled to swallow his wrath and envy them their happiness. An intelligent dog figures in the story to lend interest.

THE HARDEST WAY
Eclair Release, June 4



Dolly, a beautiful English girl, comes to this country to obtain a position as a governess. On the dock she is swindled of every penny by two sly rascals. A young reporter and a fine old Colonel, with his spinster sister, befriend her. She goes to stop temporarily with the latter. But she is too proud to live on charity and so insists on starting forth to seek employment. Her adventures are many, but at last she finds a position in the office of a millionaire "man about town." He persistently wooes her against her maidenly rebuffs, and finally attempts to kiss her in his private office. She faints. He cowardly slips out a side entrance. Just as the girl regains consciousness she hears his private telephone ringing and instinctively replies. A message is sent for her employer to hurriedly buy all the stock of the Beryl Gold Mine, as its owner is to be bought out on trickery, with a fortune depending upon the shares. The owner happens to be the kind old Colonel, her benefactor. Dolly rushes out to warn the old gentleman some way, and finds the young reporter waiting to meet her at the door of the building. She confides her story. The reporter acts quickly. He phones the Colonel's house and learns that even now be is down town on the transaction. He orders his own broker to buy all the beryl stock possible. Then they rush downtown and intercept the Colonel just in time to prevent the sale—and to learn that the two swindlers who are trying to put the deal through are those who had robbed Dolly on the dock. Justice comes, and Dolly is adopted by the Colonel and his sister, while the reporter has made a small fortune from his own investment and it is safe to guess that he will have a wife of his own, as well.

TIT FOR TAT
Eclair Release, June 9

Two grenadiers are sent to the house of a rich peasant. They are admitted by the little girl of the house and are courteously received by the servant. She is quite pleased with them and has set the table for them. But the master does not like this. They should be served in the barn, with soup and water. To her great dislike, the servant obeys the order.

Through the window of the barn they see the master feasting with a friend.

They go into the yard, saw the boards in a little bridge which spans a stream, and then let the geese loose. They call the peasant. He runs after the geese, attempts to cross the bridge, when the boards give way and he falls into the water. Quickly the grenadiers go to the rescue. Grateful for their noble act, the peasant invites them to join him at his meal. Later, tbe peasant returns to the bridge to repair it. But what is this? A board is sawed! Ah, the deceitful rascals. The peasant understands all now. Now is his chance to laugh! Craftily he puts the boards back without fastening them and in a friendly manner calls the grenadiers. Not suspecting, they start to cross the bridge. They fall into the water and are struggling, to the great amusement of tbe peasant, who lets them struggle so as to enjoy his revenge the better.

THE HIGH COST OF LIVING
Eclair's Release, June 10

Mr. and Mrs. Consumer find that they have no food in the house. It is salary day, so they depart for the market, which is a monopoly and presided over by a syndicate representing the goods they controlled. Their motto is: "Our prices, all we can get." The syndicate is composed of Kings, thus divided: Milk, Butter and Eggs; Coal; Bread; Sugar; Meat; Clothing and Tobacco. At this market there is a great gathering which finally thins out to the few who have enough money to satisfy the grasping Kings.

The various types of consumers buy or try to buy their necessities at exorbitant prices. The Kings are greedy and cruel.

Finally unable to bear these impositions the people become impatient and resolve to do something to repair their wrongs. The Kings have a reunion and make a mound of their bags of gold which they worship. It is transformed into the God of Greed, around which they group and command the people to cease their complaints.

A meeting of the discontented people is in progress when the painting of Justice comes to life and, joining them, asks them to tell their complaints, and she, thoroughly aroused, issues an indictment for trial against the wicked Trust Kings.

Uncle Sam executes the warrant much to the joy of the consumers. He repairs to the market where the Kings are having a jubilee—arraigns them—calls upon the people to carry out the orders of Justice, points to sign which has changed to "Justice Triumphs at Last." The mob seizes the Kings and hustles them off to tbe bar of Justice. The Kings, handcuffed, are now arraigned before Justice. Uncle Sam enters as the people's lawyer, and in a short time (with the overwhelming evidence of their rapacity), has the jury pronounce them guilty and sentenced to hard labor for life. The people destroy the God of Greed and now that prosperity returns a few weeks later give a jollification feast at Mr. Consumer's bouse. In the meantime, the guards lead the Kings in convict garb to their labors which they do very lighty. They overcome their guards and escape. While the feast is at its height the Kings repair to Consumer's house and like a lot of vultures attack Justice, drag her from the house and make her a prisoner. The noise disturbs the merrymakers, they go out to ascertain the cause, are borrified to find Justice gone. In the meantime the statue of the God of Greed has been reconstructed. The Kings drag Justice before it and completely suffocate and obliterate her under bags of gold. The Kings return to their thrones. The angry people rush on to see the old order of things re-established and can only show their sorrow and misery. Justice is seen behind the bars, handcuffed, awaiting deliverance. Mr. and Mrs. Consumer are at their table again, hungry, all food gone. Uncle Sam appears, they appeal to him, be leads them forth and pointing up, shows them the promise of the future. Old Glory is seen waving and then Uncle Sam indicates that they may remedy matters by choosing from one of the Presidential candidates of the different parties whose pictures are thrown upon the screen.

TEARS O' PEGGY
Rex Release, June 9th

Did you ever study tears? Purely as a chemical composition, it's a simple thing to analyze and discover its why and how. But as so much material emotion, as the involuntary product of our feelings and senses, it's a young mystery. Tears may be drops of the soul, if it is possible for the soul to be liquid. But even more important than what they really are—jevver notice the effect of tears? Especially a woman's tears? Even if you're not married, we presume you know.

A pretty woman's tears are the greatest persuasive argument on the planet Earth. A woman's tears will melt the coldest heart, and will make the heart manifest itself when their isn't any at all. Tears are the conqueror of the boldest, coldest spirit. Tears always have their way.

But now for a few funny tears.

They were in love, and pa frowned on tbe romance. When a pa frowns on a romance between a pretty, determined girl and the man "she was born to marry," there's always an interesting story. That's why we're talking to you now.

The girl knew the power of tears—because she was a girl And she determined to cry her father into submission.

Such a weeping and wailing was never heard since Gomorrah went into the cemetery business. And the accompanying "gnashing of teeth" was contributed by pa.

The next few days were devoted chiefly to tears. Theirs was a happy home. His stubborn will was almost drowned, when it became so used to the flood that it learned to swim. And hour after bour, day after day, the crying specialty continued.

The tears and the girl had their way, and the mock sadness turned into a very genuine joy and a jubilant justice.

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"THESE WERE THE HAPPY DAYS"
Powers Release.

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Mr. Al L. Bartlett, road representative of the Consolidated Film & Supply Co., has resigned his position with the above concern. Last week he purchased the interest of Mr. H. R. Mason and now controls the Great Southern Feature Film Co. of Atlanta.

This company now owns the state rights on a line of features and Mr. Bartlett proposes to add regularly to his stock, insuring exhibitors in this territory regular bookings of high class subjects. The wide experience of Mr. Bartlett in the film business will insure his patrons of good selections and proper exploitations.

If you want **THE BEST** and most pleasing **LANTERN SLIDES,** try some of the good old songs illustrated by **BAMFORTH & CO.** They will be in demand for all time, and you are making a sound investment. Drop us a post card if you are interested.

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"The Outcast"

TWO REELS — RELEASED SATURDAY, JUNE 8 — TWO REELS

Scenes of massiveness and grandeur. A dramatic story of wonderful interest, compellingly acted. Sensational battle scenes and thrilling incidents, produced by a tremendous cast.

"Custer's Last Fight"

THREE BIG REELS — RELEASED ABOUT JUNE 15 — THREE BIG REELS

Three reels of sensational, blood-stirring action, depicting the most heroic incident in the nation's history. A thousand soldiers and a thousand Indians are used in this colossal production.

"Memories of a Pioneer"

ONE REEL — RELEASED TUESDAY, JUNE 11 — ONE REEL

This is the first of the "101" Bison one reel subjects which will be released on Tuesday and Thursday of each week. The full strength of the famous "101" Bison company is utilized in a spectacular pioneer and Indian picture. The old pioneer lives again the stirring days of his youth in which he won his bride.

Ambrosio Release of Friday, June 7

"IF I WERE KING" and "THE LAKES OF ITALY"—A split reel consisting of a superbly costumed drama and a beautiful scenic, in exquisite photography.

NEW YORK MOTION PICTURE CO.
251 West 19th Street — New York City

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Apr. 10—The Wedding Dress (Dr.)	
Apr. 17—The Tramp and the Barrel (Com.)	
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	
May 22—The Diamond Earrings (Com.)	
May 22—A Country Man's Experience (Com.)	
May 29—The Ghost (Dr.)	
May 29—The Optician's Dream (Com.)	

AMERICAN

May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	
May 20—The Thread of Life (Dr.)	1000
May 23—The Wandering Gypsy (Dr.)	1000
May 27—The Reward of Valor	
May 30—The Brand	
June 3—The Green-Eyed Monster	
June 6—Cupid Through Padlocks	
June 10—For the Good of Her Men	

BISON

Feb. 23—War on the Plains	
Mar. 1—The Indian Massacre	
Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	
May 15—The Crisis	
June 1—The Lieutenant's Last Fight	
June 8—The Outcast (2 reels)	

CHAMPION

May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950
May 20—The Cashier's Ordeal	950
May 22—Mrs. Alden's Awakening	950
May 27—The Ranch Woman	
May 29—Heroes of the Blue and the Gray	
June 3—The Derelict	950
June 5—A Squaw Man	950
June 10—Camille (2 reels)	950
June 12—A Western Child's Heroism	950

COMET

Jan. 8—Mr. Whoops, the Detective (Com.).	
Jan. 12—The Widow (Com., Dr.)	
Jan. 15—The Braid (Dr.)	
Jan. 19—Thirty Days (Com.)	

ECLAIR

June 4—The High Cost of Living	
June 6—The Title Huntresses	
May 14—Saved from the Titanic	
May 12—Arabian Customs (Edu.)	
May 14—Saved from the Titanic	
May 16—Roses and Thorns (Com.)	
May 19—Her folly	
May 21—The Chamber of Forgetfulness (Dr.)	
May 24—The Beauty Spots (Com.)	
May 28—Nathaniel Hawthorne's "Feather-top"	
May 31—Mr. Hamfat's Success (Com.)	
June 2—Chestnut Grove Mystery (Dr.)	
June 6—The Suffrage and the Man	
June 11—The High Cost of Living	
June 4—The Hardest Way (Dr.)	
June 9—Tit for Tat (Com.)	
June 13—The Rustic Maiden (Com.)	
June 16—A Lucky Fright (Dr.)	
June 16—Luxor and Thebes, Egypt (Travel)	

GREAT NORTHERN

	Feet
Apr. 20—Clever Boys	
Apr. 27—The Dream of Death	
May 4—The Musician's Love	
May 11—Uncle and Nephew	
May 18—A Close Call	600
May 18—A Double Pleasure	400
May 25—The Isle of Bornholm (Sc.)	

GAUMONT

June 13—Jimmie as Hypnotist	
June 16—When the Leaves Fall	
June 2—The Midnight Wedding	
June 20—Bells of Paradise and By the Zuder Zee (2 reels)	
June 23—The Auto Smash-Up	
June 27—When Money Isn't Money	
June 30—A Lion's Revenge	
July 7—Under Redouhtable Guard	
July 11—The Story of Chopin	
July 18—A Mid-Channel Romance	
July 21—Love's Floral Tribute	

IMP

June 1—The Art of Making Silver Plate	
June 3—The Breakdown	
June 6—The Return of Captain John	
June 8—A Case of Dynamite	
June 8—Fun in a U. S. Military Camp	
June 8—Presidential Possibilities	
June 10—Nothing Shall Be Hidden	
June 13—Let No Man Put Asunder	
June 15—How Shortly Won Out	
June 15—Bull Fight in Nuevo Laredo, Mex.	

ITALA

Feb. 10—Toto, the Door-Keeper	
Feb. 10—Hunting Ducks	
Feb. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	

LUX

By Prieur.

May 3—Arabella's Droll Wooing (Com.)	
May 10—The Lassie from Aberdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390
May 17—The Convict's Sister (Dr.)	1000
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arabella's Flight (Com.)	291
May 31—The Apache Ball (Dr.)	698
May 31—Arahella Works Too Hard (Com.)	
June 7—After Many Years (Dr.)	

NESTOR FILM COMPANY

May 20—The Power of Melody (Dr.)	
May 22—How the Ranger Was Cured (W. Com.)	
May 25—Santa Monica Road Race (Topical)	
May 25—Oil Fields, Calif. (Ind.)	
May 27—The Foreign Spy (Dr.)	
May 29—The Scalawag (W. Dr.)	
June 1—The Sheriff Outwitted (W. Dr.)	
June 3—The Half-Breed's Way (Dr.)	
June 5—The Mountain Daisy (Com.)	
June 7—The Ranch Girl's Choice (Dr.)	

POWERS' PICTURE PLAYS

May 14—A Pair of Suicides	
May 18—His Neighhor's Wife	
May 21—For the Good of All	
May 25—The Housekeeper	
June 4—Babies Three	
June 8—Hats and Happiness	
June 12—Those Were Happy Days	
June 15—Italian Friendship	

RELIANCE

	Feet
June 8—Kaintuck	
June 12—A Day at the Zoological Gardens	
June 15—Virginius (2 reels)	
June 19—One Man's Love	
June 22—The Forhidden Way	
June 22—The Pelican	
June 29—Before the White Man Came	

REPUBLIC

June 1—The Other Man	
June 4—Reparation	
June 8—A Western Triangle	
June 8—Palo Duro	
June 11—Was He a Suffragette	
June 15—A Shadow of the Past	

REX

May 26—Stars Their Courses Change	
May 29—Grandfather's Clock	
June 2—Ashes of Hope	
June 4—The Diamond Path	
June 6—The Price of Peace	
June 9—Tears o' Peggy	

SOLAX COMPANY

May 24—The Knight of Armor	
May 29—A Message from Beyond	
May 31—Just a Boy	
June 5—The Old Violin	
June 7—The Dog-Gone Question	
June 7—Billy Boy	
June 12—Micky's Pal	
June 14—The Great Discovery	

THANHOUSER COMPANY.

May 21—Jess (Part I)	
May 28—Jess (Part II)	
May 28—Jess (Part III)	
May 31—Whom God Hath Joined	
June 4—Dottie's New Doll	
June 7—Her Secret	
June 11—On the Stroke of Five	
June 14—The Night Clerk's Nightmare	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	3500
May 20—Mysteries of Souls	3000

MAJESTIC

June 2—The Great Boggs Hair Grower (Com).	
June 2—How He Won Her (Com.)	
June 4—Stage Struck Mamie (Com.)	
June 9—Shocking His Flock	
June 9—Room 257	
June 11—The Artful Cat	
June 11—Up a Tree	

SHAMROCK

May 21—The Thorny Path	
May 25—The Kissing Germ	
May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	

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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

"VICTOR-IOUS"

THE VICTOR FILM COMPANY will release its

First Triumphilm

Friday, June 14th

"NOT LIKE OTHER GIRLS"

a comedy just as *different*

FLORENCE LAWRENCE

with all the sunshine and sparkle and jubilant joy in captivity laughing in her eyes and shouting their happiness in every gesture and jesture ;

OWEN MOORE

the serious comedian, who can tease a giggle and develop it into uproaring glee with as little pains as you can remember after watching him, is not like other men, even if they did ***like*** each other eventually.

Be Like All the Others—Get It!

VICTOR FILM COMPANY

Sold through Motion Picture Dist. & Sales Co.

THIS WAS A LIVE ONE

When James H. Lasson, the beef baron, invited a party of friends for a cruise to Bermuda on his luxurious yacht, "Neda," he issued a sixteenth invitation, which concerns moving picturedom. This was for a camera man from the Special Event Film Co., of New York City, who has to make a film record of the trip. Fred Beck was strongly inclined to go himself, but he finally detailed one of his men on the job. The trip took six weeks, during which time five thousand feet of film was exposed. The fun on board the boat and among beautiful Bermudas is shown, all of the guests figuring in the pictures to their hearts' content, and in many novel and startling ways. The "Neda" won the three-mile race with the best yachts run every spring from St. George's, and Mr. Lasson is proud indeed to have a filmed record of his boat's prowess. After the films were shown to the party on their return to New York, just twelve of them decided that they wanted projection machines in their homes, and the Special Event Film Co. got a fat order for a dozen sets of film of five reels each.

The Moving Picture Exhibitors' League of Cleveland, Ohio, has indorsed the public library bond issue and, as a means of arousing public interest in the needs of the libraries, have agreed to exhibit two films all this week, showing the comparative size of libraries here and in other cities of the same rank.

* * * *

The Union Square Theatre, the first of the Keith theatres in New York, is going back to vaudeville. The re-establishment of high-class vaudeville in place of moving pictures and light vaudeville to which the Union Square has been given up for several years, commences June 3rd.

* * * *

Madison Square Roof Garden has been leased for a lengthy term to Mr. Rudolph Landauer. The roof will be put in order as an open-air amusement place at popular prices, after an expenditure of $50,000. Some of the features will be an Oriental garden, a large dancing pavilion, motion pictures, restaurant and a vaudeville entertainment.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 20—When Kings Were the Law (Dr.)	
May 23—A Close Call (Com.)	
May 23—Helen's Marriage (Com.)	
May 27—A Beast at Bay (Dr.)	
May 30—An Outcast Among Outcasts (Dr.)	
June 3—Tomboy Bessie (Com.)	
June 3—Algy, the Watchman (Com.)	
June 6—Home Folks (Dr.)	

CINES

C. Kleine

	Feet
May 25—A Mysterious Telephone Call (Dr.)	1000
May 28—The Lottery of Love (Com.)	790
May 28—Fountains of Rome (Travel)	210
June 1—The Bogus Professor (Com. Dr.)	695
June 1—Rome on the Tiber (Travel)	305
June 4—The Trifler (Dr.)	830
June 4—Picturesque Scenes in Padua (Sc.)	170
June 8—In Wrong (Com.)	1000
June 11—A Soldier's Heart (Dr.)	
June 11—Messina as It Is To-day (Sc.)	
June 15—Leah, the Telephone Girl (Com.)	
June 15—Venice, Italy (Sc.)	
June 18—The Frailty of Man (Dr.)	1000
June 22—Her Vengeance (Dr.)	1000
June 25—The Girl and the Mayor	1000
June 29—The Wandering Minstrel (Dr.)	1000
July 2—A Violin and a Pipe (Com.)	
July 2—Jenkins Sneezes (Com.)	

EDISON

	Feet
May 17—The Convicts' Parole	1000
May 18—A Romance of the Ice Fields	635
May 18—Scenes in Delhi, India	365
May 21—Their Hero	1000
May 22—The Artist and the Brain Specialist	1000
May 24—The Sunset Gun	1000
May 25—A Western Prince Charming	1000
May 28—Jim's Wife	1000
May 29—The Passion Flower	1000
May 31—Views of Calcutta, India	1000
June 1—The Westminster Kennel Club Dog Show	
June 1—Eddie's Exploit (Com.)	
June 4—The High Cost of Living (Com.)	
June 5—Very Much Engaged (Com.)	
June 7—The Man Who Made Good (Dr.)	
June 8—The Shadow on the Blind (Com.)	
June 11—Ten Days With a Fleet of U. S. Battleships (Edu.)	
June 12—The Angel and the Stranded Troupe (Com.)	
June 14—The Prisoner of War (Dr.)	
June 15—How Father Accomplished His Work (Com.)	
June 15—Kitty's Hold-Up (Com.)	

ESSANAY FILM CO.

	Feet
Apr. 26—Our Neighbor's Wife (Com.)	1000
Apr. 17—The Adventures of American Joe (Dr.)	1000
Apr. 19—The Trail of Gold (Dr.)	1000
Apr. 22—A Mardi Gras Mix-Up (Com.)	1000
Apr. 24—The Mexican Revolutionist (Dr.)	1000
Apr. 26—The Pasadena Peach (Com.)	1000
Apr. 27—The Indian and the Child	1000
Apr. 30—Napatia, the Greek Singer	1000
May 2—His Thrifty Wife (Com.)	1000
May 3—The Chauffeur, the Girl and the Cop (Com.)	1000
May 4—Broncho Billy and the Bandits (Dr.)	1000
May 7—"Alkali" Ike's Bride (Com.)	1000
May 9—In Quarantine (Com.)	1000
May 10—Out of the Night (Dr.)	1000
May 11—The Dead Man's Claim (W. Dr.)	1000
May 14—The Eyes that Never Sleep (Dr.)	1000
May 17—After the Reward (Com.)	1000
May 18—The Sheriff and His Man (Dr.)	1000
May 23—A Good Catch (Com.)	1000
May 24—Detective Dorothy (Dr.)	1000
May 25—The Desert Sweetheart (Dr.)	1000
May 28—Margaret's Awakening (Com. Dr.)	1000
May 30—The White Hope (Com.)	1000
May 31—The Laurel Wreath of Fame (Dr.)	1000
June 1—Broncho Billy's Bible (Dr.)	1000
June 4—On El Monte Ranch (Dr.)	1000
June 6—The Legacy of Happiness (Dr.)	1000
June 7—Billy Changes His Mind (Com.)	1000
June 8—A Child of the Purple Sage (Dr.)	1000

LUBIN

	Feet
May 20—A Railroad Engineer (Dr.)	
May 22—Darby and Joan (Dr.)	
May 23—A Bachelor's Waterloo (Com.)	
May 25—The Sponge Industry (Ind.)	
May 25—Dream of a Lobster Fiend (Com.)	
May 27—The Senorita's Butterfly (Dr.)	
May 29—The Puppet's Hour (Com. Dr.)	
May 30—The Honeymooners (Com.)	
June 1—Revenge (Com.)	
June 1—The Rubes' Easter at Atlantic City (Com.)	
June 3—A Romance of the Border (Dr.)	
June 5—Dream of a Moving Picture Operator (Com.)	
June 6—A Husband's Awakening (Dr.)	
June 8—A Modern Portia (Dr.)	
June 10—A Windy Day (Com.)	
June 12—Fire and Straw (Dr.)	
June 13—An Indian's Gratitude (Dr.)	
June 15—Her Gift (Dr.)	

G. MELIES.

	Feet
May 9—Finding the "Last Chance Mine" (Dr.)	
May 16—The Swastika (Dr.)	
May 23—All is Fair (Com.)	
May 30—The Rustler's Daughter (Dr.)	
June 6—Making Good (Dr.)	1000
June 13—Ghosts at Circle X Camp (Com.)	1000

PATHE FRERES

	Feet
May 28—The Musketteer's Duel (Com.)	
May 28—A Lesson in Liquid Air	
May 29—For the Honor of the Name (Dr.)	
May 30—The Leading Lady's Baby (Com.)	
May 30—Siam—Its Rivers and Canals (Trav.)	
May 31—His Wife's Whims (Com.)	
May 31—Life Among the Muruts	
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.)	
June 3—Pathe's Weekly No. 23	
June 4—Max Sets the Fashion (Com.)	
June 4—Costumes of Different Periods (Sc.)	
June 5—The Texan Twins (Com.)	
June 6—The Lure of the Footlights (Dr.)	
June 7—The Enchanted Fifer	
June 7—The Irbith (Siberia) fair (Travel)	
June 8—A Stern Destiny (Dr.)	
June 10—Pathe's Weekly No. 24	
June 11—The Trap of Death (Dr.)	
June 12—Any Ol' Clothes (Com.)	
June 13—A Redskin's Appeal (Dr.)	
June 14—Pepita's Escapades	
June 14—Catching Crocodiles on the River Klang (Travel)	
June 15—Niagara Falls (Travel)	
June 15—Cavalry Test Marches in Belgium (Military)	

KALEM CO.

	Feet
May 27—The Fighting Dervishes of the Desert (Dr.)	1000
May 29—The Gent from Honduras (Com.)	
May 29—Luxor, Egypt (Sc.)	
May 31—Into the Jungle (Dr.)	
June 3—Missionaries in Darkest Africa (Dr.)	1000
June 5—The Drummer Girl of Vicksburg (War Dr.)	1000
June 7—The Pugilist and the Girl (Com.)	1000

SELIG

	Feet
May 14—The Turning Point (Com. Dr.)	700
May 14—Scenes in Cuba (Sc.)	300
May 16—The Vagabonds (Dr.)	1000
May 17—Brains and Brawn (Com.)	500
May 17—The Katzenjammer Kids (Com.)	500
May 20—A Citizen in the Making (Dr.)	1000
May 21—Rivals (Dr.)	1000
May 23—The Girl with the Lantern (Dr.)	1000
May 24—The Lost Hat (Com.)	
May 24—The Katzenjammer Kids No. 4—They Entertain Company (Com.)	
May 27—The Tree of Knowledge (Dr.)	1000
May 28—A Child of the Wilderness (Dr.)	
May 30—A Reconstructed Rebel (Dr.)	1000
May 31—The Part of Her Life (Com.)	500
May 31—The Katzenjammer Kids, No. 5 They Go to School (Com.)	500
June 3—Life With a Circus	1000
June 4—When the Heart Calls (Dr.)	1000
June 6—The Mystery of Room 29 (Dr.)	1000
June 7—Mistaken Identity (Com.)	500
June 7—School Days (Com.)	500

URBAN ECLIPSE

G. Kleine

	Feet
May 29—Slippery Tom (Com.)	358
May 29—Rope Making by Hand in Kent, England (Ind.)	367
May 29—Glimpses of Belgium (Travel)	275
June 5—In Days of Old (Dr.)	1000
June 12—Percy's First Camera (Com.)	
June 12—Making Silk Hats (Ind.)	
June 12—Through Saskatchewan (Sc.)	
June 19—Motor Boat Races at Burnham (Top.)	
June 19—Studies of Fish Life	
June 19—Bergen, Norway (Sc.)	
June 26—The Music Hall Singer (Dr.)	1000
July 3—The Wax Model (Dr.)	
July 3—Scenes in Somerset (Sc.)	

VITAGRAPH

	Feet
May 11—The Greatest Thing in the World	1000
May 13—Love in the Ghetto	1000
May 14—The Spider's Web	1000
May 15—Leap Year Proposals	500
May 15—A Page in Canadian History	
May 17—The Greater Love (Dr.)	1000
May 18—The Man Under the Bed (Com.)	1000
May 20—Professor Optimo	1000
May 21—Fortunes of a Composer	1000
May 22—Their Golden Anniversary	1000
May 24—Diamond Cut Diamond	1000
May 25—The Redemption of Ben Farland	1000
May 27—The Triumph of Right	1000
May 28—An Innocent Theft	1000
May 29—On Her Wedding Day	1000
May 31—The Picture Idol	1000
June 1—An Eventful Elopement (Com.)	1000
June 7—The Cylinder's Secret	1000
June 8—Half a Hero	1000
June 10—Lulu's Doctor	1000
June 11—Pandora's Box (Com.)	1000
June 12—Yellow Bird (Dr.)	1000
June 14—The Light that Failed	1000
June 15—Days of Terror	1000

STAGE KIDDIES THE GUESTS OF THE REPUBLIC FILM COMPANY

One hundred and fifty stage children were the guests of the Republic Film Company on Saturday, May 25th, and incidentally about one hundred big kiddies, their mothers and fathers, at a gigantic May-day festival at Central Park, New York. The occasion was the completion of a Republic production soon to be released and appropriately named "The Queen of May."

Broadway, between Forty-fifth and Forty-sixth street, never saw such a band of happy youngsters as the crowd that filled the three large Fifth avenue stage coaches, nor heard such cheering and yelling as the caravan started for the offices of the Republic Company. Here again the clamor was repeated, and in spite of the efforts of the director and half a hundred volunteer assistants, it took some time to stage one of the important scenes.

The coaches finally left for Central Park and, after finishing the production, the kiddies were filled with ice-cream, candy, Pasteurized milk, cakes and sandwiches. Here again the camera had splendid opportunity for a gorgeous setting during the crowning of the Queen of May, as the green Central Park was filled with thousands of little ones not of the stage, but when they became aware that the "movies" were taking their pictures, immediately jumped for their May-poles and began the beloved May-pole dance so dear to the hearts of kiddom.

Although the intention of the Republic Company was to have only 150 stage children doing their well-trained May-pole dance in celebration of the crowning of their King and Queen, their majesties witnessed, and the camera caught, thousands of volunteer subjects, each prettier than the other, their faces wreathed in smiles, and it made many an old fellow wish he was a kid again to join in the frolic. No mishaps occurred and no kiddies were lost, to mar this beautiful event.

Cinematograph exhibitions are popular in China. They are of three kinds—those given in buildings specially erected for the purpose or in other places adapted, and the third class is itinerant, after the manner of the old strolling players. It seems that the celestial prefers scenes from real life to the faked pictures. German films are said to be the most popular, showing military maneuvers, battles and street scenes. These pictures appeal to the imagination of the Chinese and call for the expressions of admiration. Great interest is also shown in pictures of the Rheims aviation week and the Paris floods of 1910.

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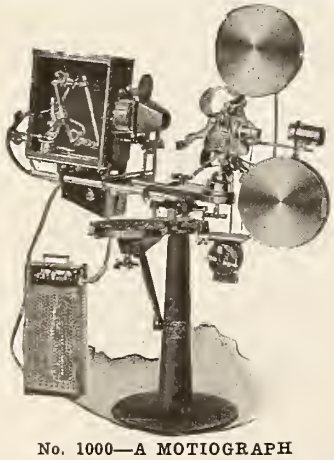

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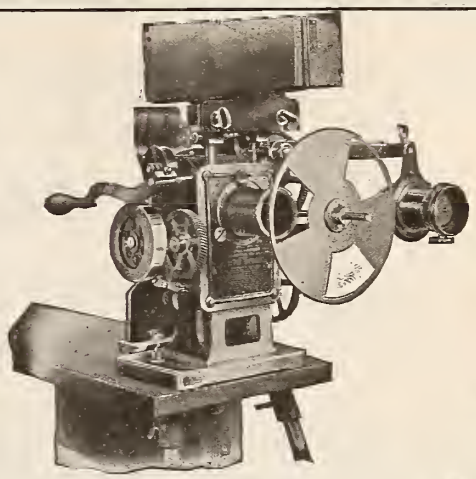

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The Only New Thing Under the Sun

NAT C. GOODWIN

AS FAGIN IN OLIVER TWIST

5 REELS

WARNING

Notice is hereby given to all exhibitors, producers and managers, State right buyers, owners of theatres, wherein moving pictures are being projected, and to the general public at large, that a certain concern, calling itself the Colonial Film Company, Daniel Markowitz, one Carleton, Aubrey Kennedy, one certain Henkel, and P. A. Powers, who claim the alleged right to produce in moving pictures a play called "Nathan Hale," by Clyde Fitch with Nat. C. Goodwin in the star part; that the above mentioned parties nor any of them have any legal right to produce the said "Nathan Hale" in moving pictures, or otherwise, nor have they any right to use Mr. Nat. C. Goodwin's pictures or name in connection therewith, or with any other play or production; that the General Film Publicity and Sales Company has the exclusive right and authority to use Mr. Nat. C. Goodwin's name in connection with moving pictures, and that neither one or all of them has the right to produce or use the said play "Nathan Hale" in connection with the pictures that the above mentioned parties are offering for sale or lease, or attempting to sell or lease.

Notice is hereby further given that an application is now being made by the executors and heirs of the late Clyde Fitch, and by the General Film Publicity and Sales Company and Nat. C. Goodwin to enjoin the said parties hereinbefore mentioned, and every other person from producing, exhibiting, representing and leasing, or having the same produced, exhibited, represented or leased in any theatre or place of amusement, and that anyone who will attempt to so exhibit the said picture or play, or represent or produce or have the same exhibited, represented or produced, will be prosecuted to the full extent of the law.

Dated, New York, May 28th, 1912.

HERMAN L. ROTH,
Attorney for the GENERAL FILM PUBLICITY & SALES COMPANY,
NAT. C. GOODWIN and the Executors of the Clyde Fitch Estate.

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This is the film in which an expensive auto was burned for a spectacular effect. Micky comes out of prison determined to get even with society for robbing him of his liberty. Tom, his pal, is discharged from prison at the same time. Tom breaks with his pal and turns straight. Later when Tom snubs Micky, Micky "fixes" his old-time pal, but immediately sees his error and makes amends. The Story is compelling and vibrates with heart interest.

THE GREAT DISCOVERY

RELEASED FRIDAY, JUNE 14th

One of those unique comedies with comic situations that elicit laughter at every turn. The story concerns a collection of old fogy scientists who want to discover a means of making children with incubator and chemical mixtures. One of their young assistants plays a joke on them that is really funny.

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JUN 20 1912

MOVING PICTURE NEWS

Volume V
No. 23

June 8
1912

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JUNE 11—TUESDAY

NANINE, The Artist's Wife

JUNE 13—THURSDAY

THE TALE OF AN EGG

AND

JIMMIE AS HYPNOTIST

Scene from "Written in Blood," the spectacular two-reel war picture to be appropriately released on July 4th.

JUNE 18—TUESDAY

WHEN THE LEAVES FALL

(HAND-COLORED)

JUNE 25—TUESDAY

THE AUTO SMASH-UP

JUNE 27—THURSDAY

WHEN MONEY ISN'T MONEY

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The New Comet

RELEASE DAYS—MONDAY AND SATURDAY

The New Comet Company has not been sleeping—Oh! No—not for a second. We have been very much awake. From the 4th of Jan. to April 15th we had our stock company at Jacksonville, Fla., taking pictures with which to fortify ourselves when the inevitable crash came. We were prepared to meet it, no matter which way the wind blew. We had more than a score of negatives on hand, all high class in every respect, and after all the man with the A-1 pictures is the winner in the film game every time. THANHOUSER FOR EXAMPLE. While our Southern company was doing big things at Jacksonville, our New York headquarters were being reorganized and remodelled from stem to stern. Nothing was left of the old Yankee outfit (which the Comet succeeded) but the four walls. The studio has been converted into the newest and best equipped motion picture gallery in America. For up-to-date cinematograph apparatus THERE ISN'T A FACTORY IN THE WORLD that surpasses the COMET'S newly built plant. The office staff; all factory employees and studio experts were selected with the greatest care. When **Mr. William Steiner retired,** every member of the "old guard" found new fields as well. To-day the COMET stands on the pictures it is now releasing. Get acquainted with the following winners and see for yourself.

RELEASED MONDAY, JUNE 3rd

MY WIFE'S BIRTHDAY (1000 feet)

One of the Jacksonville comedies. It's a scream from the main-title to the trailer. You cannot complain about the scarcity of good comedies when "corkers" of this kind are being turned out.

RELEASED SATURDAY, JUNE 8th

THE ISLE OF STRIFE, (CUBA) (1000 feet)

Showing fifteen scenes of Cuba's most important points of interest, including MORRO CASTLE, HAVANA HARBOR, selected spots in HAVANA city; the arrest by Rural Guards of INSURRECTOS and the trial of same in a Cuban Court House. A Sugar Plantation in full operation making one of the best industrials in many a day.

RELEASED MONDAY, JUNE 10th

THE PRICE OF DECEIT (910 feet—Dramatic)

A squabble in domestic life that fairly lifts you out of your seat. Made by the COMET'S Western company. Watch for the Comet's Western every Monday.

RELEASED SATURDAY, JUNE 15th

AN INTERRUPTED WEDDING (1000 feet)

A comedy that is full of snap, bang and go. Taken by the Comet's entire Southern company in their happiest mood.

RELEASED SATURDAY, JUNE 22nd

THE TALE OF A RUBBER BOOT (1000 feet)

A crackerjack comedy that is not without its pretty little heart touches as well. This picture contains several surprises and will make many friends for the new Comet pictures.

RELEASED MONDAY, JUNE 29th

WANETA'S SACRIFICE (985 feet—Dramatic)

A Western masterpiece in motion pictures. A thrill is in store for you when you see this reel. By all means read the COMET'S synopses each week and keep in touch with the output of the most up-to-date film makers in New York.

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344 EAST 32nd STREET, NEW YORK, N.Y. WM. B. GRAY, Pres.

NAT C. GOODWIN
AS FAGIN IN OLIVER TWIST

What the Philadelphia Papers Say

PHILADELPHIA RECORD

"OLIVER TWIST" MOTION PICTURES—"OLIVER TWIST"—LYRIC

The motion pictures recently made of the principal incidents in Charles Dickens' story of "Oliver Twist" so adapted as to give in as clear and as concise a way as possible an idea of the novel, were shown for the first time in this city last evening at the Lyric. Nat Goodwin, who in the recent revival of the play made from the novel was seen in the rôle of Fagin, was pictured in that rôle in the films and a generally competent cast of players gave him support. Every spectator last evening appreciated the fine photography in the motion picture presentation. All the pictures were very clear and there was little, if any, of that oscillation that is often an annoyance to onlookers at an exhibition of projected pictures. A lecturer gave some idea in advance of the exhibition of the nature of the story, and he also instanced some of the famous players who have been seen in dramatic representations of the play made from the novel. Occasional comments also came with the revealing of the pictures, although for the most part explanations were hardly necessary, so intelligent has been the visualizing of the piece. The films, presenting the novel in five installments, were so nearly perfect as to warrant more than the usual commendation for careful photographic work. Goodwin at the conclusion of the presentation, is seen in his customary garb, on the screen, bowing his thanks to the spectators.

PHILADELPHIA EVENING TIMES

OLIVER TWIST MOVIES WITH NAT GOODWIN AT LYRIC THEATRE
Five Photographic "Acts" Show Vivid Scenes in Dramatic Story.

Oliver Twist, in five photographic "acts," and with Nat Goodwin as Fagin, drew an interested audience to the Lyric Theatre last night. While Goodwin is the only member of the all star-cast which has been presenting the revival of Charles Dickens' famous novel in New York to pose for the films, all the parts were cleverly portrayed.

One of the first things noticeable in the production is the fact that the films are remarkably distinct and without that oscillation which frequently proves annoying and hard on the eyes. A lecturer preceded the display of films, explaining the nature of the story, although this was hardly necessary, so completely is the plot set forth in the picture.

"MAKE-UP" IDEAL.—Goodwin's make-up for the part of Fagin, who taught youth to steal, is ideal. From the birth of Oliver in the workhouse until the finding of the will which restores him to his own, the entire story is given in an accurate, careful manner. The scenes of horror in Fagin's den, the incidents in the home of Mr. Brownlow and Miss Maylie, the murder of Nancy, the hanging of Sykes and the horrible death of Fagin are especially vivid.

Throughout the production particular incidents and situations were given in such a way as to illustrate the plot of the novel, although shown without regard for sequence. William Mason, the lecturer, furnished a clear, concise summary of the story, which permitted even those unfamiliar with the work to follow it closely.

PHILADELPHIA INQUIRER

DICKENS PICTURES WITH GOODWIN AS STAR AT LYRIC

Remarkably dramatic and telling is the motion picture play of Dickens' novel, "Oliver Twist," which was seen at the Lyric Theatre last evening, with Nat C. Goodwin as the sinister Fagin. The production is noteworthy for its completeness and highly important incidents such as the magisterial viciousness of Justice Fang and the death of Agnes are filmed with resultant clearness as to plot.

The atmosphere of low brutality and petty criminality is also admirably conveyed, and the characters are, for the most part, enacted picturesquely and in such a manner as to make them stand out vividly. Mr. Goodwin's impersonation of the fawning old vampire is a superb and congruous piece of acting. The technical requirements of the motion picture art are generally observed and the photography is throughout beautiful and clear. The lecture which precedes the play is interesting.

EVENING BULLETIN

MOVING PICTURE EXHIBITIONS AND OTHER ATTRACTIONS OF THE WEEK

A novelty in moving picture entertainment is offered at the Lyric this week in the presentation of "Oliver Twist" as a photoplay, with N. C. Goodwin in the part of Fagin. Mr. Goodwin has recently been acting this famous Dickens character in an all-star revival of the play in New York, and while he is not accompanied in this "Movie" reproduction by the same players that have been appearing with him in the regular performance, all the other parts are well taken, and Mr. Goodwin's vivid portrayal of the old Jew, who instructs boys in the ways of crime, is highly effective and interesting. The continuity of the story is well preserved, the acting being so skillful that no point is missed, and the staging is complete in detail and picturesqueness. The performance is preceded by an explanatory lecture by William Mason, which, while seeming somewhat unnecessary, owing to the familiarity of the story, is unusually well done, Mr. Mason being a good speaker, wholly versed in his subject.

GENERAL FILM PUBLICITY AND SALES CO.

145 WEST 45th STREET — H. A. SPANUTH, President — NEW YORK CITY

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Friday, June 21st.....INDIAN SUMMER

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
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ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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THE PSYCHOLOGY OF THE MOVING PICTURE

We do not know whether we are quite right in using this term "psychology," which defines the study of the human soul, and all that appertains thereto, to the moving picture, but, as the human soul is swayed to and fro by the picture or pictures it sees, so we may be right in using the term—the soul of the moving picture. The taste of the American public is now being largely moulded by its literature, but its amusements, and even the legitimate drama, by the moving picture. Ten years ago we predicted that the public taste would be moulded altogether by the products of the manufacturers of films, and the proof of this lies in the fact that the human mind is being largely moulded in many ways by the public, as they show very plainly by their adherence to the moving picture palace, instead of the playhouse. This is largely due to the unique psychic influence of the moving picture, which acts upon the mind and soul (or psyche) of man, more directly, and with far greater lasting effects, than any other method of impressing a truth upon the mental conditions of the man, and when we say man we mean it in its broad sense—mankind.

Let us look for a moment upon literature such as is disseminated through our public libraries, and what do we find? The plain, bald, absolute fact that the moving picture is impressing the youth of to-day far stronger than ever did the literature of the ages. There is but one cause to account for this, and that is the book impresses opinions and contradictions of an individual upon his work, which may be read by some and rejected by many. The reader and the author may disagree and the book be thrown aside after the perusal of a few chapters. The appeal to the mind is indirect and requires a far keener concentration of thought on the part of the reader than does the picture upon the mind of the spectator. Again, the book is merely a statement of ideas that perhaps only a few of its readers are able to grasp. The picture, on the other hand, does not require any concentrated effort to grasp, but immediately impresses the psyche of the spectator with its truth.

We have many times made the remark that the influence of the picture over the ordinary printed page is far greater and still more lasting than is the printed page. The impression made upon the eye, and from the eye to the soul of the observer, makes a clearer and deeper impression than any other factor in use to-day. This question should be taken up by every educator and every exhibitor throughout the world, and should be fully impressed upon the consciousness of those who cater to the public, that such persistent and powerful appeals to the receptive and perceptive faculties are deeper and fuller in every respect to the psychic powers of sentiment, morals and will power. The moving picture theatre is the one institution which reaches hundreds upon hundreds, millions upon millions, of people each day, and the influence for good is so great, or so small, or so evil, that it should give us cause to pause, and make us ask to what does the psychology of the moving picture tend?

The responsibility of the film manufacturers, of which there are new ones coming into the market, as each week goes by we learn of some fresh one coming into the ranks, each having different ideas as to the utility of the picture, some coming in with a view and a great aim to elevate and uplift the industry, and the picture, from sordidness to spirituality. The film exchanges follow the run of what the manufacturers have put out, and the exhibitors show upon their screens the results of many thoughts, ideas and brains of the manufacturers. Upon their directors hinges a wonderful power for the solution of many problems that are before us to-day. The responsibility is great and cannot be declined. The responsibilities rest upon every man who has invested his money in the industry that only that which is of the highest order should be displayed, either upon the posters exhibited outside the moving picture theatre, and still more on that which is displayed inside. The vast educational field opening before us is so great that we almost hesitate to speak of the great possibilities before our mind.

We have been the pioneers in the work for the uplifting of the industry in its educational and broad sense. Our editorials have been quoted all over the world, and we want now to give another thought to those who are responsible for the products turned out from the studios of the film manufacturers. There is an ever-increasing demand on the part of the public for clean-cut pictures that can be exhibited anywhere and everywhere without

the fear of odium from the Censorship Board. We will just take a few ideas of a nature that might set the thoughts of the manufacturers running in the same channel. First of all, let us take the public safety. What a wonderful scope is here! Let some of our manufacturers stand at the corner of, let us say, Thirtieth street and Fifth avenue and watch, as we have watched, timid old ladies standing shivering on the sidewalk, afraid to attempt the crossing owing to the danger from the dashing automobiles, cycles, buses and other like vehicles. We have seen several accidents arising from this cause. We have seen the intrepid rush of the motor cyclists trying to avoid traffic, dashing into an oncoming vehicle, with the only result of a broken neck to the rider. Take another phase, the accidents that occur around our public schools when the children are coming out in swarms, varying in numbers from 500 to 5,000—how many accidents could be avoided if only a film showing some of these accidents could be exhibited before the children! "First-aid" pictures might be taken and exhibited in the 10,000-odd moving picture theatres in our land, and still greater numbers abroad. The danger of stone throwing, etc., the resuscitation from drowning and other life-saving appliances could easily be photographed and exhibited, all of which would tend to the instruction of every individual soul, whether boy, girl, man or woman.

In our last week's issue we illustrated one of the most dangerous elements in our congested cities—fire—and showed how it was possible in its inception to avoid much of this danger. Every description of scientific instruction could be made a prolific source of revenue to the manufacturers. We recently saw, taken by Kinemacolor, a series of laboratory experiments, which, shown in their natural colors, was a wonderful revelation of the possibility of the cinematographic art. The psychology of this experiment would appeal to every chemist throughout the world, showing it was possible to blend two innocuous-looking liquids together, and by this experiment form a beautiful red liquid, another showing a brilliant green, another a beautiful orange. This could not be done in pure black and white; therefore the psychology of the Kinemacolor product appeals in a wonderful way to the soul of the scientist. Engineering courses for students could be taken up, etc., through the whole gamut of psychics and science.

Leaving this high subject, and coming down to the psychology of the everyday man, a series of pure dramatic works that appeal to the higher, diviner instinct of the spectator of the moving picture show would have a wonderful effect in lifting the vast population of our city from mediocre to divine. The cinematograph industry is only just on the fringe of its usefulness. It has, to a very large extent, ousted the public libraries, the magazine and, in many instances, the pulpit, as, according to one statement, "there are sermons in stones," so are there greater sermons in the films, and if the manufacturers would only arise to the present psychological moment and bring forward, even if only a film a month, that which the public is so anxious for and so eager to see, we feel sure that greater advances will be made.

In conclusion, we want to point out one great thought, which will be eventually evolved into a cinematograph film, and that is the actual photographing of a visitor from the invisible. We have knowledge that this is in the process of evolution, and when it is fully perfected we think that many startling discoveries will emanate from this source, and the psychology of the moving picture will indeed be the photographing of a soul.

Lincoln, Nebr.—Building at 1428 O street is being remodelled into a moving picture theatre.

Sacramento, Cal.—The Liberty Theatre at 617 K street has opened.

CAMERA MEN—SLIDE COLORISTS

If any camera man sees this notice, and he is out of work, or wants a better position, and will communicate with the Editor, he will hear of something very much to his advantage. In fact, we can place two, but they must be high-class and extra good. We also want expert slide colorists. The better and the higher class they are, the more we will be pleased. Permanent positions in both capacities are offered. We also want our list completed of every camera man, every director, very actor, every actress, every slide colorist, in the business. Put your name, address and qualifications on a postal and we will make out a register of your name for publication.

FIRST GEM A GEM

Bearing out its name in every detail, the first Gem production, "The Princess of Lorraine," a two-reel costume play to be released Tuesday, June 11th, sets a standard that will be entirely gratifying to the exhibitors and the public. It might truly be said that its only fault is that it is faultless. Produced with the technical exactness of a master, emphasized by the adequately forceful acting that the subject requires, embellished by imposing, massive sets, it is a work that deserves and will elicit the strongest commendation. George W. Nicholls, the able producer who was responsible for the long line of Thanhouser successes, among which were "Jess," "Cinderella," "David Copperfield," "She" and "Dora Thorne" in two-reel productions, and "Called Back," "The Passing," "As It Was in the Beginning," "Last of the Mohicans,"

"Whom God Hath Joined," and others among the single reels, put the very best that is in him in the current production, and it must be remembered that his best is better than the average superlative.

The story itself is supplied by the synopsis, printed elsewhere. It is rather our desire here to tell the poise and gentle firmness with which the delicate and decisive features of the story were conveyed. Miss Margaret Snow, who played the princess, injected all the charm and vigorous dramatic emphasis of which she is capable. The acting throughout the entire production reflects careful and capable direction and direct merit on the parts of the performers.

If the Gem productions adhere to the promising standard established by "The Princess of Lorraine" Gem will truly be Gems!

SCENE FROM OLIVER TWIST
Feature Release of the General Film Publicity and Sales Co.

GENERAL FILM PUBLICITY AND SALES COMPANY PERPETUATE DRAMATIC ART

One of the most commendable acts of mankind lies in the perpetuation of any good thing. By so doing he aids immeasurably the methods of evolution, and puts the unfading touch to the finger prints of Time as their impress falls upon the face of civilization.

The actor's art has been of the day, of the moment. The recollections of great actors and great plays have been but a memory lying in the minds of a few men who witnessed and applauded the actors' efforts. However, at this stage of the Christian era we are enabled to preserve for the future the greatest actors in their greatest moments, and by the art preservative of all arts, photography, practically reincarnate them for the admiration and applause of coming generations.

The General Publicity and Sales Company have taken the initiative in America, in a plan for the perpetuation of the dramatic art, for the immortalization of the foremost artists in the finest dramatic works. They have started well and wisely by advancing, first, America's greatest character actor, Nat C. Goodwin. In speaking of Mr. Goodwin's art, Joseph Jefferson, the most beloved actor the American stage has ever known, and for many years the dean thereof, said that Nat C. Goodwin was the greatest comedian America had ever produced, and probably the greatest that any country had ever produced.

Corning, Ark.—A new moving picture theatre has been opened by Mack Ward.

IT HURT THE FLIRT

"Pride cometh before a fall." Which means that pride generally is the fall guy. Pride can't stand an awful lot—it's too shallow. Of course we mean vain pride. Such a

thing as honest or honorable pride is a different story.

"The Flirt," Rex release of Thursday, June 13th, tells how a blow to her pride resurrected a woman's honor. When the flirt discovered that the man she had set out to ensnare was only a waiter, her pride was annihilated and she became a woman, with all nobility.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

The Motion Picture Exhibitors of the State of New York will hold a convention in New York City at the Union Square Hotel, Fifteenth street and Fourth avenue, Wednesday, June 19, 1912. The Convention will be called to order at ten o'clock A. M. by Mr. M. A. Neff, President of the Motion Picture Exhibitors' League of America. A large attendance is expected throughout the State of New York. Every Exhibitor is requested to attend the convention whether he has received a letter or not.

This convention is held for the purpose of organizing the Motion Picture Exhibitors of New York into a State Organization which will co-operate and affiliate with the National Moving Picture Exhibitors' League of America. Matters which vitally interest the Motion Picture Exhibitors will be discussed at this meeting.

This is to be strictly a business meeting for the purpose of getting together whereby the exhibitors may become acquainted and through a strong, vigorous organization, co-operate together for the up-lift of cinematography and the protection of the exhibitors' commercial rights and the advancement of the exhibitors' interests. The Motion Picture Exhibitors' League of America is the rock upon which the whole business rests. Many who were at first antagonistic to the organization, now realize that the organization is based upon the high principle of justice to all and a fair square deal to each and every one engaged in our line of business. This is a day and age of organization and big things, the individual in the commercial world is but a grain of sand upon the beach. An injury to one exhibitor would be the concern of all exhibitors, therefore every exhibitor's interests can be looked after and every grievance adjusted honestly and fairly through organization.

I wish to urge the importance of every Motion Picture Exhibitor in the State of New York attending the meeting to be held on June 19, 1912, in New York City at the Union Square Hotel. A National Vice-President will be elected who will represent the great State of New York; First Vice-President, Second Vice-President, Secretary and Treasurer, will be elected and several important committees are to be elected. Do not wait to read about the convention, but let history record the fact that you were one of the charter members that linked your interests with hundreds of others who co-operated together to bring about a friendly co-operation through an organization that has proven to the world that it is capable of dealing efficiently with all things and conditions pertaining to the Motion Picture Business.

Do not forget the day and date and the place of meeting, Wednesday, June 19, 1912, at the Union Square Hotel, Fifteenth street and Fourth avenue, New York City, N. Y. Let the slogan be "On to New York where we will make history." Any one desiring information in regard to the Convention, will please write to Mr. M. A. Neff, President of the Motion Picture Exhibitors' League of America, No. 1003 Mercantile Library Building, Cincinnati, Ohio.

* * * *

Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, left Cincinnati, Thursday, May 30th, for Chicago, where he attended a banquet at the La Salle Hotel, which was given by the Chicago executive committee on convention arrangements. It was a grand affair and everybody was highly pleased with the progress being made for holding the National Convention of the Motion Picture Exhibitors' League of America which is to be held in Chicago next August.

Mr. C. M. Christenson, National Secretary of the Motion Picture Exhibitors' League of America, Cleveland, Ohio, met Mr. M. A. Neff at the La Salle Hotel Saturday morning in company with Messrs. R. R. Levy, W. J. Sweeney, L. Schindler. They went to Milwaukee, Wis., where they attended a big banquet at the Plankinton Hotel Saturday noon, given by the Motion Picture Exhibitors' League of Wisconsin. Everyone had a most enjoyable time. Mr. M. A. Neff, National President; C. M. Christenson, National Secretary; L. Schindler, Chicago; Wm. J. Sweeney, Chicago, and R. R. Levy, Chicago, addressed the convention. Mr. Klein introduced the toastmaster, Mr. C. H. Phillips, after the banquet a group picture was taken, automobile rides and a visit to several of the picture theatres. At 6 o'clock the delegation returned to Chicago. Mr. Neff returned to Cincinnati and Mr. Christenson to Cleveland.

* * * *

The Ohio State Convention to be held at Toledo, Ohio, July 16 and 17, will come at just a time to especially please the Southern exhibitors, as the bathing and boating season will be on and the refreshing breezes from Lake Erie and the moonlight excursions will bring joy to the hearts of hundreds of the exhibitors from the inland cities and towns. A visit to the old fort and a view of the surroundings where only a few years ago the noble red man of the forest chanted his weird war dance and nailed the scalp of the pale-faced pioneers to the historical log fort at the junction of the rivers. This is where the important moving picture of the Convention will be taken.

In visiting Toledo every one will have an opportunity of seeing the residence of that patriotic, conscientious Toledian, Sam Jones, who placed the banner in the Mayor's office, "We practice the Golden Rule, do unto others as you would that others should do unto you." If courteous treatment and a special good time will attract, Toledo surely is offering a beautiful supply of entertainments, amusements and pleasure for visiting exhibitors. Big arrangements are being made to entertain hundreds of exhibitors in royal style and it is the proud boast of Toledo that once they secure a convention that the visitors are always glad to return to Toledo.

The efficient manner in which Toledo Local No. 3 is noted for handling and managing balls, banquets and other entertainments which they give, will be seen and enjoyed on the 16th and 17th of July. We hope that every member of the League who can possibly attend the Toledo Convention will be there, as a large amount of important business will come before the convention to be discussed and decided.

Manufacturers of every kind and description of articles pertaining to the motion picture business are cordially invited to attend this Convention and make their displays. All film men will be welcome. Toledo has made arrangements to take care of a large crowd and we take it for granted from previous conventions which they have handled that they know just what they are doing.

* * * *

The Moving Picture League of America met May 21st at the Industrial Club at Cincinnati, Ohio, and perfected a local organization under the name of the Kenton and Campbell County Branch No. 1. Officers were elected as follows: President, Nat Rogers; First Vice-President, C. Tarvin; Second Vice-President, R. L. Griffiths; Secretary, Harry Brice; Treasurer, W. J. Halpin. State Vice-President Orene Parker, was elected a delegate to the National Convention to be held in Chicago in August.

* * * *

The Moving Picture Exhibitors of Pennsylvania, whose headquarters are at 142 North Eighth street, Philadelphia, held a State convention at the headquarters of the league on Friday, May 21st, for the transaction of the regular business and the nomination and election of delegates to represent the State convention at the National convention of the Exhibitors of the United States, which will be held in Chicago the first week in August.

COMMITTEE OF ARRANGEMENTS, PENNSYLVANIA MOTION PICTURE EXHIBITORS LEAGUE. CONVENTION TO BE HELD AT PITTSBURGH JUNE 24th AND 25th.

The Pennsylvania State Convention of the Motion Picture Exhibitors' League of America, which will meet in Pittsburgh on June 24th and 25th, is attracting not only the attention of Pennsylvania exhibitors, but a large number from adjoining states will attend. Pittsburgh, no doubt, will have the largest attendance of any convention heretofore held and it is confidentially expected that the entertainment will surpass all previous attempts made by convention of this kind.

All the exhibitors of Pennsylvania and elsewhere are invited to attend the convention. Go to Pittsburgh and see the big doings, where you will be royally entertained and receive information which will be beneficial to every Motion Picture Exhibitor.

SPECIAL CORRESPONDENCE

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America, is doing things all the time. Their new code, which is to be presented to the City Council, will be completed at their next meeting. All the members of Cincinnati Local Branch No. 2 have agreed upon issuing a pass to their friends which is good at fifty-one (51) theatres; in other words, one of these passes will admit the holder to fifty-one theatres in Cincinnati and Hamilton County. This pass is issued by the Local instead of the individual theatre owners. Cincinnati Local Branch No. 2 is growing very fast, new members coming in at every meeting. Big arrangements are being made to go to Toledo to attend the State Convention which is to be held there July 16 and 17, 1912. They are also making arrangements to attend the Chicago convention which will be held August 13, 1912.

* * * *

Mr. Charles T. Beeching, of the Orpheum Theatre, a member of the Cincinnati Local Branch No. 2, has been in Chicago several days. The Waldorf Amusement Company, composed of some of the leading business men of Cincinnati, are erecting two-first-class moving picture theatres; one will seat 800 and the other one 600. All of the Waldorf Amusement Company's stockholders are members of the local league. Mr. Otto Luedeking, who is president of the company, is also treasurer of the local organization.

Dr. Kolb, president of the Empire Theatre Company, will open a new motion picture theatre at Fifteenth and Vine streets, Cincinnati, O., June 6, 1912. Dr. Kolb is a member of Local Branch No. 2 and is now running the Gayety Theatre at Fountain Square and Fifth avenue, which is one of the most prominent theatres in Cincinnati.

* * * *

Mr. J. J. Huss, who owns five motion picture theatres, has decided not to remodel the Star Theatre but will run it into a business building. Cincinnati Local Branch No. 2 met at the Sinton Hotel Wednesday, May 29, 1912, and transacted a large amount of important business. Mr. Orene Parker, national vice-president from Kentucky, and several other visiting exhibitors, were present.

* * * *

K. and C. Local Branch No. 2 of the State of Kentucky held a meeting at the Industrial Club, Covington, Ky., on Tuesday, June 4th, and elected permanent officers. Mr. M. A. Neff, president of the National League, was present and addressed the Local League. Mr. Dittman, of the Majestic Theatre, Louisville, Ky., reports that Louisville Local Branch No. 1 is in a prosperous condition and that he is working in the interest of his local organization. Mr. J. H. Stamper, Jr., president of the Motion Picture Exhibitors' League of Kentucky, reports that they are doing effective work in the State of Kentucky and that two organizers have been put in the field to secure new members.

* * * *

A new local is to be organized in Portsmouth, Ohio, this week, which will be known as Portsmouth Local Branch No. 6, of the Motion Picture Exhibitors' League of America; a new local will also be organized in Chillicothe, in the near future; Youngstown, Springfield, Akron and Lima, Ohio, will also be organized.

Ft. Wayne, Wis.—The Airdrome adjourning the Majestic Theatre has opened for the summer season.

Charleston, S. C.—A permit has been taken out for the erection of a moving picture house at 368 King street.

Keene, N. H.—A new moving picture theatre will soon be erected on the present site of the Cheshire Garage.

WILLIAM LORD WRIGHT'S PAGE

SH-H-H-H! The following little appreciation is being slipped into the forms while the "Boss" is out of the city. When he reads it, he is liable to prance around some and the staff members will shift the responsibility until it reaches the office boy. It is the usual procedure in publication offices when there is some explaining due. We believe, however, that our editor has hidden his light under a bushel long enough, and we staff members have decided to give him a little deserved space even if we lose our jobs. What is to be, will be, says Confucius. It was foreordained that this tribute was to be prepared by a humble admirer and therefore, if his job has been jeopardized, so be it. Thus endeth the first chapter.

Alfred H. Saunders, Editor, Author and Scientist, has endured the slings and arrows of outrageous fortune quite frequently — all for the sake of principle. He has stood from the beginning to the end for the absolute independence of Cinematography, and has been the target for attacks, personally and financially, because of his stanch adherence to an ideal. Firm in his faith, courageous in a cause he believes is just and right, ofttimes he has stood alone fighting the battles of the moving picture manufacturer and exhibitor. Even his detractors have admired his courage and his honesty, and many are now wearing sackcloth and ashes for the man who was misunderstood.

"I have no enemies to punish; no private grudges to foster—I am only for complete independence in the industry; justice and fair dealing for all—the educational uplift and refinement of the moving picture," says Alfred H. Saunders.

ALFRED H. SAUNDERS

The above is a platform of broadmindedness; a platform of unselfishness; an honorable standard that will prove triumphant in the final reckoning.

"Saunders is probably the leading authority today in the Art of Photography in all of its branches," said a New York authority recently, and we think the assertion will go undisputed. He is the originator of many lantern effects and a pioneer in the field of Cinematography. It was Mr. Saunders who predicted the coming importance of the moving picture when the art was in its infancy. He founded the first moving picture trade paper and has been the acknowledged authority of the scientific end of the moving picture since its inception.

The Editor of The Moving Picture News was born and reared in Merry England. In his early life he was trained for decorative painting for churches and he has been highly complimented by press and pulpit in this line of artistic endeavor. His home was at a public house kept by his father, from which Saunders, Sr., retired into private life when young Saunders was about 18 years old.

About this time the "Good Templars" saw an influential member in young Saunders and he joined the temperance cause and soon became an active propagandist. Seeing the need for educating children in temperance truths, in 1883 he purchased a lantern and started forth to teach the young idea how to shoot in connection with "Band of Hope" work. His field of labor grew rapidly larger, and in 1886 he purchased a bi-unial with limelight fittings and from then until now he has never lacked speaking engagements and has been often obliged to refuse invitations to appear in public. He purchased a still higher-class outfit and to this he added improvements of his own invention and he now prides himself on being possessed of one of the finest outfits in the world. Exhibitions have been given by Mr. Saunders in nearly every town in the British Isles and in many of the larger cities of America. In the past he did much of the lantern work in connection with the Mason University College of England, and was one of the prime movers in the Sunday night meetings held by the Birmingham, England, Temperance Society, which meetings did much to promote the cause of sobriety in England.

The City School of Photography in Birmingham was later presided over by Mr. Saunders, and was at that time considered the foremost school of expert and artistic photography in the world. The first course consisted of twenty-four scientific, practical and theoretical details, and the second course was as thorough and as practical, with such additions as lantern slide work, retouching, hand camera work, copying oil paintings, lantern slide painting, etc. Mr. Saunders also became a manufacturer of lantern slides and was Lanternist by appointment to the University of Birmingham, Birmingham Athletic Institute, Birmingham Sunday Lecture Society, Birmingham Suburban Institutes, etc. It is estimated that he traveled one hundred thousand miles in England alone,

with such dignitaries as, Sir Robert Ball, Professor Hillhouse, Dr. Andrew Wilson, Dr. Dallinger and others.

About this time our "Boss" got a sniff of Printers' Ink —and you know the rest. He became editor, in 1902, of the Optical Lantern Journal of which The Magazine and Book Review said: "Except in the lantern-land of Rabelais you would hardly think the magic lantern had an organ all to itself, now would you? But it has! And the Optical Lantern Journal is a very excellent monthly."

Finding his field of activity in England too small, Editor Saunders concluded to come to Uncle Sam's domain. He arrived about the year 1903, and was so cordially welcomed by Uncle Samuel that he has been busy in New York ever since. While looking over the field, Saunders took the leisure to dash off technical and other works, such as "Victorian Era," "Poverty and Crime," "Lantern Slide Making," "Lantern Slide Painting," etc. Each and every one of these books is a leader in its field and can be found on the shelves of every well-equipped library. His technical works are freely used in scientific circles and are known to every expert photographer and lanternist. In vulgar parlance, we think this is going some.

Editor Saunders, long before, seeing the possibilities of the moving picture, and being one of the first to realize its future importance, evolved the idea of instituting a publication for the trade. He was first engaged on the staff of the Film Index, which he left to found the Moving Picture World, together with the late J. P. Chalmers. He later left the World and founded the Moving Picture News. The editorial policy of absolute independence in the industry inaugurated in the News has never faltered. The News has proven a menace to those who have sought to profit by unfair means, and it seems that Editor Saunders's stand for an open market for everyone will be realized after years of editorial warfare.

The founder and editor of the Moving Picture News is a member of an English Masonic Lodge—a member of the Warwickshire Grand Lodge of Mark Masons. He demitted his chapter degrees in New York and in America took the Knights Templar and Consistory degrees. He is a member of Mecca Shrine and a thirty-third degree Mason.

Personally, Mr. Saunders is a congenial gentleman, a man of irreproachable habits, and a man whose word is as good as his bond. Despite petty persecutions, ridicule and opposition from many powerful sources, he has guided the News through the shoals and quicksands of adversity until now the publication boasts of thousands of subscribers and stands for independence, fair play and educational uplift in Moving Picture Land. Deserved prosperity has come to Editor Saunders and the Moving Picture News. Readers and many manufacturers have come to appreciate and admit the steadfast loyalty to principle shown by its editor, and two thousand new subscribers have been added to the subscription list within the past year. This fact proves the substantial growth of the News, for the subscribers came without elaborate advertising campaigns or prize-winning contests.

Film-land needs more men of the Saunders type—men of courage; men of unswerving loyalty to refined impulses and ideals; men unafraid of Big Business when vital interests of the humble are at stake. Cinematography is indebted to Alfred H. Saunders for the educational progress of the picture; for the elimination of the immoral and suggestive; for the advancement and protection of clean men and women in the profession.

And when the real Open Market comes—as it will come, sooner or later—Filmland's population should not forget the man who has stood so long, singly and alone, fighting the battles of the industrial downtrodden and with no hope of substantial reward other than the consciousness of work well done.

And this consciousness will be ample reward for Alfred H. Saunders—he will have fought a good fight for principle—and no man can do more than this.

EXHIBITORS NOTES

A new airdrome with a seating capacity of 3,000 people has been opened in St. Louis, Mo., at Cherokee and Iowa streets. This theatre will have vaudeville as well as moving pictures.

The New Favorite, the name under which the airdrome will be known, will have for its manager Basil Webb, press representative of the Talbot enterprises.

* * * *

An added grievance to the affairs of the Moving Picture Exhibitor exists in the fact that Judge Nieman, of Nassau County, sitting temporarily in the County Court in Brooklyn, handed down a decision on Tuesday, May 28th, granting to hotelkeepers the right to run moving picture shows in connection with their hotels without paying the fee required for a "common show license."

* * * *

The following is an amusing tit-bit for exhibitors from the Hazelton, Pa., Sentinel:

Two prominent young men of Hazelton, in a moving picture show one afternoon. One of the reels was that of a bitter war between two nations. After seeing the pictures they arose to leave the theatre and the manager halted them at the door and reminded them that the show was not yet over. In a spirit of fun one young man remarked, "We have sat here for the past thirty minutes and have not heard a shot fired yet." The manager said, "Well, you don't expect to hear shots in moving pictures, do you?" The reply was that as it was a war scene he certainly did. "And," he replied, "I want my money back." The manager was agreeable and handed him 20 cents.

The owner of reels who was present then took it upon himself to interfere. He questioned the young men and found them to be dissatisfied and he reminded them of the return of their money. This was too much for their composure and when he suggested that they again purchase tickets to see the balance of the show they left. It developed later that the man who received the money back was not the one who paid the admissions. Along the Rialto much fun is being had from the experience.

* * * *

Roy Applegate, late of the Shubert forces, has joined the Lubin Stock Company. His position is assistant director of the Company managed by Arthur V. Johnson, which is strictly confined to drama.

* * * *

It is reported that a combination of interests has been affected by Marcus Loew and William Fox, and that a moving picture theatre trust is to be formed taking in some of the most important second-class theatres throughout the country.

* * * *

Mayor Keller, of Niagara Falls, has vetoed the Fell ordinance and Sunday shows will continue to cheer tourists and others looking for Sunday entertainment.

* * * *

The following displayed in a bookseller's window has an underlying current of humor:

The Handwriting on the Wall

Seems to indicate that every library built by Mr. Carnegie is a monument to his memory; also a headstone to the commercial grave of a retail bookseller. 'Tis sad, but true. Consequently, this store will be closed for a few days preparing the stock for distribution by auction. As soon as alterations are made a modern moving picture theatre will be operated here under the personal management of Mr. R. E. Sherwood.

"You can't keep a squirrel on the ground."

"A bas books! Vive la Thespis!"

Poughkeepsie, N. Y.—The Dutchess has opened its doors.

Ft. Wayne, Wis.—Cash Freland has reopened his moving picture show.

St. Louis, Mo.—A handsome picture theatre will be erected on Florissant avenue.

Brattleboro, Vt.—The new motion picture theatre to be erected on Canal street will be opened September 1st.

Milwaukee, Wis.—Plans have been made for the construction of a moving picture theatre for Francis Rogowski at Twenty-fourth and Lincoln avenues.

THE CONVICT'S SISTER

BY VIRGINIA WEST

Adapted from Lux Release

AS the evening progressed the conversation turned to jewels.

"I love them," said one of the ladies passionately. "I can never get enough. I want to wear all I have. If I hadn't been born with reasonably good taste I am afraid I'd make myself look like a walking jewelry shop. You never wear jewels, do you, Mrs. Hunt?" she finished, turning to another guest.

"No, but I have a great many."

The ladies and gentlemen turned toward her questioningly.

"I love them," she continued, "but I do not care to wear them. I have them unset and love to play with them, but I never wear them. I never seem to tire of putting the different stones side by side and watching the combinations of lights."

"Well, Mrs. Hunt, I hope you aren't envious of other people's possessions," laughed Mr. Fairweather, the host, "for I am going to show you something."

"What is it?" asked young Wadbrook of Mrs. Fairweather, by whom he stood.

She did not seem to hear him but stood looking intently at the window.

"You do not feel well?" questioned Wadbrook gently.

She came to herself with a confused start. "Oh!" she said, "I beg your pardon; I am all right—only a slight headache."

"There!" exclaimed Mr. Fairweather, emptying the contents of a small envelope into the palm of his hand, "Did you ever see anything prettier?"

There were exclamations, and moving toward the host.

In the palm of Mr. Fairweather's hand lay a diamond of immense size and remarkable brilliancy.

"Where did you get it?"

"It's a most unusual stone."

"Oh, how beautiful!"

Such exclamations came from the guests.

"Here, take it in your hand and hold it to the light," said Mr. Fairweather, putting the stone into the hand of one of the men.

From hand to hand it passed. Each person examined it closely and remarked upon its beauty. As they did so, Mr. Fairweather told the story of how he happened to have the chance of securing such a diamond at a remarkably reasonable sum.

Suddenly the electric lights went out and the room and those adjoining were in complete darkness.

A servant entered and announced that the trouble was only temporary. In a few moments the lights came on again.

"Thimble, thimble, who's got the thimble?" said some one of the guests.

"That was a fine opportunity, all right, for somebody," laughed another. "If the diamond hadn't belonged to you, Fairweather, I would have thought you had that light business arranged."

The joking went on for some minutes, everyone expecting at any moment to see the diamond appear, and everyone wondering which one of their number was able to deceive them for so long a time.

But the diamond did not appear. The jokes began to fall flat and the company became plainly embarrassed.

One of the men finally took matters into his own hands. "Look here, Fairweather, I don't like this. I don't see how that stone could have disappeared so mysteriously without somebody knowing it. And yet, we're all friends here and have absolute faith in one another. Gentlemen, I sugest that Mr. Fairweather search us all."

There was a loud assent.

"Why, my good friends," said Mr. Fairweather in great distress, "I could not possibly do such a thing."

"But you must. It isn't fair to us not to."

They all agreed that this was true and their host finally very reluctantly and greatly embarrassed, consented to search his guests.

The search was merely nominal, and Mr. Fairweather went hastily from one to the other.

Robert Wadbrook was the last. He stood with his head erect and his mouth drawn into a thin line. When his host reached him he looked straight into his eyes and said: "For reasons I cannot explain, I must refuse to be searched. Please excuse me, ladies and gentlemen. Good night."

He hastily left the room and in a moment they heard the front door close behind him.

The entire company stood as though turned to stone. No one could find words to express what he felt—grief, surprise, anger.

"My dear friends," said Mr. Fairweather, "even in the face of such evidence I cannot believe this man is guilty. My grief is not for the loss of a diamond but for the loss of a friend."

The next morning as Robert Wadbrook sat in his private office, after a sleepless night, he was surprised and confused to have Mrs. Fairweather's card brought to him.

"You are surprised to see me here, Mr. Wadbrook," she said when he had asked her to be seated.

"Yes, I must confess I am," he answered, nerving himself to meet a situation which he knew must be embarrassing, no matter what turn it took.

Mrs. Fairweather handled her muff nervously. "To come straight to the point, Mr. Wadbrook, I came to ask you why you acted as you did last night?"

"I presume there is but one explanation of my action in the minds of all who were present."

"That may be—with one exception. I do not accept that explanation."

"Then you think——"

"I don't think anything at all about it, Mr. Wadbrook—Robert—we are still good friends, aren't we? I don't know what your motive was, but I do know one thing, and that is that you have not the diamond."

"Oh, thank you for your trust. It means more to me than I can tell you. If you believe I am innocent, nothing else matters."

The man turned away from her. He had said more than he intended.

"Robert," she said gently, laying her hand on his arm, "Robert, you must tell me the reason. Don't you see that even though the diamond were found your actions last night must be explained."

He was silent for a time, then he turned to her and said, "Yes, you are right; I must tell you."

With a quick movement, as though he were afraid he might change his mind, he drew something from his breast pocket. "There," he said, "that is the reason I was not willing to have your husband search me before that crowd."

"My picture!" exclaimed Mrs. Fairweather. "Robert, I do not understand."

"I love you, Louise," he said simply, "I have loved you since we were boy and girl together in high school. I know your feeling for me was always just that of a good friend, and you have always treated me fairly. I had a chance to steal this picture recently and I did it. It was silly—perhaps even wrong, but I suppose I still have some of the college boy feeling that a woman's picture belongs to anybody who can get it. However, that isn't the point. I simply couldn't let your husband find that picture in my pocket. I think he suspects that I love you and the fact that the picture is such a recent one might have made him think you had given it to me. You see I didn't want——"

He stopped, confused.

"I see. It was very fine of you and I thank you, but—Oh, Robert, I have gotten you into a terrible situation."

"My dear Louise," he said earnestly, "you must not in any way accuse yourself. You knew nothing of this."

"I don't mean that. I mean—this."

Her voice dropped and she silently drew from her muff and held in her hand, the missing jewel.

"You don't—you cannot mean——" Wadbrook could not find words to finish the sentence.

Louise bowed her head in shame. "Yes," she said in a whisper, "yes, I do mean just what you cannot say—I took the diamond when the lights were out. I happened to have it then and I seized my opportunity. I never thought of anyone suggesting a search nor of the suspicion falling upon anyone else. It was very silly of me not to think of that."

"But why, Louise, why did you do such a thing? Surely the diamond was yours for the asking, and besides—Oh, why did you do it?"

Mrs. Fairweather sank into a chair and buried her face in her hands.

"Can't you tell me all about it?" asked Wadbrook, standing over her. "I can imagine no reason for such a thing, but I know that is only because my imagination is not good enough. I know there is a good reason."

She lifted grateful eyes to his face for a moment and then lowered them quickly.

"I will tell you, Robert, what I have never told anyone in all the world—not even my husband." She stopped in distress and then continued tearfully.

"I have a brother that no one knows of. He is a criminal—a thief and a forger. He is just out of prison and threatens to make himself known to my husband if I do not furnish him with a large sum of money. I felt that I could not let John know, for he is so proud and I deceived him in not telling him the truth before our marriage. But I didn't tell him and so you see I felt I could not have him know now. I did not know how to get the money, so I took this way of satisfying my brother. I was going to give the diamond to him to-day, but after the suspicion falling upon you as it did I could not do it. That is the story, Robert."

Wadbrook walked to the window and stood looking down upon the crowds below. For a moment the question seemed complicated—what Louise should do. Finally he turned from the window and went back to where she sat, her head bowed dejectedly. "Louise," he said, "there isn't any use arguing the matter, there is but one thing to do. That is, to tell your husband the whole truth. About your own part in the matter, I mean. I'll tell him mine. That is the only thing to do."

"But, Robert, what explanation can you make of your actions to the others?"

"I don't know, quite, but I'll talk it all over with Fairweather. I think perhaps it would be best to tell them the truth about my part of it. Of course, they can be told that the diamond was found after they left. You tell your husband as soon as you can, and I am sure all will be well."

"Oh, Robert," cried Mrs. Fairweather gratefully, "you have been so kind and helpful. I should never have had the courage to tell him if it hadn't been for you."

The opportunity Mrs. Fairweather wanted did not come until the evening. She knew that her husband was worried about the affair of the jewel, so she did not talk much to him at dinner.

When she thought he was in his study she went there quickly and knocked. She was surprised to get no response. Softly she opened the door, and found the room empty.

Thinking Mr. Fairweather had gone to the garden for his after-dinner smoke, she sat down to wait.

In her anxiety she nervously drew her handkerchief from the front of her dress, untied the diamond from one corner, looked at it, and tied it up again. Just as she was replacing the handkerchief she heard a step on the porch and sat waiting for her husband to step into the room through the long window.

As she looked up her eyes looked into those of her brother.

"Will," she gasped.

"Yes, it's me. I've waited long enough. Where's that money?"

"I haven't it."

"Then give me that jewel you've got in your dress. I saw you put it there just now."

Mrs. Fairweather put her hands to her breast. "No," she cried, "that belongs to my husband and I will not give it to you."

"You've got to," he answered. "I'm desperate, and I'm in a hurry, for I'm being watched. You've got to give it to me or I'll make you."

With a quick movement the man drew a revolver from his pocket and held it threateningly toward his sister. "I'm desperate, I tell you, and I've got no time to lose."

Mrs. Fairweather felt desperate, too; with a sudden courage born of that desperation, she seized the hand that held the weapon. There was a short struggle, a quick, loud report, and with horror-stricken eyes she saw her brother lying motionless at her feet.

She felt the strength leaving her. She could not cry out nor move. Just as she felt that everything was giving way, she was caught in her husband's arms.

"What is it, darling?" he cried in alarm. "Are you hurt?"

"No," she whispered.

"Thank God."

"I—I—killed him." Her head sank onto her husband's shoulder.

He loosened her dress and took the handkerchief he found there to wipe her forehead. Something dropped and he saw among the folds of her dress the lost jewel.

At that moment Mrs. Fairweather opened her eyes and saw the diamond in her husband's hand and on his face a look of astonishment.

"John," she said in a weak voice, "I have something I must tell you about—about this man—and—and the diamond. I have done wrong. I wonder—if you—can forgive me."

He held her close to him and kissed her brow. "I am very puzzled, dear," he said. "I don't understand things at all, but I can forgive you whatever you have done. I love you and that is why I know I can forgive you."

"Robert was right," she thought, as her husband lifted her to carry her from the room and her head fell back wearily against the shoulder that she now realized should have helped to bear her trouble all these years.

GAUMONT CO. ANNOUNCE CHANGE IN RELEASE DATES

"The Gaumont Company announces a change in its release dates from Sundays and Thursdays, as heretofore, to Tuesdays and Thursdays, commencing with the week of Tuesday, June 11th, on which date is released 'Nanine, the Artist's Wife,' a one-reel black and white production. The change from Sunday to Tuesday allows an improvement in the weekly program of the Film Supply Company of America, by offering some of the Gaumont handcoloreds, lion pictures and two-reel features in the fore section of the week."

New York, N. Y.—The Madison Square Roof Garden has been leased to Rudolph Landauer to be operated as an open air place of amusement.

Rochester, N. Y.—Pastime Amusement Company of 62 Clinton avenue North has been granted a permit to build a fireproof moving picture theatre.

GEORGE W. PETERS JOINS AMERICAN FORCES

George W. Peters, formerly of the Selig Polyscope Co., has joined the forces of the American Film Mfg. Co. Mr. Peters bears the reputation of being one of the best motion picture camera experts in the country. Of the several photographers who obtained pictures of the sinking of the Maine, Mr. Peters is generally considered the best. He is an ex-newspaper man, having handled the camera for such publications as the New York Journal, Chicago Examiner and American, Chicago Tribune, Denver Post, etc.

Kankakee, Ill.—The Remington Theatre has been opened.

Nicholson, Pr.—Bert D. Stephens has opened his moving picture show.

Modesto, Cal.—The Dreamland Theatre has been purchased by G. F. Alston.

Atlantic Highlands, N. J.—A. L. Gorlin will open a new open air theatre within a few days.

TREMENDOUS BUSINESS INTERESTS OF THE GAUMONT COMPANY

The Gaumont Company, one of the most flourishing of moving picture concerns, has perhaps a greater number of representative offices throughout the globe than any other concern of its kind. Eighteen years ago the nucleus of the present gigantic corporation took root in Paris in the shape of a camera and photographic supply manufactory and retail establishment. Today this manufactory has through course of an evolution of splendid business government and foresight developed into one of the largest and best moving picture manufactories in the world.

The hand-colored pictures, of which Pathe is the only other competitor on the market, are superb. The French process for the manufacture of these films entails the employment of 250 hands, of whom nearly all are girls.

The American end of the business, which was established some four years ago, has flourished in the most remarkable manner. Releasing first through the patents company, which

MR. HERBERT BLACHE
General Manager

they left January 1st, 1912, for the open market, the name of the Gaumont company appeared March 31st on the sales company's list, and is now lined up with the Film Supply Company of America.

The *Gaumont Weekly*, the first edition of which appeared February 22d, 1912, and which is looked forward to from week to week by moving picture audiences, is the finest organization of its kind in existence in point of camera men, 75 of which are stationed in and about the following centres: Chicago, Ill., Nashville, Tenn., New Orleans, La., Toronto, Ont., Vancouver, B. C., San Francisco, Cal., Washington, D. C., Atlanta, Ga., Denver, Col., and St. Louis, Mo. Some of the events filmed for the forthcoming editions are the death of the Danish King, Early Country Fairs, the Dolly Madison Breakfast, The First Mail Carrying by Aeroplanes, Santa Monica Auto Races, Meeting of Association of Advertising Clubs of America at Dallas, Tex., and other scenes and events of special interest.

Among the Gaumont coming releases are two splendid hand colors, "The Lion's Revenge" and "The Story of Chopin." The latter tells the life story of the great composer in brief from youth to death. Another good Gaumont to come is "Prison on the Cliffs," and last but not least a remarkable two-reel feature entitled "Written in Blood," which is a war picture taken from the period of Louis XVI. of France. Six films a week are being brought into America, while they are at present releasing only two, thereby keeping in stock a large reserve supply.

The officers of the Gaumont company are as follows: Leon

MANUFACTURING PLANT OF THE GAUMONT CO. AT FLUSHING, L. I.

Gaumont, president; H. Blache, vice-president and treasurer; William V. Goldie, secretary, and A. K. Greenland, traveling representative. Among the efficient office staff at Flushing, L. I., are Frank E. Holliday, editor of the *Gaumont Weekly;* Frank E. Balladur and Emile Houttmann. Raymond Gaumont, son of Leon Gaumont, has also taken his place among the working staff of the company. He is going to learn the business from A to Z and is now doing service as camera man.

At the removal of the Solax Company to Fort Lee the Gaumont Company will occupy also the quarters vacated by them.

STUDIOS AND OFFICES OF GAUMONT CO. AT FLUSHING

There will be a double studio and an enlargement of the plant in general. Changes are also to be made in the near future in the Vancouver and Toronto offices.

The Gaumont film stands out by itself for beautiful photography, shading and high light effects, and for perfect and finished production in every respect.

Within a week work on what is expected to be the finest five-cent theatre in the West will be started, and according to the plans of the proprietor, J. W. Baxter, the new amusement house will be ready for occupancy by next December. The building will cost $100,000 and have a seating capacity of 2,200.

It will be four stories in height, of fireproof construction, and occupy three lots at 1724 Curtis street, Denver. The interior furnishings and decorations will be of a costly design and the theatre will possess every convenience. It will be devoted exclusively to moving picture exhibitions.

For Those Who Worry O'er Plots and Plays

News Writers and Script Writers

"News writers and script writers, it seems, are synonymous," is a sentence contained in a letter received by the editor of this department recently. It is true that quite a number of news writers, another name for newspapermen, have entered the pictureplay field, and it is also true that they are making a success of it. Our friend is at a loss to know the reason why a newspaperman of his acquaintance can sell scripts while he cannot. There are several reasons why news writers, and others in the newspaper profession, drift naturally into story-writing and pictureplay-writing. First of all, the good newspaperman has learned in a hard school (not a pictureplay school) the art of condensation. A good news writer can tell a story in one hundred words that a novice cannot clearly tell in three hundred. He has to do it. Contrary to the general impression of outsiders, space in a newspaper is at a premium. More copy is crowded out or thrown into the waste basket during a day than ever appears in a newspaper's columns. Consequently brevity, condensation, "boiling down" in craft parlance, is the rule. This knack or talent comes in excellently well when the news writer turns his attention to script writing. Also, the general newspaperman has his powers of observation keenly developed, as also his art of putting down on paper what he sees and hears, clearly, briefly and entertainingly. In a day's work the newspaperman encounters many a good story, novel and worth while, so he has the material to make the plots for story of pictureplay. Nine out of ten newspapermen have a drawer filled with old manuscripts of all kinds that have been rejected by magazine editors. Some of these are doing duty in pictureplay form.

Questions Are Welcome, But——

The editor of this department welcomes letters from his many readers and will cheerfully answer questions to the best of his ability. However, kindly remember to enclose a self-addressed stamped envelope. We receive on an average of fifty communications weekly and the return postage amounts to quite a sum at the end of the month. Like the script editor, we could easily pay return postage on one or two letters, but it becomes another story when several hundred are answered. We want you to feel free to query us at any time, and communications for this department are gladly received.

N. B.—The Order of Optimists, recently organized, has increased in membership to sixty. President Van Buren Powell will shortly issue badges to all active members. These badges will bear the words "No Knocking."

Another Prize Contest

C. B. Hoadley, editor of the Powers Picture Film Company, notifies us that the Powers Company will inaugurate a prize contest and that $250 in prizes will be distributed among pictureplaywrights. The names of the prize-winning writers will be used on the screen. Mr. Hoadley welcomes meritorious work and assures all writers of prompt consideration. Mr. Hoadley proposes to continue the popular policies instituted at the Powers office by Giles R. Warren, who recently resigned for a rest before accepting another position, and the better class of writers will continue to keep the Powers Company in mind when submitting their work.

No Risk Whatever

A lady who says she is a beginner as a "pictureplaywrightess," asks if we do not acknowledge that it is slightly risky for photoplaywrights to submit manuscript to editors, who are expected themselves to furnish plays and plots? No risk whatever. Editors with legitimate concerns are honorable and would not stoop to filching the plots and originality of others. Some persons go through this world with the idea that all others are dishonest. It is a fallacy. Honesty is inherent, and you will find as many honest and honorable people in the editorial offices of film companies as in any other walk in life.

We Try to Be Fair

Editor R. A. Trudeau, of the Scenario Magazine, writing the editor anent a recent criticism directed toward his publication, says: "I think you were very frank and fair. You did not praise for there was very little to praise, but the only real bit of information in our first number was well spoken of." Mr. Trudeau also intimates that no more "protective" associations will be given credence in his columns, and we congratulate him upon that decision. One item is taken from the many excellent features in the latest issue of the publication. "No matter what your success, think twice before giving your whole time to plot writing. Very nice pocket money can accrue from it, but it is too fickle a proposition to depend upon for a steady income."

From some letters we receive, the writers seem to imagine that it will be the easiest thing in the world for them to earn at least $2,000 a year writing scripts. We have heard stories of free lances earning enough money at script writing to purchase large touring cars, take European trips, etc., but we will have to be "shown." A successful writer can make a nice income on the side at the business, but very, very few, outside of the editorial departments, can hope to make a good living from just pictureplay writing.

What Warren Wants

Giles R. Warren, editor for the Victor Film Company, is writing to the most proficient script writers he knows, asking for stories possessing a strong female lead, either comedy or drama. It should be remembered that Miss Florence Lawrence is now leading lady for the new Victor Company and those writers who have contributed while Miss Lawrence was with the Imp and Lubin companies will have an idea of what is desired. Editor Warren has a class of proficient writers who stick closer to him than a brother because they know that when Warren accepts a script it means prompt and good pay. First class scripts will now be directed to the Victor Company.

Here's the Latest!

A magazine down in the Hoosier State calls 'em "scriptplays." Now will "Spectator" and Sargent go away back and take a seat?

What "Spectator" Says

"Spectator," of the Mirror, hits the nail so squarely on the head on a recent issue that we take the liberty of using his statement for the benefit of our readers.

"It has always been a painful ordeal for the Spectator to take up the question of these irresponsible fakirs known as scenario schools. The most of them are such unconscionable rascals that one dislikes to dirty his fingers with them any oftener than necessary. It has been shown many times in these columns that their pretensions to teaching ability are mostly spurious, and it has been likewise explained that their advertised bait for suckers—the alleged glittering rewards for pictureplaywrighting—is shameless misrepresentation. Still they continue to multiply and to prosper, presumably, since they appear able to pay advertising bills. They succeed in getting the hard earned dollars of hundreds of persons in all parts of the country who have no chance whatever of ever developing into successful pictureplaywrights, and they string these poor dupes along for all the money they will stand for. If any hopeful and ambitious authors, who are leaders of The Mirror are inclined to fall for the alluring offers of any schools, let them take it from The Spectator that they will do far better to keep their money and go along doing the best they can by reading The Mirror and other papers devoted to motion pictures, and by securing such advice as they may be able to get from picture producing companies, a number of which have printed hints for writers. If the beginners cannot become successful pictureplaywrights by this means, and by the hard knocks of practical experience—submitting pictureplays or "scenarios" for the acceptance or rejection of producers—they will never become authors at all, and may as well give it up as a bad job. Almost, if not quite, as much to be shunned is any organization, so-called, of alleged 'scenario' writers for a supposed purpose of 'protecting' writers from the villainous manufacturers. The villainy of the producers

is almost wholly imaginary. There have been cases where irresponsible employees of producing companies have done crooked work with submitted manuscripts, and there have been a few irresponsible producers, but in neither of these cases has the evil been of sufficient importance to call for organized opposition or 'protection.' Far more likely that the only protection that can result from an organization of inferior or unsuccessful authors will be to protect the pockets of the promoters. Successful photoplaywrights need no protection, and if the novices need it, it is not from the manufacturers, but from the swindlers who would make them their dupes."

The College Yarn Variety

"One class of stories that are the bane of the editorial existence is the college yarn—of hazing, cheating at examination and other trivial incidents, that go to make some college people egregious idiots," remarked a well-known editor in telling us his troubles the other day. "These stories always call for about a million students, college atmosphere and locale, and there isn't one in a hundred that has even a faint 'punch.' The usual run are meant to be funny or dramatic, and the writer generally slops over ten or fifteen pages explaining the drivel. Not one in five hundred find a market, and I, for one, shy immediately whenever the college script comes to the desk, and that occurs much too often during these seasonable days."

From the above, gentle script writer, it would seem that discretion is the better part of valor when a real good college "idea" springs into your brain; just about the time your brother or sister gets his or her diploma.

"PRESIDENTIAL POSSIBILITIES" A SCREAM

By M. I. MacDonald

The Imp split-reel for Saturday, June 8th, is one of more than usual merit. The first subject is a reproduction of the magnificent parade at Los Angeles, Cal., on the occasion of the Shriner's Convention there. A remarkable point about this picture is nearness of the views. The beautiful flower-covered floats seem so close in the picture that you feel you could almost touch the blossoms with your finger tips, to say nothing of the beautiful young women bowing and smiling at you from among them.

However, beautiful and refreshing as this picture is, the bright star of the firmament is on the last half of the reel, and is entitled "Presidential Possibilities." Everything moves smoothly and in the most dignified manner; one after another of the political satellites make their bow to the camera, and the familiar faces of such men as Wilson, Harmon, Dix, La Follette, Underwood and a number of others, are looked upon with admiration or disdain, according to the sentiment of the individual. As a forerunner of what is to come, Theodore Roosevelt is seen addressing in his usual energetic manner, large crowds of admiring citizens; but nothing ever seen in moving pictures can ever touch the comic situation produced by a double exposure showing "Teddy" and "Bill" side by side expounding each on his personal merits and the wonderful things each will accomplish for "the greatest nation on earth" if he gets in for President. The complacent self-satisfied smile of Taft side by side with the frowning enthusiasm of the "big game hunter," the leaders of one of the most intense political campaigns ever conducted, presented on the screen side by side as they thunder legitimate abuse at one another in different portions of the State, is something never to be forgotten. We predict an absolute riot whenever this film is shown. It's a scream! It's a money-getter!! Its release date is Saturday, June 8th. Don't forget it.

New York, N. Y.—H. N. Mason has leased the vacant plot at the northwest corner of Third avenue and 98th street, under the "L" structure, for a moving picture theatre.

Canton, O.—H. S. Cable and Charles Shearer took out a permit to build an airdrome at North Cherry and Fifth streets.

New York, N. Y.—G. Gorman will erect an open-air show on 145th street and Broadway.

FIRST FILMED, LATER STAGED

The Gaumont Company has as ever a large number of feature releases to appear within the next two months. Chief among these are "When the Leaves Fall," one-reel, hand-colored, on Tuesday, the 18th of June; "Bells of Paradise" and "By the Zuyder Zee," two-reel, hand-colored, on Thursday, June 20th; also "Lion's Revenge," one-reel, hand-colored lion picture which will appear on Tuesday, July 2nd. The most important and by far most spectacular and timely, is its July 4th release, entitled "Written in Blood." This production was originally three and a half reels long but has been boiled down and judiciously clipped to two thousand feet, black and white. An extremely elaborate array of posters in both one and three sheet sizes has been arranged for this feature and it is expected that they will do much to even increase the excellent standard that Gaumont films have in the United States. It is expected to confirm the predictions of many, that Gaumont is the most capable manufacturer in the Independent ranks. The story of "Written in Blood" is one that seethes and surges with battle fire sensationality. It is a story written of war and depicts the severest conflicts and the direst circumstances that result from it.

In preparing this production the Paris office of this French concern engaged the services of several performers from the National Academy and gave them the principal roles. This play was secured for motion picture purposes by means of a very profitable contract to L. Danzigeux, the eminent French playright. He has also sold it to the National Academy, which under the auspices of the management that is now handling Bataille's productions will present this play on the stage about the beginning of November, 1912. This is an innovation in film and dramatic stage relationships. There have been many occurrences of successful plays being filmed, such as "Garden of Allah," "Oliver Twist," "Tale of Two Cities," "David Copperfield," "Power Behind the Throne," etc., but this is the first instance where a play with all the earmarks of success is first to be put out through the channel of motion picture photography. This alone speaks volumes for its quality.

The Gaumont people have several other productions of a similar nature to release on the American market within the next half year.

SCENE FROM IMP DRAMA
"Fanchon the Cricket," Released June 17th

Newark, N. J.—The building at 93 Market street will be remodelled into a moving picture theatre.

Hackensack, N. J.—Joseph Giess will institute an open-air moving picture show on Washington avenue.

Baltimore, Md.—Plans will be prepared shortly by Isaac Cluster for the erection of a moving picture parlor at 667 West Baltimore street.

New York, N. Y.—Universal Film Company have leased a large plot on the west side of Broadway, 226 feet north of Dyckman street.

WASHINGTON, D. C.

Tom Moore is successfully demonstrating that cheapness of price of admission does not necessarily mean poor quality. He is not only running a vaudeville house where its patrons can see attractions for five cents that are appearing at more expensive theatres, but he recently closed a week's run with excellent financial returns of the Bernhardt and Rejane films at the Plaza. Think of it! These costly pictures, which diplomatic, social and educational Washington has been flocking to see at the Columbia Theatre for fifty cents, were placed before the public for five cents. Many who regretted their neglect or inability to see these two French actresses in motion pictures in

TOM MOORE

previous exhibitions, but who under other circumstances would have scorned a five-cent show, could not resist this opportunity. Consequently the Plaza was patronized by a larger number from official and social ranks than had been its former custom.

Nor content with this break in costly picture enterprises, Mr. Moore has now installed Kinemacolor in the Plaza. Two reels daily are exhibited with changes three times weekly, and in addition several black and white reels are shown. In this connection much favorable comment has been made on the reel taken by the late William Harback along the Canadian Pacific, through the beautiful scenery of the great Northwest. Many of these scenes are toned and tinted. When the first Kinemacolors came to Washington less than a year ago, it was the universal opinion of those in the motion picture industry that the cost of these reels, as well as the installation of the apparatus, would preclude these views from entering the five-cent shows. Tom Moore, who has defied many other sentiments, has proved otherwise, much to the gratification and pleasure of the public.

* * * *

With just a narrow hallway separating the two establishments, the Mutual Film Corporation, composed of independent companies that have seceded from the Sales Company, and the Washington Film Exchange, carrying the releases handled by the Sales Company, are quartered in the same building on Ninth street. Whether this signifies good fellowship or hostilities remains to be seen. From the Mutual, with Arthur Lucas at the head, comes the report of heavy business and lots of work, and from E. T. Lux, the new director of the Washington Film Exchange, comes an equally favorable statement. As the representative of the Sales Company, Mr. Lux, who arrived recently from New York, wishes his many patrons of this territory to realize that they will receive courteous and fair treatment with excellent service. A universal program will be offered. Owing to the changes, matters are being adjusted in both of the independent offices and the managers will have something more to say in a few days.

* * * *

The Plaza, which uses the service of the Sales Company, will make a feature of running the Animated Weekly as well as first-run pictureplays. There will also be thrown upon the screen nearby events of interest caught by the Tom Moore camera. In this connection the patrons were surprised the other day to witness the motion picture of a local fire which had not gotten cold in the Washington newspapers.

W. H.

TEMPORARY INJUNCTION FOR WILLIAM FOX

William Fox, of the Greater New York Film Company, whose litigation with members of the Motion Picture Patents Company and the General Film Company, won a victory in the United States District Court of the Southern District of New York on Wednesday when Judge C. M. Hough ordered a temporary injunction against the Biograph Company and the General Film Company, restraining the former, "its servants, workmen and agents from delivering to the General Film Company any motion picture film for subleasing to exhibitors, or for any purpose unless said Biograph Company shall continue to furnish said film in equal quantities and upon the same terms to the complainant; restraining and enjoining the said defendant General Film Company from leasing from the defendant Biograph Company, or subleasing to any person, persons or corporations engaged in the business of exhibiting motion picture film, any motion picture film, or from purchasing positive motion picture films of foreign manufacture, to be used on machines licensed under the patent inventions owned by the Motion Picture Patents Company, or some of them; from procuring films from said defendant Biograph Company for export to foreign countries, unless said defendant Biograph Company shall continue to furnish motion picture film to the said complainant and permit the said complainant to exercise the same rights in all respects concerning said motion picture film as are granted by said Biograph Company to the General Film Company; and enjoining and restraining said defendant Biograph Company from conspiring and confederating with the General Film Company, the licensed manufacturers, the Motion Picture Patents Company, with the intent and for the purpose of in any way injuring or interfering with the business of the complainant herein by causing the supply of film by the Biograph Company to the complainant to be in any way curtailed or diminished or in any other manner interfering with the business of the complainant in supplying its customers with motion picture film; enjoining and restraining the said defendant General Film Company from conspiring and confederating with the said defendant Biograph Company, the licensed manufacturers or the Motion Picture Patents Company, from in any manner interfering with the business of the complainant herein, or curtailing or diminishing its supply of film from the defendant Biograph Company in such a way as to interfere with or hamper the business of the complainant in supplying its customers with licensed motion picture film, and from interfering with the customers of complainant, or inducing the customers of the complainant to leave the complainant and lease said supply of film from said defendant General Film Company, from doing any act or acts which would tend to bring about such a result, or that may in any way injure the complainant in the proper and lawful conduct of its business until the hearing of this motion or until the further order of this Court."

The defendants are ordered to show cause why the injunction should not be continued during the pendency of the action now filed.

Rogers & Rogers appeared for Mr. Fox.

UNIVERSAL ISSUES A STRONG PROGRAM

The plans of the Universal Film Manufacturing Co., now being carried out, are directed toward the framing of a quality program, according to the manager of the Universal. To a representative of this paper he outlined the aims of the company as follows:

"The success of any program must necessarily depend upon the financial benefit it is to the exhibitor. It must not only be of quality, but it must be of sufficient quantity, and be well balanced.

"The community of interests brought about by the Universal Film Manufacturing Co. eliminates at one swoop all personal barriers which have heretofore existed. It provides the means for perfect harmony in an organization whose sole aim is the production of high class film.

"In order to have uniform quality of photography all the work of printing and developing has been concentrated in the best plants, such as Rex and Bison, which have been enlarged to meet the requirements. This will insure perfect photography for every release.

"The production department has been placed upon a most unique basis, which, we believe, overcomes all obstacles heretofore perplexing motion picture producers. A scenario department has been established which will receive the manuscripts from the playwrights and give same careful consideration. Those selected will be well paid for, the minimum price being $25 for a single reel and $15 for a short, or half-reel, picture play.

"The selected scenarios will be distributed among the various directors, according to the nature of the subjects they have been assigned to produce.

"The interchanging of actors assures first-class dramatic work in the entire cast. Outside of the principals or permanent members of a stock company, heretofore actors have been engaged as extras, but now these extras will be selected with great care and will receive permanent employment as regular members of the Universal stock company. The leading actors will thus be supported by excellent actors at all times.

"In the West the Imp, Nestor and Bison have been practically consolidated, under the general management of Fred Balshofer. The already enormous personnel of the Bison company has been enlarged and single reel subjects are being turned out. If the Imp or Nestor stock companies need some heavy scenes in a picture, with horses, soldiers, Indians, etc., they will draw on the Bison for them. In the same way, if the Bison company should be in need of a certain type of actor which the Imp or Nestor companies have, he will be assigned to the Bison company.

"The same arrangement will work in the East, where the stock companies have been considerably strengthened. The new Gem company is all its name implies, producing meritorious subjects under the direction of George Nicholls, who has gained an enviable reputation as a producer of feature films.

"The Victor company hardly needs any comment, as the work of Florence, under the direction of Harry L. Solter, is well known throughout the world. Miss Lawrence has enjoyed a much needed vacation, and is back at work sparkling with vivacity and life, and exhibitors can confidently expect splendid pictures from this studio. Owen Moore, who has proven a popular favorite with the public, will play opposite Miss Lawrence, the two being supported by an all-star cast.

"The present program is composed of twenty-four reels, including two two-reel features. To this will be added two and three-reel features until there will be one released every day, and the program will consist of more than thirty-six reels.

"The resumption of the Itala releases places a split reel comedy at the disposal of exhibitors. The third Rex has been looked forward to for a long time, and the "101" Bison single reels have been clamored for since the beginning of the two-reel releases.

"Under previous systems an exhibitor did not know what kind of a program to expect, as each manufacturer was confined to the narrow limits of his own plant. A committee has been appointed by the Universal to balance the daily program, and instead of worrying about what kind of films he is going to get, the exhibitor can devote his time to improving his theatre and properly advertising it.

"All politics have been eliminated from among the members of the Universal company, and the energies of all its members are directed solely to the production of good film.

"The exclusive division of the territory, which has been harmoniously arranged between the various exchanges, will prove a great protection to the exhibitor. Too many times, as every exhibitor knows by bitter experience, a theatre will advertise and feature the coming of a certain subject and then have his labors and expense taken advantage of by a near competitor who sneaks the film in a day or so ahead of the other men. Taking service from a Universal exchange will mean protection from these annoyances, and the exhibitor will know what he is going to get some time in advance, and he can depend upon getting it.

"Users of the Universal program can give to their patrons the best in dramatic art, including such popular players as Florence Lawrence, Owen Moore, Ethel Grandin, King Baggot, Phillips Smalley, Anna Little, Vivian Prescott, Fred Mace, Francis Ford, Marion Leonard, Margareta Fischer, Lois Weber, J. B. Sherry, Jack Conway, Fritzi Brunette, William R. Daly, John Manley, William Shay, Edward Lyons, John Cumpson, Edward Le Saint, Lillian Christy, David Wall, Harry Pollard, Grace Lewis, Lila Chester, Lillian Leach, William Williams, Ethel Elder, Jefferson Osborne, Vivian Rich, Gertrude Claire, Earl Simmons, etc."

THE THANHOUSER TWINS

We have had "The Thanhouser Kid," "The Thanhouser Kidlet" and, lately, "The Thanhouser Poodle," but all this array must stand back for that which has just double the strength (numerically) of any of 'em—to wit, "The Thanhouser Twins." They make their first appearance in a film released Tuesday, June 18th, that is called "The Twins." The twins, of course, are the hit of "The Twins."

Likewise "The Twins" would be naught without the twins. As it is, "The Twins" is a success and the twins are a success.

The story relates that a grouchy old uncle adopts one of the twins when they become orphans, declining to have the other, who forthwith is sent to an orphanage. But the orphanage twin escapes from there and joins her sister at the uncle's. Here through consummate cleverness and their remarkable resemblance to each other, they fool the uncle into thinking just one sister is in the house.

Yonkers, N. Y.—Hamilton Amusement has been incorporated with a capital of $14,000.

Modesto, Cal.—J. M. Abbott has opened the Airdrome on Eleventh street.

Bristol, Va.—The Columbian Theatre has been opened.

Elmira, N. Y.—The Airdrome at the corner of E. Market and Baldwin streets will be opened shortly.

Bethlehem, Pa.—A new moving picture theatre has opened.

STARS IN UNIVERSAL FILMS

ETHEL GRANDIN

OWEN MOORE

KING BAGGOTT

FLORENCE LAWRENCE

WM. SHAY

MARION LEONARD

JOHN MANLEY

PHILLIPS SMALLEY

VIVIAN PRESCOTT

JACK CONWAY

J. B. SHERRY

FRITZI BRUNETTE

LOIS WEBER

WM. R. DALY

ANNA LITTLE

MARGARETA FISCHER

"NO CHILDREN WANTED" (Powers.)

The Powers Motion Picture Company is filming a series of child pictures and "No Children Wanted" is one of the rare gems of the stories for release. It is a story that will appeal to all classes, as there is comedy interspersed with pathos all through the picture.

It is a travesty on the objection to children in city apartment houses. Hawkins, the father of nine small children, arrives in the city from a country town accompanied by his travel-stained and tired wife. He is hopeful and applies at several places to rent a flat. He is invariably met with the same answer, "No Children Wanted," and he is in despair. The family seeks the seclusion of a friendly park for the night and, on awakening the next morning, explain their troubles to a policeman. He tells

them not to heed the injunction but to smuggle their children into a flat and take possession. Hawkins acts on the suggestion and they move into an apartment. Their effects consist mainly of baskets, hampers, barrels and the refrigerator. When the landlord is gone the children bob up from every corner until eight are accounted for. The baby is lost but is finally located in the ice box, to the joy of the mother. The little tots are enjoined in silence and they obey implicitly. The mother of the landlord is an invalid and is wheeled about in a chair. She is left alone in a room and a fire breaks out. The children smell the smoke and organize themselves into a volunteer fire brigade and save the old lady and the flat from burning. The owner of the house discovers the children and orders Hawkins to vacate instanter. He is packing up sorrowfully, when the landlord discovers the tots have saved his mother and he bids them stay as long as they like. The story closes with the Hawkins's being entertained at dinner by the landlord and his kind mother. It is a charming story, told in a convincing manner and will appeal to old and young alike.

Passaic, N. J.—The Garfield Theatre at 160 Palisade avenue, has opened.

COMING NESTOR RELEASES

Excellently photographed and splendidly acted, "The Belle of Bar Z Ranch" is easily one of the best little comedies produced the Nestor. This Western pictureplay was made under the direction of Mr. Thomas Ricketts, with Vivian Rich and Harry Von Meter portraying the principal characters. Very cleverly does Miss Rich handle the part of the belle who, although in love with one young cowboy, sets all the other cowboys' hearts thumping madly when she breaks her engagement with her fiancee, piqued because he paid a little more attention to another girl than she thought necessary. The incidents leading up to the reconciliation are most amusing. Wonderful exterior scenes and exciting races make this pictureplay, which is to be released on Monday, June 10th, decidedly worth while.

"The Squatter's Child," another most excellent Nestor production, is to be released on Wednesday, June 12th. This is a Western drama, with many tense situations. Viola Barry, as the sweet young mountain maid, is at her best, while William Clifford, depicting the character of a half-wit, does some very difficult work. Jack Conway portrays the character of a young landowner and, as usual, is very pleasing. The story is woven around the half-wit's jealousy of the young landowner, who is in love with Nell, the mountain maid. The love of Pete, the half-wit, is treated with indifference by Nell, who has given her heart to Ned, the young landowner. Presumably harmless, no attention is paid to the mutterings of Pete, and were it not for the intervention of Nell's little sister, the young couple would have met their death at the hands of Pete. This splendid drama is produced under the direction of Mr. Milton H. Fahrney.

Victoria Forde and Lee Moran appear under the direction of A. E. Christie, Esq., in the release of Friday, June 14th, entitled "The Ranch Girl's Choice," and very capably do they handle the difficult situations throughout the play. Thrilling rides over the mountains among most beautiful scenery make this rushing Western one of Nestor's best.

POWERS STUDIO NOTES

Director Matthews is busily engaged in putting on plays in which children are featured. He has produced a number of child stories with flattering success, as he is loved by the tots and has the needed requirement—patience with them.

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Frank Powell is putting on the dramas, with an occasional comedy, and is displaying excellent taste in his selection of exteriors. The forthcoming Powers pictureplays will show marked improvement, for the directors have the services of talented actors and the benefit of some beautiful backgrounds in which to work. Charles Craig, formerly with the Biograph Company and the Lubin Company, and Miss Violet Reed, who has recently been in Lubin stock, are working in the pictures, Mr. Craig being a member of the Powers Stock Company. Harry Blackmore, a stock comedian and formerly with "The Traveling Salesman," is posing in comedy parts, and the stock company will be augmented soon by one of the most prominent actors in the moving picture business.

"Hearts' Memories" "A Romance of Old Kentucky" "How She Became Her Husband's Wife"

THREE COMING ECLAIR RELEASES

NOTES OF THE WEEK

What is supposed to be the only municipal film show in the country exists in a little town in Reno County, Kansas, called Hanen. Hanen was so small that no moving picture theatre had been established there. The only entertainment of the sort that Hanenites ever had the opportunity of enjoying was through a travelling show that occasionally visited the town. No one was willing to risk his money in building a moving picture house, so all the business men of the town "chipped" in enough to buy the machine and the show was started a month ago. It is a great success.

The pictures are shown in the town hall every night. An admission fee is charged to pay the operator and the license on the films, which are changed twice each week. When the receipts are larger than the expenses free shows are given until the fund is exhausted or additional and special films are purchased and the show is increased and kept going with more pictures until the fund is used up.

The town is now building an airdrome theatre. This summer the picture shows will be given in the open air and next winter they will be returned to the town hall.

* * * *

A recent invention of special interest is the Phonedeik, invented by Dr. Dayton C. Miller. This machine is capable of photographing air waves and throwing them on the screen as moving pictures.

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It has been announced that late in September A. H. Woods will present "The Miracle" in its filmed form at the Metropolitan Opera House. This is rather a startling announcement and will be the first time that moving pictures have invaded the sacred precincts of the Grand Opera headquarters, as well as being the initial appearance of "The Miracle" in America.

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Mr. Charles Kauffman, a well-known camera man, has devised the novel plan of taking a moving picture of his boy every six months, after the method of photographing flowers from bud to blossom. When the boy becomes a young man it is his intention to show this picture to the world.

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A distinguished gathering of scientists and others witnessed the demonstration of the "chronophone," a new invention which is a cinematograph and phonograph rolled into one. On the screen one saw Ian Colquhoun and heard him recite "The Camperdown." M. Gallipaux acted a comic monologue, illustrating the humor of an irate telephone subscriber who cannot get his number, and this was followed by a lion tamer cowing lions that roared and leaped about him. The act comedietta, which had a railway carriage for its scene, concluded the program.

The prelude to the entertainment was a wonderful living picture of a rooster that crowed. It appeared on the screen brilliant in its natural coloring, for all the chronophone pictures are in natural colors, so that one saw the bronze sheen of the plumage, the red comb and pale yellow spurs. It flapped its wings, rolled its eyes, thrust its neck upward and forward, and from its wide opened beak there came the triumphant crow. The whole audience could watch the characteristic movements of the rooster just as if it were real and living before them.

The picture of the lion tamer in his den was even more remarkable, for here there was a mixture of sounds, the man speaking, the crack of his whip, the thud of the iron bar falling on the floor of the cage and the terrible snarls and growls of the lions, all so lifelike that it seemed impossible that the actual lion cage had not been somehow spirited into the room.

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Dr. I. Seth Hirsch, the X-ray expert of Bellevue Hospital, who sailed May 30th on the Kaiserin Auguste Victoria of the Hamburg-American Line to study during the summer months in X-ray laboratories at Berlin and Vienna, told the Sun reporter just before sailing that he has applied for a patent for a "moving picture" apparatus which will take at the rate of 100 a minute X-ray pictures of the heart or other human organs in motion.

A newspaper correspondent has written in the following manner of the musical accompaniment he recently heard at a moving picture show. The pictures represented Dante's "Inferno," and the pianist's selections always were appropriate.

His first selection was "There'll Be a Hot Time in the Old Town To-night." When a picture was shown, depicting a nude woman jumping over a fiery pit and pursued by demons, he played "Oh, You Beautiful Doll." When the hypocrites appeared, pursued by huge mastiffs, the pianist burst forth with "You've Got to Quit Kickin' My Dog Aroun'."

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At a convention of dentists from Indiana and Kentucky held at the Louisville College of Dentistry, a plan was discussed for educating the public in the proper care of the teeth by means of moving pictures.

In a communication from the Committee on Oral Hygiene of the National Association is a proposition to have the various State societies co-operate on having a series of thirteen films, costing $280 each, made and distributed among the moving picture theatres of the different States. These films will treat in a general manner things which the public should know about the care of the teeth. In the matter of affiliation with the national body it is supposed that delegates from the State society will be sent to the next national meeting to confer with that body as to the feasibility of the plan.

* * * *

Dr. E. Gustav Zinke recently exhibited before the Alumni Association of the Ohio-Miami Medical College, moving pictures demonstrating the use of Ultra-Microscopic Cinematography in teaching medicine. The veil that hides the inner workings of the body was severed and pushed aside and a journey was taken down the veins and arteries of the human body.

The dreaded germs of disease were seen to make their attack on human life, and also the valiant defense of the white corpuscles of the blood against the countercharge of the germs of death was seen. The mortal combat which has gone on in the human body in one form or another for ages, was also witnessed for the first time by the naked eye. The circulation of the blood, the blood dust which consists of small particles found in the blood, the germs of sleeping sickness which causes the death of hordes of Africans, and the action of the new drug, 606, or Salversan, in combat with the germ of blood disease which it attacks (the subject being a rabbit), were exhibited to marvelling physicians.

MANUFACTURERS' NOTES.

Mr. John Bunny, of the Vitagraph, has gone to England. His first work there will be in the character of Mr. Pickwick in a big Dickens production. In July he will go to St. Petersburg and will winter in Rome, Naples and Venice. The funny man of the Vitagraph will remain abroad for some time, and it is expected that his trip will result in thousands of dollars worth of new films photographed on foreign soil. The idea is Mr. Bunny's own. The proposition was submitted by him to the directors of the Vitagraph Company in January and accepted very readily by them.

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The Universal Film Manufacturing Company, with Charles O. Bauman as president, composed of forty-nine exchanges and eleven manufactories, represents an outlay of $5,000,000. The business of the firm will be manipulated from one head on a co-operative system. Mr. Fred Mace, of the Biograph Company will appear on the directing staff of the company.

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The Feature Film Company of America has been incorporated with a capital of $20,000 and these directors: Herbert K. Somborn, Simeon Wile and Emanuel H. Goldstein.

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Under a new system adopted by Patrolmen Royal Baker and Lester Potter, censors of moving picture house productions, no film can hereafter be shown in Detroit until it has first been inspected and a permit issued.

STAGING FRA DIAVOLO

The three-reel Solax feature to be released July 12.

Billy Quirk (Fra Diavolo) and Darwin Karr (Lorenzo), struggled on a precipice 260 feet above sea level. They looked down the steep declivity, with hearts doing a turkey trot. The scenario called for a hand-to-hand struggle on a narrow ledge. As Billy gazed on the troubled waters of the Hudson, ominously splashing and beating against the rocks more than 200 feet below, his eyes began to tear. He thought of his prize French bull pups and what they would do without him. Darwin sadly shook his head and wondered whether Borough Park would use as many yards of crape as there were pieces of his shattered limbs.

And all this for the sake of realism! The climax of the Solax three-reel feature production is one of the most thrilling, most spectacular and most effective scenes ever shown in moving pictures. This part of the story deals with the violent death of the bandit, Fra Diavolo. He is the chief of Italian brigands. He is pursued and nearly cornered by Lorenzo, the lieutenant of the guard. Lorenzo follows him to the very encampment of the bandits, but the artful Diavolo uses a rope with which he tries to escape down the side of a precipice. Brave Lorenzo hastily follows and overtake him on a narrow shelf of rock. Two hundred feet in the air on this stone shelf, only two feet wide, they struggle. The slightest misstep meant death. Lorenzo, who is practiced in the art of self-defense, worsts Diavolo and sends him over the precipice and down headlong, dashing against the rocky projection, bouncing and turning somersaults in the air until he reaches the rocky edge of the breaking waters below.

It wasn't an easy matter to get this effect. Great care, exact science and expensive appliances had to be employed in manipulating ropes, ladders and safety devices. Billy Quirk actually makes the fall, but it took a good deal of coaxing and "spirit" to nerve him up. Tests were made of the strength of concealed safety appliances by Harry Harvey, one of the Solax directors, who, under the direction of Madame Blache, looked after the details of this scene. The picture was taken without a mishap, although Madame Blache experienced many heartaches.

Of course there were a number of ludicrous incidents in connection with the taking of this scene. While experimenting with a dummy, in testing the safety devices, the dummy was tied to a rope and hoisted. Harvey was at the foot of the declivity. He wanted to get up without climbing the 260 foot incline, so he hung on to the dummy. "Gee," said Laney, who was on top pulling the rope, "but this dummy is sure heavy!" It is hoped he wasn't personal.

Warren Down in the Mouth

One day, when Madame Blache had the company up near the country around Atlantic Highlands, Director Warren came up there to see Madame work. Madame had with her a small army of supers. In scouting around for locations Warren got detached from the main body and was lost to civilization for three hours. He finally came up to the hotel hungry and ready to eat fire. "Those —— mosquitoes in this —— country make me —— mad!" Warren certainly did use his big vocabulary, and it wasn't a holiday vocabulary, either.

The Properties

Energetic Menessier, with a corps of assistants, tirelessly worked for five weeks planning and building the special sets required for this big production. When he was finished he had four truck loads of scenery. There were exteriors and interiors and back-drops. Before he built his stuff he sketched his sets on canvas. Madame Blache passed on each plan and colored sketch before the work went ahead. Madame took a trip to Chicago, Philadelphia and Washington for special properties, costumes and stage coaches, all made expressly for "Fra Diavolo." Menessier built Italian inns, both exterior and interior; an Italian street scene, bell towers, parlors, drawing rooms and boudoirs. About 200 people were connected with the production of "Fra Diavolo" in one capacity or another, and at one time there are more than a hundred and fifty people on the stage.

The Cast

The cast in "Fra Diavolo" includes Billy Quirk (Fra Diavolo), Darwin Karr (Lorenzo), Blanche Cornwall (Zerline), George Paxton (Lord Allcash), Fannie Simpson (Lady Allcash), Lee Beggs (Chief Brigand), and a detachment of troops, servants, brigands, citizens and travellers.

At the Farm

Four wagon loads of scenery, besides a wagon load of "props," had to be transferred from the Solax studio to the farm, two miles from the studio, in Flushing. This farm has the appearance of a natural amphitheatre. The grounds represent the shape of a bowl. All of the Solax feature productions are staged in this place because it offers such fine facilities for the building of "deep sets," a thing desired by every exacting producer.

Days before the "props" were moved over to the farm Madame Blache eagerly watched the weather reports. Every now and then she would call up the "weather man" or consult all of the morning and evening newspapers. Her desk, at times, appeared as if she was interested in a murder trial or in Roosevelt's campaign, which, perhaps, is about the same thing. She even asked the Solax publicity manager to guarantee her fine weather. The entire company prayed for it, and the Good Lord answered their prayers. In fact, He answered them with a vengeance, for the weather was so fine that Madame Blache and the members of the company looked as if they had spent a week in a kettle of hot water. After a single day on the farm the publicity manager's nose matched the best that could be exhibited by the most enthusiastic members of anti-temperance societies.

Somehow the entire population for miles around heard that the Solax Company were at work "in the open." Thousands of them came to see "what it was all about." Farmers in jumpers, women with babes in arms, girls with chewing gum and kids with their "muts" or their sticks were all represented. The company had a hard time trying to keep them out of the picture. To these farmers it was the "greatest show on earth," even better than a circus. They sat around on the rim of the bowl-like amphitheatre and watched; others, more curious, tried to get closer.

One kid did get closer. He got so close to the stage coach horses with his "little mut" that the horses somehow shied, and off they went on a rampage. There was a real stampede. Like sheep, all the horses—ten of them—followed in the lead of the frightened stage coach horses. The place was in a turmoil, and for a while it did look serious, for had the horses come in the direction of the stage and the properties they would have done thousands of dollars worth of damage. There were brave men among the company, however, and they stopped the stampede. Two truck horses reined to their truch traveled four miles on a gallop and landed back in their stable without a driver.

In the excitement, George Paxton lost a part of his whiskers. The camera man was asked to take the scene—the stampede—but he turned round and said: "Aw, it's too much trouble to disturb the camera. I have it all set for the lines."

Newspaper correspondents, trade journal editors and reporters fairly swarmed around the farm and the studio during the taking of the picture. The Solax grounds was the Mecca, the news centre for two whole weeks. Everything they did was interesting and "furnished copy."

The production will be one of the finest ever seen in moving pictures.

Baltimore, Md.—The Northern Exhibition Company are erecting a moving picture theatre at 1627 Hartford avenue at a cost of $6,000.

Kenner, La.—Mr. V. D'Gerobamo will build a new moving picture theatre.

St. Paul, Minn.—The Starland Picture Place, Eighth and Wabasha streets, has been opened.

Chicago, Ill.—The Feature Film Sales Company, Ltd., have incorporated at $200.

Scenes From

FRA DIAVOLO

Three Reel
Feature Production

Released by the Solax
Co., July 12th

Manufacturers' Synopses of Films

FANCHON, THE CRICKET

Imp Release, June 17

Fanchon is a fascinating little girl, the grandchild of Mother Fadet, who is suspected of witchery by the people among whom she lives. At the opening of the story Mother Fadet is being attacked by a crowd led by Father Barbaud, the father of Landry and Didier, his twin sons; the former a handsome and bright lad; the later a little weak and foolish.

The old woman is about to be beaten when Fanchon arrives and she also is beset by the men and both are in danger until Landry appears on the scene and upbraids the mob. He is attracted by the beauty of the little madcap, who thanks him as he leaves her.

The foolish Didier is in love with Madelon, the belle of the village, who scorns him, and who is in love with the handsome brother. Didier is heartbroken and tells them he is going to commit suicide. He rushes away but is prevented from carrying out his intention by Fanchon, who follows him until he, tired, falls asleep in a clump of bushes. Landry seeks everywhere for his brother, even asking aid of the witch. She refuses to assist him, but meeting Fanchon, he asks for her help. This she promises if he will agree to dance whatever dance she may select at the fete to be held the next day. He, anxious to find his brother, consents, and she leads him to the spot where Didier sleeps.

The next day while the festivities are in progress, Fanchon dressed in the old fashioned clothes of her grandmother appears and demands her dance with Landry. This he is dancing with Madelon, but being a man of his word, he asks her to excuse him and then takes Fanchon as his partner.

Madelon, angered at the manner in which Landry has treated her, tells the others that Fanchon has bewitched him by the aid of a witch's claw she always wears around her neck in a bag. She incites the mob, and they attack Fanchon, demanding to see the contents of the bag. This she hands to Landry who reads on the paper "The Prayer of the Pure Maiden to the Holy Mother of Grace." Abashed, the mob leaves the unhappy girl, who rushes home and tears off the clothes which she feels are the cause of her misery.

To get away from Landry, whom she now loves, she accepts an offer to go to the city, although he begs her to remain and marry him. Later the grandmother dies and appoints Landry's father as her guardian. She returns to her home and going to Father Barbaud asks him if he will accept the charge. At first he refuses, but realizing that the happiness of his son depends upon his marriage to the now demure Fanchon, he consents, and the formerly despised madcap has the pleasure of being begged by the old gentleman to marry his son. Needless to say she does.

THE SCHEMERS

Imp Release, June 20

Arthur Dennison, the only son of a wealthy man, selects the stage as his profession. His father strongly objects to the choice, and arguments proving unavailing, finally threatens to disinherit him should he persist in his determination to enter the dramatic field. Lucy, Mr. Dennison's adopted daughter, pleads for her brother, but the father remains firm, and Arthur leaves hime.

While he is absent Mr. Dennison comes under the influence of a clever adventuress with whom he falls in love and, unable to resist her fascinating wiles, settles his fortune upon her.

Through this woman's scheming Lucy is driven from home, and she writes Arthur to return and save his father from ruin, for he is persuaded to make bad investments by the woman and her brother.

Arthur hastens home and finally succeeds in opening his father's eyes to the true character of the schemers. Mr. Dennison, realizing what a terrible mistake he has made, forgives the boy and willingly consents to his marriage with Lucy. Thus Arthur wins a bride and a prospective fortune.

CLOWNLAND

Imp Release, June 22

Boyland—Girlland—Clownland—who of us has not bad our dreams of all three. This film will rejuvenate the elders and rejoice the youngsters. It depicts in simple sequence the heartaches and joys of a poor, little newsboy, who seeing a circus parade is filled with longing to witness the wonderful deeds performed within the tent.

The small "newsy" finds himself on the great day without sufficient money to purchase a ticket, owing to a slump in trade. He sobs himself to sleep on the steps of his humble home—and the dream-fairies escort him to clownland. While he sleeps, he is conveyed to the stage of the circus and placed in the chair of "The King," where, dressed in the royal robes, he commands the clowns to dance and perform their special tricks for him. These to the delighted child are marvelous indeed. Finally with a puff of smoke, the "King" vanishes.

The dream is over, and Teddy awakes, a disappointed little boy. Picking up his bundle of papers, he wends his way once more towards the enchanted spot, and gazes forlornly at the billboards. A kind-hearted stranger in passing notices the boy, and realizing how much such an event meant to him in his boyhood days, hands Teddy the price of a ticket. The boy is surprised and wild with joy. Thanking the gentleman for his goodness and waving his cap in the air, he rushes off to join the merry throng entering the canvas where his dream will be realized.

On the same reel:

PRINTING UNCLE SAM'S PAPER MONEY

Special facilities were granted the Company for making the pictures in the Bureau of Engraving at Washington and the film shows the entire method from start to finish, besides illustrating the actual printing of the paper money, stamps, etc., used in currency. It also shows the method adopted for the destruction of defaced bills.

The picture is very graphic and entertaining as well as instructive.

THE RUSTIC MAIDEN

Eclair Release, June 13

Nell Knickerbocker, a wealthy heiress, returns to New York after four years' study abroad, to find that the daughters of her friend, Mrs. Van Kleeck have been so spoiled by luxury and good times that they are unbearable. The talented Nell promises to cure them, by masquerading as a country cousin. She pays a visit to the Van Kleeck household, and by her "rustic" manners and pranks completely conquers the haughty spirit of the disagreeable daughters. They take her to dinner parties, theatre and a dance; at every place she monopolizes the attentions of the men despite her pretense at awkwardness and "greenness." In the end she shows her musical ability, and wins for herself a husband who she is sure does not marry her for her money. The film teaches the lesson of humility and good nature in a clean spirit of jollity which will bring happy applause from your audiences. More "Rustic Maidens" are needed in thousands of American homes!

A LUCKY FRIGHT

Eclair Release, June 16

The scene takes place on a rich farm. The farmer and his family have just finished their dinner. As it is harvest time, all go to the field, leaving the grandfather, who is a paralytic, with his twelve-year-old granddaughter at home alone.

Shortly after their departure, a knock is heard at the door. The child opens the door and is frightened on seeing two tramps, who ask for a glass of wine. The men go out and the little girl bastens to lock the door. She hears them go through the yard and inspect the place. Seeing that the old man and the child are alone, they plan to rob the house. The tramps crawl in.

Having searched the place and finding nothing, one of the tramps goes to the armchair and roughly grabs the child and tries to force her to give them money. The helpless old man watches the intruder beat the little girl. A shot rings out. The father has returned to the rescue. The fright has strengthened the old man's will and, suddenly cured, he rises and embraces his grandchild. It is a happy ending.

On the same reel:

LUXOR AND THEBES, EGYPT

A Beautiful Travel Film

Nothing is more emotional than the view of all these splendid ruins, which visualize all the splendors of the past civilization. The temples of Luxor and Thebes; the gigantic tombs of Ptolemy and the Pharaohs; the colossal statues of Memnon, all make a very interesting picture.

THE ISLE OF STRIFE (CUBA

Comet Release, June 8

Ever on the alert for interesting and novel features of an instructive and educational description, the Comet's camera expert bas just forwarded to the factory a series of scenes which will bring to the world of cinematography, a succession of pictorial facts, which heretofore bave been rather hinted at than reproduced.

Aside from the multitude of advantages with which nature has endowed this beautiful isle of the sea, the continual strife and political turmoil with which it has been invested, affords limitless oportunity for study and reflection.

Is it any wonder that with such an eventful environment, that tbis Paradise of tropical beauty should present such opportunity for pictorial display?

A succession of scenes, arranged in barmonious sequence from the entrance to Havana Harbor, follow one anotber, dazzling the eye of the beholder, and carrying with them a conviction that is instructive and permanent.

The first thing which meets tbe eye in the beautiful picture film is a panoramic view of Havana Harbor, one of the most beautiful marine refuges in the world, picturing historic old Morro Castle, with towers majestically skyward, and Cabanas Fortress, together with other points of interest, which will be readily recognized by those familiar witb the location.

A close up view of the ancient cathedral of Havana, where for many years rested the remains of Christopher Columbus; two of the most interesting and picturesque spots to be found among the exceptionally beautiful in the world of plants and flowers; Columbus and Central parks; next in importance comes the monument to the "Nine Students," wbose beroic martyrdom every loyal Cuban loves and reveres.

A reproduction of a carnival on the Prado, where more than one hundred thousand persons, in fantastic garb, celebrate the independence of Cuba once each year. The picture then carries to a remote part of the island, and shows the arrest, imprisonment, and trial of insurrectos.

A sugar plantation is most instructively shown. From the fields of cane to the hemp sacks, this wonderful industry is pictured minutely. Train loads of sugar cane are emptied into the troughs, which lead to the crusher; the crusher is seen in full operation, separating the sugar from the cane; the evaporator, through which a million gallons of water pass every hour; the government expert testing the syrup, and a score of other interesting and instructive views, which form part of the daily routine of this beautiful land of unlimited opportunities.

THE APACHE BALL
Lux Release, May 31

A clever skit on a high society craze is worked off in this highly amusing comedy. The Marquis of Faison gives a ball. He invites all his friends, hut stipulates that they shall attend disguised as apaches. All the guests thoroughly enter into the spirit of the thing and turn up looking the roughest crew that ever gathered together in a ducal mansion.

Two real apaches turn this to good account, and thus make a good haul to the chagrin of their imitators.

On the same reel:

ARABELLA WORKS TOO HARD

Mary Jane was too slow so Mrs. Jones promptly gave her the sack. Arahella was the next household treasure; she was too quick. She executed all her household duties at express speed and this caused no end of disasters in the Maison de Jones. Many testimonials of Arabella's energy are displayed. This chapter of accidents must have caused sorrow in the bosom of the worthy Mrs. Jones, hut the effect will be just the reverse upon amused audiences.

AFTER MANY YEARS
Lux Release, June 7

A splendid drama which portrays in a vivid manner a fine story of circus life. Great delicacy is needed in dealing with a subject of this nature—a subject painfully true to life, and one which never fails to appeal to the picture-loving public. Great delicacy has therefore been exercised in the production of this film, thus making a strong dramatic subject which no showman need scruple to throw upon the screen.

The plaudits hushed, the arena empty, within their caravans the sprightly talent of the ring removes its make-up and becomes mortal once again. In his van Richard, the clown, is wiping the powder from his face whilst he jests merrily with his little son. In the friendly shade of the circus tent his wife keeps rendezvous with the man who has alienated her affection, and for whom.

One master passion in the breast,
Like Aaron's serpent, swallows up the rest."

Louisa, the clown's wife, was as happy as any woman until Carlo, the dashing lion trainer, came upon the scene and caused her to forsake her loving husband and her darling child. Poor Robert is so upset by his wife's flight that he is no longer able to follow his old profession. His little son takes his place in the ring, however, and meets with great success. Years roll on, and the little clown becomes director of the circus. In his employ is a certain Carlo famed for his skill in the lion's den. He has succeeded in casting off the woman he so hasely deceived and congratulates himself upon the fact that she will not think to find him back again in the same company in which they first met.

Returning to her old haunts Louisa finds the man she has sought so long, and with tears and entreaties implores him to take her hack to his heart again. He pushes her roughly aside and is about to strike her when Richard the old clown, comes to her aid. Thus Louisa is taught the treachery of the faithless lover and is brought face to face with her much wronged husband. Overwhelmed with the sense of her ingratitude she falls at his feet and begs forgiveness. Richard is adamant hut his son appears on the scene and finally persuades his father to forgive and forget. He yields at last, hut is almost too late, for his poor wife, worn ont with her terrible experiences, sinks into a deep sleep from which there is no waking.

AUTO SMASH-UP
Gaumont Release, June 23

The Danglade homestead has heen one of the purest happiness throughout the married life of its occupants until they receive a visit from their old friend, Mabel Morton who had recently sought separation from her husband in the courts and obtained it. At the time the case was tried public sentiment leaned in favor of her husband and she was

ROOSEVELT! TAFT! LaFOLLETTE! WILSON! CLARK! (BUT NOT HIS "DAWG")

AN IMP SCOOP!

The Imp release of June 8th shows the next President of the United States. Run this film and your theatre will ring with cheers as Roosevelt, Taft, La Follette, Wilson and Champ Clark (but not his "dawg") are flashed in turn on the screen. Get this big drawing card even if you have to fight for it. It will PACK YOUR HOUSE. June 8th is the date. (Copyright 1912.)

KING BAGGOT IN "THE SCHEMERS"

(*Copyright* 1912 *Imp Films Co.*)

Another thousand—foot-feature—Imp in which King Baggot out-Baggots Baggot! This is one of the best Thursday Imps ever made, and you know how we've been specializing on Thursday Imps! Released June 20th.

AN IMP EXTRAORDINARY "FANCHON, THE CRICKET"

(*Copyright* 1912 *Imp Films Co.*)

A beautiful story, exquisitely staged, powerfully enacted and showing simply wonderful photography. This is one of the Imps you'll hear about for months. Released June 17th. Get it sure!

"CLOWNLAND" AND MAKING UNITED STATES CURRENCY

(*Copyright* 1912 *Imp Films Co.*)

These two subjects from the split reel of Saturday, June 22. The first will carry you back to childhood and the second is the biggest scoop yet! The Imp has secured another business booster for you,"Making United States Currency." A picture of extraordinary interest taken in and around the Bureau of Engraving, Washington, D. C. Just think of it—showing the entire process of washing, engraving, printin g and counting billions of dollars. Also manner of destruction of defaced bills. It's not only a picture of making money, but it's a money-making release for you. Book it early. Go after it now.

IMP FILMS CO.

102 *West* 101*st Street, New York. Carl Laemmle, President.*

declaimed as notoriously trouble making. She decided to test her wiles and to try out her charms on Mr. Danglade and soon comes between husband and wife and brings an end to the happiness that has so long characterized their home. Danglade proves susceptible to her flattery and soon is responsible for great grief and woe to his lovely wife. She, hoping that his fascination would prove short-lived, waits patiently for a turn to the better, which looks impossible, however. One day, while entertaining Mabel Morton in his touring car, Danglade meets with an accident. He drives his machine over the boundaries of the road and precipitates it and its occupants down a sharp decline. Mabel is only slightly wounded. The machine is wrecked and he is seriously hurt. He is brought to his home, where his wife does all in her power to save him, but the doctor extends no hope of recovery. Mrs. Danglade ministers to her husband throughout his long confinement but decides that as soon as he regains his health she will leave him. He, however, is brought to his senses by the accident. He realizes the magnitude of the outrage he has committed against his wife and asks for her forgiveness, but she finds it very hard to condone all past injustices. He pleads and promises to reform so she takes him back once more. As agreed he directs a letter to his inamorata, Miss Morton, acquainting her with the truth—that the accident has taught him the virtues of his wife and led to their reconciliation.

WHEN MONEY ISN'T MONEY
Gaumont Release, June 27

Poor little Jimmie is the only son of a poverty-stricken family. His father has died and Jimmie is the sole support of three or four, who, however, combine their efforts with him in selling and trading in rags. Fortune smiles upon him one sunny morning when he finds a pocketbook in which a huge amount of large bills are bulging. He hurries home with his find to Mama, who rummages through the money, much more than she had ever seen, and finds the card of its owner. Inasmuch as this humble family is blessed with the most scrupulous honesty, she takes her little Jimmie in hand, and with one of his sisters proceeds to the home of the rightful owner of the pocketbook. Jimmie delivers it in person to his hands and receives the reward in the form of a brand new hundred dollar bill. Pleased beyond description with this unexpected fortune he proceeds at once to the clothier and picks out a most tasty suit. What is Jimmie's dismay, when the proprietor refuses to allow the suit of clothes to go out of the house unless Jimmie presents him a bill of smaller denominations, because he suspects that such a poorly clad little urchin could never come by so large a bill legally. Sorely disappointed Jimmie proceeds to the nearest cafe to quench his thirst, but history repeats itself here and he fails to obtain satisfaction because nobody will believe that he has not stolen the bill or that it is not counterfeit. He again meets with the severest kind of disappointment, this time by not being allowed to obtain a meal in a restaurant. There is only one thing that he can do. That is to get a bill of smaller denomination, whereupon he summons up his courage and goes back to the man who paid him this sum as a reward and asks him to split up the hundred dollar note into smaller change.

SHOCKING HIS FLOCK
Majestic Release, June 9

Parson Jones is very anxious to fire his colored congregation with religous zeal and enthusiasm. But preach and rant as he may, the colored brothers and sisters fall asleep regularly during the taking of the colection. The Parson and Deacon Jackson put their heads together and decide that some desperate action must be taken to save the church from going bankrupt. Electricians are called in and wire the pew of the church so that the parson can shock the occupants of any row of pews he desires. The following Sunday the congregation gathers in goodly numbers, but during the appeal for money fall asleep as usual. Parson Jones asks who will donate ten dollars to the cause. No one responds but when the Parson throws on a switch the first row rise as if they were extremely anxious to give away their money. The other rows respond in turn with equal spirit and generosity and the church members starts a revival that is wonderful to behold. If some bad boys had not introduced a ghost through a front window of the church the exit of the congregation would have been quieter.

On the same reel:

ROOM 257

A thief, having registered at the Grand Hotel, sneaks into room 257 to make a "haul." The occupant of the room surprises him at work and is shot. The thief arranges the appearance of the victim so that the police will dismiss that case as a suicide but he forgets the stub of a cigar and also leaves the imprint of his heel on a piece of hotel stationery lying on the floor. While walking in the lobby of the hotel, the floor of which is being mopped by the porter, the thief leaves tracks which enable the clever detective to find him. With the aid of the cigar stub and the heel-print a clear case is shrewdly made out against the guilty man and the manner in which he is quietly taken into custody wins the admiration of all concerned in what appeared to be a baffling case.

THE ARTFUL CURE
Majestic Release, June 11

The pretty wife of George Hoper is a very charming woman, an excellent housekeeper and, in fact, all that any man could desire for a life partner. But the breakfast food craze has taken complete possession of her and she has reached a point where the mere mention of meat as a food fills her very soul with horror. Her husband eats his vegetarian diet with forced cheerfulness but the craving for a nice big thick steak constantly increases and when he sees his wife give a large juicy pork chop to the cat, he can stand it no longer, and steals the luscious morsel for his own dinner. The pork chop gives him an idea: "If one cat causes wifey to buy one pork chop, twenty cats should result in twenty pork chops." Hoper goes to a bird-store and after playing with the monkeys and rabbits buys a litter of kittens and several pretty little puppies as a gift for his wife. He anxiously waits for the dear little pets to be fed so that he can steal their food, but feelings can't be imagined when he sees his loving wife feeding them on milk and breakfast food instead of meat. Hoper becomes desperate. A friend shows him an article in the newspaper giving an account of a bad case of rickets caused by eating vegetable foods. He immediately calls his servants togetber and they all pretend to be suffering from the rickets. They paint blotches on their faces and fool the wife completely but she will not believe that the lack of meat is the cause of their illness. Finally, one night while she is peacefully sleeping and dreaming of whole wheat biscuits, Hoper paints her pretty face so that she awakes to discover that the rickets have attacked her in vigorous fashion. This is an argument in favor of meat that appeals to her vanity and, thoroughly scared, she orders enough meat to feed a menagerie.

On the same reel:

UP A TREE

The wives of several members of a fashionable club have been invited to an affair at which no men will be allowed. The curiosity of the men is awakened but they will not admit to their wives or to each other that they care anything about the affair. Hamilton Roe sneaks off to the ball at which the women are to gather and with a large pair of opera glasses in his possession climbs a tree from the top of which he can get a good view of the interior of the building. A policeman happens along and hearing a noise overhead looks up into the tree and orders Roe down. To his surprise twenty men fall out of the tree, each with telescope, opera glasses and all sorts of "Aids to the eyesight." The policeman is about to arrest them when he is told of the woman's meeting. He accepts the largest telescope and climbs the tree himself, but what he sees is rather disappointing.

ONE MAN'S LOVE
Reliance Release, June 19th

Belle Grant, a beautiful American girl, goes to a ball at the embassy and wins the attention of the Russian Grand Duke Boris. During the ball he removes Belle's slipper and drinks champagne from it. Next morning her father reads this escapade in the papers and is very much annoyed over this. And when a vaudeville manager appears and offers the girl a thousand dollars a week to go on the stage, her father vows if she accepts this offer he will disown her. However, nothing daunted, she leaves her home and goes upon the stage. Her former sweetheart, a young ensign in the Navy, follows her and begs her to return with him. But he finds her with the Duke and she laughs at him. As the companion of the Duke she finds her place in the midst of a very gay set. But after going the pace that kills for a time she finds that her vogue has waned. Cast off by her gay friends, disowned by her father, she sinks lower and lower. One day she is arrested upon the streets for vagrancy. When she is brought up in court she is fined fifty dollars or one year on the island. Having no money she is about to be led away when the ensign, who hapnened to be in the court room, sees and recognizes her. He steps to her side—pays her fine and takes her to his home where his housekeeper cares for her and when he asks ber to be his wife she refuses—knowing her own unworthiness. But he finally persuades her to accept his love for he forgives her freely.

"ONE MAN'S LOVE"
Released Wednesday, June 19th.
THE FORBIDDEN WAY
and THE PELICAN
(Split reel) Released Saturday, June 22nd.

RELIANCE

VOTES FOR WOMEN
(2 reels) Released June 26th.
The Box Office winner of the year
Featuring Dr. Anna Shaw, Jane Addams and other suffrage leaders.

Other releases: "BEFORE THE WHITE MAN CAME," June 29th; "MAN'S DUTY," July 3rd; "RIP VAN WINKLE," 2 reels, July 6th. Special 3 and 1 sheet posters for all 2 reel subjects.

CARLTON MOTION PICTURE LABORATORIES, 540 West 21st Street, New York.

THE FORBIDDEN WAY
Reliance Release, June 22

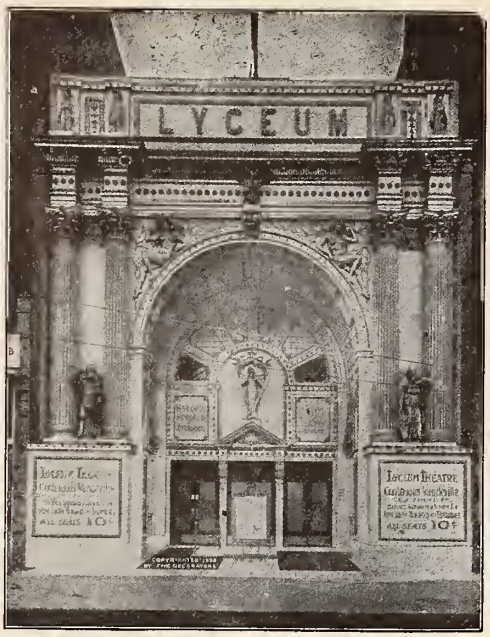
Jeff, a mountaineer, has an argument with his neighbor, Creed, over the boundary between their lands. Jeff hires a surveyor, Graham, to survey his boundary line. Still Creed is not satisfied with the decision and after a quarrel he shoots Jeff. Graham carries him to his cottage where Jeff's beautiful wife, Judith, cares for her wounded husband. When he recovers, Jeff shows plainly that he is tired of Judith. Graham's heart goes out to the woman so neglected and hurt. Before long he falls in love with her and she reciprocates his affection. He reads a sonnet to her from a volume he brought from the city, but she realizes that they are drifting too close to the forbidden way and so sends Graham away from her. He decided to return to the city, and writes Judith a note telling her of this. This note makes her realize the loneliness of her life after Graham is gone and, without stopping to consider, she rushes out to his cabin. She begs him to take her away with him. Meantime, Jeff has returned and, missing his wife and finding the note, he starts after her and finds her in Jeff's cabin. He accuses her and the surveyor starts toward them. At this second Creed, passing by, sees his old enemy through the window and, raising his gun, he levels it at Jeff. Graham sees him and just has time to push Jeff out of the way and receive the bullet in his own body. He falls to the ground dying. He begs Jeff to allow Judith to kiss him just once. Jeff consents, and the woman kneels beside the man she loves and presses a kiss on his lips.

THE BELLE OF BAR Z RANCH
Nestor Release, June 10

Jessie, the belle of the Bar Z Ranch, and Jack Howard are lovers. On the day of the cowboys' "hoe-down" Jack presents Jess with a beautiful engagement ring and Jessie promises to marry him after the roundup. They go to the dance and while there Jack dances with one of Jessie's girl friends and, during the dance, the girl is taken ill. Jack leads her off to a side room and brings her a glass of water. In the meantime, Jessie is proudly displaying her engagement ring to her girl friends. She turns to call Jack and, finding he is absent from the dance hall, goes off to look for him and finds him with his arms around the other girl. Their backs being turned toward Jess, she does not see that Jack is trying to revive the girl with a drink of water. Jess comes to the conclusion that Jack is false to her. The next day she sends back his ring with a note, telling him she will not marry him and that she wishes him to come and get his letters and presents, which he had given her during their courtship. Jack goes to Jessie's home and finds her very unreasonable. She will not answer his questions and, taking his love tokens, he sadly returns to the bunkhouse. The cowboys scent Jack's trouble and manage to make things pretty lively for him.

As time goes on and Jack and Jess do not make up, the other boys make up their minds to take their chances on winning Jessie for a wife. They put the proposition up to Jess and, in order to quiet them, she tells them to meet her at the crossroads on a certain day and lift her from the saddle in a fair race. Jack hears of this and on the day of the race he watches the boys primping and polishing up. He makes up his mind to play a trick on them and be the only man at the crossroads to meet Jess. He finds their horses tied up outside of the bunkhouse and unties them and drives them off the ranch. He then goes to meet Jess.

Jess is suspicious when the rest of the boys do not show up, so she postpones the race for a few hours. At the appointed time the race takes place and Jack is the lucky man. The rest of the cowboys escort them to the Justice of the Peace and they are married. Jessie is pleased at the way things turn out, but she will not gratify Jack by showing it. When he comes for his husband's kiss Jess is cold and distant. Jack begins to realize that maybe he has made a big mistake. He tells Jess that the Justice of the Peace is still there and, if she wishes it, they can have the knot untied at once. As Jack turns to get the Justice of the Peace, Jess tells him that she was only teasing him and that he is the only man in the world for her; that she loves him and has always loved him.



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In the meantime, the rest of the girls, learning of the race, take advantage of the leap-year chance and race with the boys, with the result that the Justice of the Peace is kept busy for a few hours longer.

THE SQUATTER'S CHILD
Nestor Release, June 12

Dan Brierly has built a shack on disputed land. He has two daughters, Nellie, a young lady of nineteen and Edna, a child of five. John Colby, a big landowner, claims the land upon which Dan has built and, accordingly, with his son Ned, calls upon Dan and advises him to vacate. Dan refuses and John Colby hurries away to call upon the law for aid. On their way to and from the shack, the two men meet both of the squatter's daughters and Ned is exceedingly pleased with Nellie. The next day, Ned, with the officers of the law, call at Dan's shack, and as soon as Ned realizes that Nellie is the squatter's daughter, he sends them back, declaring he will attend to the matter and report to his father. Ned then proceeds to make friends with the girls and their father, but not with their hired man, the "harmless" half-wit, Pete, who is jealous of Ned's attentions to Nellie. Ned then rides away to plead with his father to allow the settler more time. The friendship of the two young people ripens into love, while the jealousy of Pete increases, especially after Nellie has refused his flowers. Ned and Nellie's trysting place is upon a small bridge. Here Pete makes one last appeal to Nellie and is not only coldly received, but upon forcing his attentions upon her, Pete is knocked down by Ned. Knowing that preparations for blasting are going on nearby, Pete goes to the place and, hiding behind a rock until the foreman's back is turned, steals half a box of dynamite and places it under the bridge.

Waiting under the bridge until the time when the young people meet, he lights the fuse, but Ned and Nellie leave the bridge a few minutes before the end of the fuse is reached. In the meantime, little Edna has observed the little light under the bridge and extracts the fuse. Pete, unable to bear the strain of watching the child any longer, has rushed to the child's father and confessed. When the men reach the bridge, little Edna innocently hands the box of dynamite up to her father. The half-wit is locked up for safe keeping and John Colby is so overcome by having his boy's life saved by little Edna, that he swears eternal friendship with Dan and relinquishes his claim to the squatter's land, while the young people are happily unconscious of anything save themselves.

UNIVERSAL FILM

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Before George O. Nicholls assumed his duties as Director of the Gem Motion Picture Co., he personally produced all the big two-reel releases and the most sensational special—regular subjects of the Thanhouser Company!

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"The Princess of Lorraine"

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THE GEM MOTION PICTURE CO.

UNIVERSAL FILM

PAST PRESENTS

TO THE INDUSTRY PRODUCED BY GEORGE O. NICHOLLS

"JESS"
"SHE"
"DAVID COPPERFIELD"
"CALLED BACK"
"DORA THORNE"
"CINDERELLA"
"THE PASSING"
"AS IT WAS IN THE BEGINNING"
"LAST OF THE MOHICANS"
"WHOM GOD HATH JOINED"
"INTO THE DESERT"
"A LOVE OF LONG AGO"
"THE ARAB'S BRIDE"

AND OH, SO MANY OTHERS!

"Love's Royalty"

THE GIRL AND THE SHERIFF
Nestor Release, June 14

Bob Warren, sheriff of Grass County, Cal., and Jim Stearns, a young man with a weakness for gambling, are both suitors for the hand of Mary Evans, an orphan. Mary refuses Bob's offer of marriage and promises herself to Jim. Jim is sent to town to sell some cattle and after getting the money for the cattle, he stops in a saloon for a little game of cards before going back to his boss's ranch.

At the door of the saloon, he is met by Bob, the sheriff, who, knowing Jim's fondness for gambling, tries to keep him in the straight and narrow way on account of Mary. He tries to persuade Jim from entering the place but Jim tells him he just wants to play one game and Bob's pleadings are in vain. Jim enters the saloon, where he plays Big Pete, a well-known gambler, and loses all his money. On leaving the saloon, he remembers the money he has in his possession which he received for the cattle and decides to take one last chance in an effort to win his money back. He is cleaned out again and staggers out of the saloon. Standing outside of the saloon, brooding over his misfortunes he overhears two men talking of a large shipment of money coming in on the stage coach and, in desperation, decides to hold it up. Going to a lonely spot on the road, he terrifies the stage-driver into giving up the box and hastens away. When the stage-coach arrives in town, the news is spread quickly and Bob, the sheriff, and his men immediately start in pursuit.

Jim, in the meantime, has blown the box open and is going through the woods on foot. When Bob and his men reach the place where the hold-up occurred, the men separate and Bob goes on alone. Following Jim's footsteps, he comes across Jim and is stunned by the realization of the fact that Jim is the culprit. A moment's hesitation gives the latter the opportunity to make good his escape. The posse, however, seeing the fleeing man, give chase but Jim arrives safely at Mary's home. The posse arrive at Mary's home to inquire if she has seen the bandit, and Bob enters the house, to observe Jim, terror stricken, biding in the room. The unselfish love which he bears Mary tempts him to forget his duty and he promises to help them escape that night. On leaving the house, he tells his men that the culprit did not pass that way. That night he brings the horses to the couple and starts them out in their search for happiness in a new land.

FOUR FRIENDS
Solax Release, June 19

"Sport," the dog, was uneasy that morning. Before Mr. and Mrs. Wilkins left the house to go to the factory, he looked at them with entreaty—as if asking them to stay at home that day. But Mr. and Mrs. Wilkins were poor folks and it was up to them to provide for their three children—the pride of their life. So they left the house regardless of the entreaties of their intelligent dog.

Tom, the oldest of the three children, was the "big brother" and he watched over the younger children with great care. That particular morning, however, after playing in front of the house, he grew impatient of little Gertie's slowness in the game and left her alone, while he and his sister went into the

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She Was a Flirt!

She was very much of a flirt. She would think no more of a little encouraging coquetry than we would of drinking—tea. Remember, she wasn't really bad—she was simply an innocent flirt. We are not generous when we say this—we are merely just.

FLIRT with SUCCESS with

"The Flirt"

RELEASED THURSDAY, JUNE 13th

"PRIDE'S WATERLOO."

The tale of a flirt and the coquetries of Fate.

BANK ON REX AND BANK YOUR MONEY!

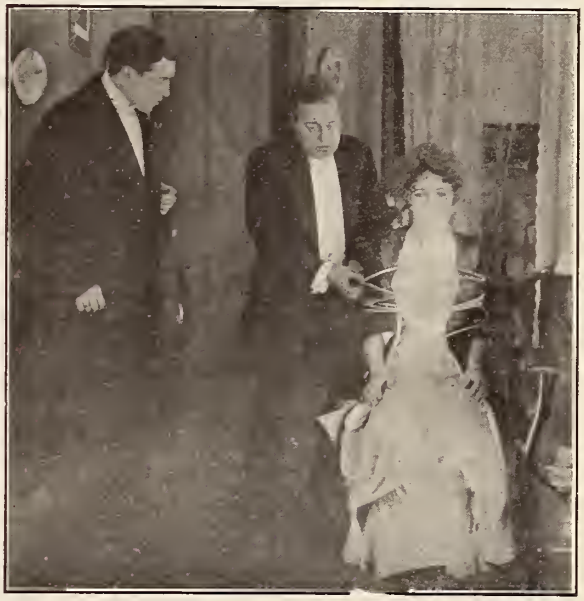
The Rex Motion Picture Masterpiece Co.

Honesty is the Best Policy

when it's insured. Sometimes honesty has to stand for an awful lot, even being called theft. Honesty has been choked to death, frozen, asphyxiated, and annihilated in a thousand different ways, but its spirit always lives. Jevver know an incident where tortured honesty didn't win eventually? It does in "The Diamond Path," even though it was reinforced by dauntless and daring courage.

"The Diamond Path"

RELEASED SUNDAY, JUNE 16th



"HEART-CHORDS."

A tale that will interest the world's population! It's the buy-way!

UNIVERSAL FILM

house to play. While romping about with "Sport" Gertie was attracted hy the strains of a violin and a fine voice. She soon found that the violin and beautiful voice helonged to a wandering Italian couple. While she listened with admiration to these tuneful Italians, a purposeful glance was exchanged between the couple. They asked Gertie to follow them and promised to teach her how to play.

"Sport" soon finding that Gertie had disappeared, ran into the house and stirred Tom and his sister with his loud barking and pulling. Tom follows the dog and thus discovers the disappearance of Gertie. Tom. with the aid of the dog, gets on the scent of the abductors. He hits upon a plan. He decides to disguise as a tramp boy and accomponied hy "Sport" he enters the Italians shack and asks for water and food. In return he promises to give them an exhibition of the trick work of his dog. The Italians are pleased with the dog's work and ask Tom to remain with them. The dog and hoy remain with the Italians and the remainder of the story deals with the clever plotting of Tom and the sensational feats accomplished hy the dog, until the four friends are finally reunited.

INDIAN SUMMER

Solax Release, June 21

Mr. John Courtley and his son come to the country to occupy their new home. Mr. Courtley is a widower and his son is on his vacation from the University. Widow Smith, at the time of Mr. Courtley's arrival, is in front of the house trimming her rose hushes and vines. She turns around with a glad and hospitable smile ready to greet her new neighhor. To her great astonishment she recognizes in him her schooldays lover.

Both are now in the Indian Summer of their existence. They have spent the best part of their lives. But their environments have a poetic effect. The spirit of youth enervates their slow-heating hearts. Once more the fire of a love that was once extinguished, is now rekindled. The old folks renew a courtship which culminates in a marriage.

It wasn't very easy for them to do their lovemaking. Mr. Courtley's son and Widow Smith's daughter looked askance upon the old folks' attachment. They did everything to prevent their parents from being left alone, hut "love finds a way." The old folks outwit the younger ones and elope, much to the chagrin of young Mr. Courtley and young Miss Smith. However, they hoth find consolation in each other's arms.

This story permeates with that quaintness and compelling humor that is difficult to forget.

NO CHILDREN WANTED

Powers Release, June 19

In "No Children Wanted" there is a sparkling travesty in which is depicted the trials and disappointments of a father with a large flock of young children who sets out to lease a flat. He arrives with his wife, travel-stained and weary, buoyed up with hope. He applies to several landlords and janitors who show him scant courtesy as they take

mental stock of his nine children and inform him that "No children are allowed" in their apartments. The family wanders from one apartment house to the other only to be refused. Night is approaching and they seek refuge in a park and the comforts of a bench where they sleep until morning.

As they are arousing from their slumbers a friendly policeman appears on the scene and takes in the situation. On being questioned the head of the family unbosoms himself and pours his tale of injustice into the ears of the officer. The copper meditates and then has an idea which he imparts to the troubled father. Acting on the suggestion the husband leaves his little flock in seclusion and boldly applies for apartments in an imposing looking house. He is questioned and answers that his family consists of himself and wife only. The landlord is eager to have him for a tenant and arrangements are made on the spot.

The family moves in. The father and mother pass inspection but are worried. Barrels, boxes, hampers and, last of all, a refrigerator are brought in by the truckmen. The door is hastily closed and from every receptacle a head pops out. The children emerge and are cautioned to be quiet. Noses are counted and after a search the baby is found in the icebox.

The mother of the landlord is an invalid and is confined to a wheelchair. She is left in a room and the curtains catch fire. The children smell the smoke and effect a heroic rescue. The landlord discovers the children and is about to evict the family when he learns of the act of the volunteer fire company and decides to allow them to remain.

TWO GAY BOYS

Powers Release, June 22

Billings and Meeker are two browbeaten husbands who are dominated by their wives. The women are leaders in a "Rights for Women" club and they neglect their household duties to show the way to their sisters in the cause.

On the day of an important meeting of the club Billings and Meeker are forced to listen to harsh words from their wives and are in rebellious spirits and ripe for mutiny. The occasion presents itself for an attractive looking young woman calls on Billings soliciting funds for a charitable institution. Billings is favorably impressed and, besides, his wife has just given him a curtain lecture. The girl is susceptible to flattery and before she leaves the henpecked husbands have arranged a little supper at which Meeker and her chum are to be guests. Telephones are brought into requisition and the affair is arranged to the joy of the two husbands.

They repair to the restaurant appointed and have an uneasy half hour waiting for their fair guests. In the meantime their wives are spellbinding the members of the club at a stormy session. The young women arrive at the cafe and the dinner proceeds. Meeker succumbs to the influence of the wine and becomes tipsy. Just about this time a young man calls and takes the solicitor and her chum away. Billings pays the check out of Meeker's wallet and lugs him to his home, laying him on a couch. Mrs. Billings returns and Billings eludes her. She sees Meeker just as his wife calls. Billings bursts in and accuses his wife of an affair with his friend. The women indulge in a hair pulling match whereat the men wax jubilant and the scene closes with the husbands getting good and even with their wives—a very funny comedy indeed.

MY WIFE'S BIRTHDAY

Comet Release, June 3

Children and dogs have been companions from time immemorial.

Women, who are mostly children in substance and reality, are the true source and responsibility for that insane love of the dog, which seems instilled into most of human kind from birth.

It is not strange therefore that dogs should form such close and affectionate association with womankind.

Mr. Brown, a worldly man, filled with love and affection for his beautiful young wife, seeks with no little effort for a suitable present for her birthday. A necklace of considerable value first suggests itself, and at great expense he buys it.

Returning from his office on the evening prior to the memorable event, he encounters a dog fancier who is giving an airing to a magnificent specimen of bulldog, of the brindle undershot breed, and remembering his dear wife's often expressed desire to own a dog, he then and there purchases it, at great cost, instructing the man to deliver the dog on the morning following.

Mrs. Brown being popular, and having quite a social following, is the recipient of many beautiful gifts to commemorate the event.

The living room in the Brown mansion has been elaborately decorated. Flowers and ribbons in profusion are everywhere in evidence, and the loving husband enters and examines the various gifts, attesting the popularity of his young and beautiful wife. Mrs. Brown presently appears and expresses her joy at the sight of the many remembrances, but the greatest surprise is yet to come.

The maid announces the arrival of the dog fancier, and "Buster," the husband's special gift, is ushered in. In a moment everything else is forgotten. "Buster" is made the especial object of attention, and "Hubby's" efforts to engage "Wifey's" notice are fruitless.

At the table "Buster" is seen seated beside his mistress; a napkin carefully tucked into his elaborate collar, and the daintiest morsels are fed to him oy "Wifey."

If "Hubby" addresses "Wifey," she answers with a faraway look, as she feeds "Buster" another choice morsel of tenderloin.

In the music room "Buster" is seen perched upon a richly upholstered luxurious chair, while "Wifey" sings to him.

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"THE RUSTIC MAIDEN"

OUR NEW RELEASES ARE CONSISTENT WITH PAST EXCELLENCE

JUNE 18—"HOW SHE BECAME HER HUSBAND'S WIFE," a Stirring Romantic Drama.

JUNE 20—"THE TITLE HUNTERS." A Droll Episode in the International Game of Grab-a-Duke-for-Daughter!

JUNE 23—"THE DETECTIVE'S DOG." A Paris Eclair Adventure Starring a Wonder Canine Actor, with "SCENES FROM BEDOUIN LIFE" on the Same Reel.

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COMING "THE HOLY CITY" THE AMERICAN PASSION PLAY DOUBLE REEL PICTURE

In short "Hubby's" reign has ceased, and "vivi la 'Buster.'"

Driven to despair he consults an intimate friend, who advises him to steal the dog and return it to the owner. This in due course, through strategy and deep laid plans is accomplished.

And the end is not yet.

The wife's tears and entreaties prevail upon him and he inserts an advertisement, offering a handsome reward for the return of the dog.

This meets the eye of the fancier; his cupidity is aroused, and to the discomfiture of "Hubby," the dog is returned to the Brown mansion by a confederate of the fancier, who collects the reward.

Deep laid plots, plans and schemes are evolved and resorted to in quick succession, but they avail not.

As a last resort, Brown visits an asylum for orphaned and abandoned infants, and selecting a beautiful baby girl, he arranges for its adoption.

This is finally accomplished, the infant is delivered in due course, and when Mrs. Brown sees the baby, she at once abandons "Buster," and "Woman's instinct prevails."

A dog farm. The interior of a foundling asylum, showing a score of infants in charge of nurses, are some of the features of this film, which is certain to occasion continuous laughter from beginning to end.

VOTES FOR WOMEN

Reliance Release, June 26th.

RELIANCE.

The scenario for this photoplay was written by Mrs. Mary Ware Dennett, Mrs. James Lees Laidlaw, and Mrs. Francis Maule Bjorkman, and the entire production was made under the supervision of the National Womens' Suffrage Association. By this it will be readily understood that it is not a burlesque on the suffrage question. It exploits the favorite theories of the Suffragists—their reasons for demanding the ballot, etc. The suffrage workers are vainly endeavoring to win over Senator Herman to their cause as his vote on a certain bill they favor—means its passage. May Fillmore, one of the most ardent of the workers discovers that the father of a little motherless tenement brood has died of tuberculosis after having vainly importuned the owner, Senator Herman, to make building alterations that will remedy unsatisfactory conditions. She goes to the Senator's fiancee, Jane Wadsworth, and succeeds in securing her help. Jane accompanies May to the poor bereaved family and she is shocked at the terrible lack of sanitation. They find three little girls and a baby left to fight the world alone. Elsie, the eldest, is doing embroidery sweat-shop work at home and minding the baby, while Hester works in a department store. The other tot is a half-time scholar and in the afternoons assists her sister working on corset covers for another shop. All these fearful conditions are pointed out by May and have their desired effect upon Jane. She is further shocked upon learning that her fiance is the negligent owner. Jane goes to him and pleads that he do something in the matter. He waves her away and treats her like a child. Angered, she joins the suffragists and assists in bringing both her father and the senator to terms. Hester is insulted by a floorwalker in her father's shop, which proves another shock to Jane when her father does nothing in the matter. Later she is stricken with scarlet fever which she contracted from the embroidery on one of her trousseau gowns which came from her father's store. The father and senator upon learning that they were in part guilty, as the embroidery was made in the senator's unsanitary tenement, give in and most enthusiastically join the suffrage movement. They are seen with the girls at suffrage headquarters, at the Men's League and finally in the parade.

The following well known suffragists assisted the Reliance players: Dr. Anna Howard Shaw, Miss Jane Addams, Mrs. Mary Ware Dennett, Mrs. James Lees Laidlaw, Mrs. A. C. Hughston, Mrs. Harriett May. Mills, Mrs. Charles Beard, Miss Eleanor Byrnes, Mrs. Raymond Brown, Mrs. Marcia Townsend, Mrs. Frances Maule Bjorkman, Mrs. F. Maule Cooley, Miss Inez Mulholland, Miss Anna Maxwell Jones, Miss Ann Forsythe, Miss Mary Keegan, Mrs. L. H. Ozedam, Mr. R. C. Beadle, Executive Secretary of the Mens' League, Mr. James Lees Laidlaw, Executive Committee, Mens' League, Charles Wadsworth Camp, Editor Metropolitan Magazine, Whitter Bynner, poet and playwright, Max Eastman, Secretary Men's league, Frederick Nathan, Executive Committee Mens' League, also assisted.

Among the Reliance players who took part in the picture were: Miss Gertrude Robinson, Mrs. Balfour, Miss Delespine, Miss Pearl Egan, Miss Gladys Egan, Mr. Charles Herman, Mr. E. P. Sullivan, Mr. J. W. Backus, and others.

BEFORE THE WHITE MAN CAME

Reliance Release, June 29

This story deals with the lives of the Indians who ruled primeval North America for centuries before the white man came. Meene-O-Wa, the fairest maiden of all the tribes of the Utes, was called the Yellow Rose because of her beauty. Wahtuma, the leopard, loved her but her heart was not given to him. One day in the forests she came upon a handsome young stranger. They looked into each others eyes and Meene-O-Wa knew that she loved him. Leaving him there she ran away but he followed her back to her father's camp. He went to the old chief looking upon his headdress of a single feather, told him that the man who won his daugbter must be a chief. Then considering he told Wahketa the stranger, that if he could vanquish the famous warrior Wahyums in a wrestling match, he might claim as his reward the Yellow Rose. Wahtuma, full of hate for his rival put forth his best effort in the fight that followed. And Meene-O-Wa stood by, her heart torn with fear that Wahketa might lose. But the straight and supple stranger soon had the master hand and slowly forced his more powerful foe to his knees, amid the plaudits of the tribe. So Meene-O-Wa was given to Wahketa and Wahtuma left them vowing vengeance. A few days later Meene-O-Wa while waiting in the woods for her husband is thrown from the rocks by Wahtuma. And there it is that her husband finds her dead. The bereaved husband carried his wife's body back to the camp and after handing her to the old chief he begs boon of the Great Spirit that he be able to kill Wahtuma. Rushing out into the woods he comes upon the Leopard and he gives him just one chance to defend himself. Before the fury of the maddened husband the other man's weapons are powerless and he is overcome and killed. Wahketa then returns to the camp to mourn over Meene-O-Wa's body; she has been avenged.

THE SERPENT

Republic Release, June 18

The serpent in this story is a beautiful woman of royal blood whose infatuation for a young artist brings snake-like methods for a mind distorted by jealousy and desire.

Jean Malias, a poor but talented artist, while painting the picture of his blind sweetheart, is driven from the Countess' estate by the caretaker, and as he is about to leave, leading his blind sweetheart by the hand, he encounters the Countess herself—she grants him permission to make free use of her grounds and also honors him by posing for a portrait.

During the sitting, the Countess expresses her love for the young artist and is spurned by him. The proud woman's rage knows no bounds and in seeking vengeance she resorts to the lowest degradation of womanhood.

She writes a letter upbraiding the young artist for the liberty he has taken with her, and further tells him that his conduct is not only a gross insult, coming as it does from a plebeian, but that her honor and that of her husband has been attacked. She craftily arranged that this letter falls into the hands of the Count, who after he has read it, plans with his wife to get the young artist to visit the estate again. They do this by sending him a letter signed by the Countess asking him to call and finish the portrait.

The young artist cannot resist the beckoning finger of fame and fortune that will be his if he finished the portrait, and unsuspectingly he goes to the estate; he is set upon by ruffians and badly beaten. The Countess relents as she sees the boy lying unconscious on the ground and throwing herself across his body, she confesses the truth to her husband; the Count befriends the innocent victim of the woman's wile and assists him to fame and fortune.

HER FATHER THE SHERIFF

Republic Release, June 22

The Sheriff, father of the girl and a handsome son whom he is educating at an Eastern College and his good wife, constitute the Sheriff's family. The Sheriff's pay is not princely and he finds it hard to make ends meet. He is sorely tempted by a dishonest cashier of a small bank who is anxious to annex for his own use a consignment of gold that is expected at the bank. The cashier, to cover up his tracks is willing to let the Sheriff and his friends in on a good thing; the sheriff falls for the scheme temporarily and covers his track by means of a false telegram calling him out of town.

Of course the Sheriff does not leave town, he is too busy robbing the bank and hiding the loot in a rendezvous in the wilderness. The gold arrives at the bank on time and disappears the same night. The cashier is found bound and gagged and tells a glowing story of a daring hold-up by a masked band.

During her father's absence the Sheriff's daughter determines to take the trail and run the robbers down herself. With two hounds and her brother's Eastern chum she starts out. The dogs readily picked up the scent and follow it to the robbers retreat where the girl discovers that her father is implicated in the crime. Her father has already repented his step in the matter and has declared to the others that he will return the gold, resign his office and let the law deal with him. While he holds up the others, the Sheriff's daughter secures the gold and returns it to the bank. When the cashier learns of this, he accuses one of the men of breaking faith with him and they are soon in a deadly clinch and disappear over the brink of a mighty chasm. Later they are found lifeless at the foot of a cascade, thus paying for their sin.

Coals of fire are heaped on the Sheriff's head when the President of the Bank writes him and congratulates him on being the father of the bravest girl in the world.

THE FLIRT

Rex Release, June 13

She was a flirt. She was very much of a flirt. She would think no more of a little encouraging coquetry than we would of drinking tea. The flirtation was the greatest indoor sport. Remember, she wasn't immoral, or really bad, or mad; she was simply an innocent flirt. We are not generous when we say this—we are merely just. Respect of that organ of many tunes called a man's heart was lacking in her composition. Such an hypothesis as that a man's love is a serious thing would be as funny to her as humor.

She was pretty, one of the cardinal requisites of a successful flirt—and all flirts are successful. She was graceful and gay; yet sometimes she would be filled with a melancholy seriousness and a meditative wistfulness; and it was while she was in this ultra-feminine mood that we thought that the careless and ruthless manner in which she abused and abased Cupid was not related to her real self, but rather to a wild, warring spirit that had somehow become associated with hers, and that her genuine impulses and auto-suggestive integrity were tender and true. Yet—she was a flirt.

Among the men who loved, worshipped and pursued her was one not much more than a boy. To him she was the world and everything thereafter. He was the most ardent and the most faithful of her human toys. Yes, she was everything to him—and then the rest. And smiling, cynical men and women who could remember things themselves called him "her dog."

The flirt had an aunt, a haughty, snobbish aunt, who owned a very beautiful and equally expensive summer home in the country. She contemplated a sail to Europe, and invited the niece to take possession of the property in her absence. So the goddess moved her temple and her followers their shrine.

There came to the summer hotel near by—a real man. None with eyes to see could mistake that—and her eyes were trained and tutored. Her pride, or vanity, or the indefinite but emphatic desire for a new triumph, clamored for the attentions of the newcomer. By wit, wile and guile she was determined to attract and interest him. He observed her advances with a kind of surprised doubt, an almost unbelieving understanding. His attitude toward her was almost obsequious, polite and reserved to a degree of

servility. That's what she couldn't understand.

Then he left, and she sent her dog to follow him. He reported that the quarry had gone to the Riverside Hotel, and there she, too, went. And there she met him. She was in the dining room one night, hoping that he might enter. She called the waiter—and he was the waiter.

Her pride learned its merited lesson; she accepted the love of the boy—and what is more important, she returned it.

THE DIAMOND PATH

Rex Release, June 16

It isn't always strategy that detects crime, and it isn't always strategy and skill. It's strategy, skill and courage; and sacrifice and sincerity; and stubborn strength. Mighty qualities. In this instance there was a quantity of each, besides a few others that have no real names.

There's something brave and bold and individual about the name Dorothy—so that's her name. Dorothy happened to be a reporter, and a reporter always happens to be where things are happening. That's why she's connected with the tale.

Her landlady happened to have a daughter who happened to be the maid of an heiress.

There were two impecunious scions of society. To be accurate, they were impoverished. They couldn't make any money, so the next thing to do was to get some anyhow. They didn't waste scruples on the exact method of obtaining the necessary. The Diamond Path looked not so worse to them.

They conceived the kind idea of convincing their social friends that paste was just about the same as diamonds, settling the argument by substituting the bogus for the genuine stones. However, one of their victimized friends was not entirely convinced—and the maid was accused.

Remember the maid? Her mother, with fears and tears, told Dorothy all about it and then a few sentences. Dorothy determined to detect the real thief and exonerate the girl.

Diamonds, grit, cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication, just deserts and gratitude play the leading part in the rest of the story. Dorothy and honesty triumph, and the end of the gentlemen thieves and the story are simultaneous.

THE PRINCESS OF LORAINE

Gem Release, June 11

Somewhere in the West of Europe, laying on a cozy stretch of fertile land, was a principality where love was king of everything and everything was fair. Peace, plenty and promise lavished their bountiful blessings upon the people. Their world was Eden, their politics friendship, their religion sincerity. Old King Theold—and happiness—reigned.

There was a princess, a bright, blithe, buoyant, vivacious miss, to whom life was a toy and the world a playground. The fires and forces of youth firmly emphasized the dominant spirit and the tender strength of her charming femininity. The courage and confidence of youthful years reinforced the happy contentment of her care-free nature. One would say she was the happiest bit of femininity this side of Paradise. Yet—often when the twilight fell, hushing the din of the day, and a lone star glimmered in the Western sky, whispering with wondrous witchery of the day's decease, she would sit in pensive musing and gaze across more miles than the eye could see, seeming to listen to a vague voice within her—the soft, still call of slumbering love.

Across the mountains to the Westward, nestling in the lap of the foothills, drowsed a little municipality in peaceful but unproductive slumber. The ruling prince had brains—sometimes Nature condones the misfortune of being born royal. He was a statesman. A long hereditary line of political marriage and mirage had subdued whatever poesy or romance he might otherwise have possessed. Moreover, he had the advertising instinct. He was not a visionary, but he had the foresight to realize that an alliance with the striving, thriving community across the mountains would result in good and gain for his own dominions. So he dispatched his heralds to advise King Theold that he was coming to sue for the hand of the princess.

The king was old. The years had written their weary record on the scroll of his soul. He desired the princess to wed before the grave sent its silent summons. He exhorted her to marry the prince; but the wee whisper of that subtle power slumbering somewhere in her soul wakened and warned her to war.

She donned the peasant's garb, left the grim grandeur and the menacing mockery of the castle, and went out into the world. And there she met one whom ages ago Fate had coupled with her, one who kindled into flame the spark of love and longing that had flickered somewhere in her superconscious being, like a torch showing her soul its way through man's defiance and destruction of nature's prerogatives, to the haven that had been designed and assigned for it.

She did not know that he was the prince incognito, nor he that she was the princess—such is the mystery of fate's mastery. But it was given them to see and know and understand—and wonder at the strangeness of a world.

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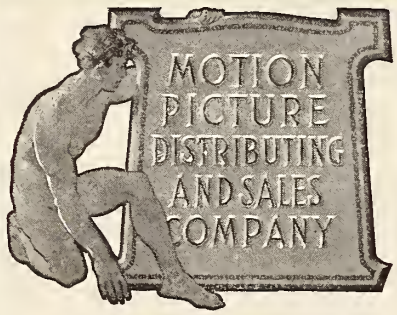

Motion Picture Distributing and Sales Company

PROGRAM

MONDAY	June 10	Imp	Nestor	Champion (2 Reels)	
TUESDAY	" 11	Gem (2 Reels)	Bison	Eclair (Amer)	Rep
WEDNESDAY	" 12	Powers	Nestor	Animated Weekly	
THURSDAY	" 13	Rex	Imp	Eclair (Amer)	
FRIDAY	" 14	Victor	Nestor	Ambrosio	
SATURDAY	" 15	Imp	Bison (2 Reel)		Rep
SUNDAY	" 16	Rex	Eclair (Paris)		

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Apr. 17—A Day of Haste (Com.)	
Apr. 24—Reaping the Harvest (Dr.)	
May 22—The Diamond Earrings (Com.)	
May 22—A Country Man's Experience (Com.)	
May 29—The Ghost (Dr.)	
May 29—The Optician's Dream (Com.)	
June 14—If I Were King (Com.)	
June 14—Italian Lakes	

AMERICAN

May 2—The End of the Feud	
May 9—The Myth of Jamasha Pass	
May 13—The Other Wise Man	
May 16—The Haters	
May 20—The Thread of Life (Dr.)	1000
May 23—The Wandering Gypsy (Dr.)	1000
May 27—The Reward of Valor	
May 30—The Brand	
June 3—The Green-Eyed Monster	
June 6—Cupid Through Padlocks	
June 10—For the Good of Her Men	

BISON

Mar. 8—The Battle of the Redmen	
Mar. 15—The Deserter	
Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	
May 15—The Crisis	
June 1—The Lieutenant's Last Fight	
June 8—The Outcast (2 reels)	
June 11—Memories of a Pioneer	
June 15—A Soldier's Honor	

CHAMPION

May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950
May 20—The Cashier's Ordeal	950
May 22—Mrs. Alden's Awakening	950
May 27—The Ranch Woman	
May 29—Heroes of the Blue and the Gray	
June 3—The Derelict	950
June 5—A Squaw Man	950
June 10—Camille (2 reels)	950
June 12—A Western Child's Heroism	950

COMET

June 3—My Wife's Birthday (Com.)	1000
June 8—Isle of Strife, Cuba (Edu.)	1000
June 10—The Price of Deceit (Dr.)	1000
June 15—The Interrupted Wedding (Com.)	1000

ECLAIR

May 24—The Beauty Spots (Com.)	
May 28—Nathaniel Hawthorne's "Feather-top"	
May 31—Mr. Hamfat's Success (Com.)	
June 2—Chestnut Grove Mystery (Dr.)	
June 6—The Suffrage and the Man	
June 11—The High Cost of Living	
June 4—The Hardest Way (Dr.)	
June 9—Tit for Tat (Com.)	
June 13—The Rustic Maiden (Com.)	
June 16—A Lucky Fright (Dr.)	
June 16—Luxor and Thehes, Egypt (Travel)	
June 4—The Hardest Way (Dr.)	

GREAT NORTHERN

May 18—A Close Call	600
May 18—A Douhle Pleasure	400
May 25—The Isle of Bornholm (Sc.)	
June 1—Love at First Sight (Dr.)	
June 8—Those Eyes (Com.)	
June 8—The New Teacher (Dr.)	

GAUMONT

	Feet
June 11—Nanine, the Artist's Wife	
June 13—Jimmie as Hypnotist	
June 13—The Tale of an Egg	
June 18—When the Leaves Fall	
June 20—Bells of Paradise	
June 20—By the Zeyder Zee	
June 25—Auto Smash-Up	
June 27—When Money Isn't Money	
July 2—Lion's Revenge	
July 4—Written in Blood (2 Reels)	
July 9—That Troublesome Bird	
July 9—A Tenacious Huhhy	
July 11—Story of Chopin	
July 16—Love's Surest Proof	
July 18—Mid-channel Romance	
July 23—Love's Floral Trihute	
July 25—Detective Fuzzle's Triumph	
July 25—A Modern Hercules	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—Lion's Gratitude	

GEM

June 11—The Princess of Lorraine	

IMP

June 8—Presidential Possihilities	
June 10—Nothing Shall Be Hidden	
June 13—Let No Man Put Asunder	
June 15—How Shortly Won Out	
June 15—Bull Fight in Nuevo Laredo, Mex.	
June 17—Fanchon, the Crickett	
June 20—The Schemers	
June 22—Ferdie's Family Feud	
June 22—Clownland	

ITALA

Feh. 10—Toto, the Door-Keeper	
Feh. 10—Hunting Ducks	
Feh. 17—The Italian Army in Tripoli	
Feh. 17—Making a Cinematograph Scene	

LUX
By Prieur.

May 10—The Lassie from Aherdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390
May 17—The Convict's Sister (Dr.)	1000
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arahella's Flight (Com.)	291
May 31—The Apache Ball (Dr.)	698
May 31—Arahella Works Too Hard (Com.)	
June 7—After Many Years (Dr.)	

NESTOR FILM COMPANY

May 25—Oil Fields, Calif. (Ind.)	
May 27—The Foreign Spy (Dr.)	
May 29—The Scalawag (W. Dr.)	
June 1—The Sheriff Outwitted (W. Dr.)	
June 3—The Half-Breed's Way (Dr.)	
June 5—The Mountain Daisy (Com.)	
June 7—The Ranch Girl's Choice (Dr.)	
June 10—The Belle of Bar Z Ranch (W. Com.)	
June 12—The Squatter's Child (W. Dr.)	
June 14—The Girl and the Sheriff (W. Dr.)	

POWERS' PICTURE PLAYS

May 21—For the Good of All	
May 25—The Housekeeper	
June 4—Bahies Three	
June 8—Hats and Happiness	
June 12—Those Were Happy Days	
June 15—Italian Friendship	
June 19—No Children Wanted	
June 22—Two Gay Boys	

RELIANCE

	Feet
June 8—Kaintuck	
June 12—A Day at the Zoological Gardens	
June 15—Virginius (2 reels)	
June 19—One Man's Love	
June 22—The Forhidden Way	
June 22—The Pelican	
June 29—Before the White Man Came	

REPUBLIC

June 8—A Western Triangle	
June 8—Palo Duro	
June 11—Was He a Suffragette	
June 15—A Shadow of the Past	
June 18—The Serpent	
June 22—Her Father the Sheriff	

REX

June 2—Ashes of Hope	
June 4—The Diamond Path	
June 6—The Price of Peace	
June 9—Tears o' Peggy	
June 13—The Flirt	
June 16—The Diamond Path	

SOLAX

May 31—Just a Boy	
June 5—The Old Violin	
June 7—The Dog-Gone Question	
June 7—Billy Boy	
June 12—Micky's Pal	
June 14—The Great Discovery	
June 19—Four Friends	
June 21—Indian Summer	

THANHOUSER COMPANY.

May 21—Jess (Part I)	
May 28—Jess (Part II)	
May 28—Jess (Part III)	
May 31—Whom God Hath Joined	
June 4—Dottie's New Doll	
June 7—Her Secret	
June 11—On the Stroke of Five	
June 14—The Night Clerk's Nightmare	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	3500
May 20—Mysteries of Souls	3000

MAJESTIC

June 2—How He Won Her (Com.)	
June 4—Stage Struck Mamie (Com.)	
June 9—Shocking His Flock	
June 9—Room 257	
June 11—The Artful Cat	
June 11—Up a Tree	
June 11—The Artful Cure (Com.)	

SHAMROCK

May 21—The Thorny Path	
May 25—The Kissing Germ	
May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	
June 14—Not Like Other Girls (Com.)	

THANHOUSER MAKES STARTLING ANNOUNCEMENT

To Issue Two-Reel Feature Every Week Regularly—Enlargements in Factory

Thanhouser Company, pioneers in the production of feature subjects, announce a startling step in this field. According to a statement just received from them, they will release a two-reel feature film every week. The New Rochelle concern was about the first to specialize in "classics" and other subjects of the feature order, and of late have undertaken the regular monthly issuance of such films. They are the very first manufacturers to announce a two-reel picture weekly. This release will be in addition to a regular weekly single reel. The Thanhouser release days will remain as at present, Tuesday and Friday.

To cope with the new feature-a-week order of things, many enlargements have been made at the Thanhouser plant, the most important being in the factory, where new developing and dark rooms have been added.

AMERICAN FILM MOVES ITS OFFICES

Amid the hustle and bustle of arranging for a big two-reel subject, entitled "The Fall of Blackhawk," the American Film Mfg. Co. moved its offices from the bank floor to the fifth floor of the Ashland Block, Chicago. The new offices are beautifully appointed with a series of private offices for officials and a large ante-room.

THIRD THANHOUSER FOR SUNDAY

Sunday has been selected as the release day of the third Thanhouser weekly picture. Sunday, June 23d, sees the issuance of the initial Thanhouser Number Three. "The Farm and the Flat" is the picture to go out then. As the first Thanhouser Sunday reel, and a comedy, it will be sought by Independent exhibitors.

Rutherford, N. J.—Permit has been granted for the erection of a moving picture theatre at the corner of the Boulevard and Division avenue by Mr. Denton.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 30—An Outcast Among Outcasts (Dr.)	
June 3—Tomhoy Bessie (Com.)	
June 3—Algy, the Watchman (Com.)	
June 6—Home Folks (Dr.)	
June 10—A Temporary Truce (Dr.)	
June 13—Neighhors (Com.)	
June 13—Katchem Kate (Com.)	

CINES

C. Kleine

	Feet
June 4—Picturesque Scenes in Padua (Sc.)	170
June 8—In Wrong (Com.)	1000
June 11—A Soldier's Heart (Dr.)	
June 11—Messina as It Is To-day (Sc.)	
June 15—Leah, the Telephone Girl (Com.)	
June 15—Venice, Italy (Sc.)	
June 18—The Frality of Man (Dr.)	1000
June 22—Her Vengeance (Dr.)	1000
June 25—The Girl and the Mayor	1000
June 29—The Wandering Minstrel (Dr.)	1000
July 2—A Violin and a Pipe (Com.)	
July 2—Jenkins Sneezes (Com.)	
July 6—In Wrong (Com.)	1000
July 9—Lear Learns to Dance (Com.)	400
July 9—The Gay Deceivers (Com.)	595
July 13—For Her Father's Sake (Dr.)	1000
July 16—Disowned (Dr.)	1020
July 20—The Part the Servant Played (Dr.)	995

EDISON

	Feet
June 5—Very Much Engaged (Com.)	
June 7—The Man Who Made Good (Dr.)	
June 8—The Shadow on the Blind (Com.)	
June 11—Ten Days With a Fleet of U. S. Battleships (Edu.)	
June 12—The Angel and the Stranded Troupe (Com.)	
June 14—The Prisoner of War (Dr.)	
June 15—How Father Accomplished His Work (Com.)	
June 15—Kitty's Hold-Up (Com.)	
June 18—A Man in the Making (Dr.)	1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy	650
June 19—Apple Pies (Com.)	350
June 21—The Passer-by (Dr.)	1060
June 22—The Girl at the Key (Dr.)	1000
June 25—The Little Bride of Heaven (Dr.)	1000
June 26—Pennsylvania State Police, Troop "B"	500
June 26—The Wooden Indian (Com.)	500
June 28—Master and Pupil (Dr.)	1000
June 29—The Father (Dr.)	1000

ESSANAY FILM CO.

	Feet
May 3—The Chauffeur, the Girl and the Cop (Com.)	1000
May 4—Broncho Billy and the Bandits (Dr.)	1000
May 7—"Alkali" Ike's Bride (Com.)	1000
May 9—In Quarantine (Com.)	1000
May 10—Out of the Night (Dr.)	1000
May 11—The Dead Man's Claim (W. Dr.)	1000
May 14—The Eyes that Never Sleep (Dr.)	1000
May 17—After the Reward (Com.)	1000
May 18—The Sheriff and His Man (Dr.)	1000
May 23—A Good Catch (Com.)	1000
May 24—Detective Dorothy (Dr.)	1000
May 25—The Desert Sweetheart (Dr.)	1000
May 28—Margaret's Awakening (Com. Dr.)	1000
May 30—The White Hope (Com.)	1000
May 31—The Laurel Wreath of Fame (Dr.)	1000
June 1—Broncho Billy's Bible (Dr.)	1000
June 4—On El Monte Ranch (Dr.)	1000
June 6—The Legacy of Happiness (Dr.)	1000
June 7—Billy Changes His Mind (Com.)	1000
June 8—A Child of the Purple Sage (Dr.)	1000
June 11—The Mis-sent Letter (Com.)	1000
June 13—The Honeyhug's First Quarrel (Com.)	1000
June 14—The Passing Shadow (Dr.)	1000
June 15—Western Hearts (Dr.)	1000

LUBIN

	Feet
June 3—A Romance of the Border (Dr.)	
June 5—Dream of a Moving Picture Operator (Com.)	
June 6—A Hushand's Awakening (Dr.)	
June 8—A Modern Portia (Dr.)	
June 10—A Windy Day (Com.)	
June 12—Fire and Straw (Dr.)	
June 13—An Indian's Gratitude (Dr.)	
June 15—Her Gift (Dr.)	
June 17—The Choir of Densmore (Dr.)	
June 19—The Widow Casey's Return (Com.)	
June 20—The Ingrate (Dr.)	
June 22—The Runaways (Com.)	
June 24—Over the Divide (Dr.)	
June 26—The New Physician (Dr.)	
June 27—From Fireman to Engineer (Dr.)	
June 28—Bridget's Explanation (Com.)	
June 28—The Tramp Elephant (Com.)	
June 29—What the Driver Saw (Com.)	

G. MELIES

	Feet
May 30—The Rustler's Daughter (Dr.)	
June 6—Making Good (Dr.)	1000
June 13—Ghosts at Circle X Camp (Com.)	1000
June 20—Two Loves (Dr.)	1000

PATHE FRERES

	Feet
June 4—Costumes of Different Periods (Sc.)	
June 5—The Texan Twins (Com.)	
June 6—The Lure of the Footlights (Dr.)	
June 7—The Enchanted Fifer	
June 7—The Irhith (Siberia) fair (Travel)	
June 8—A Stern Destiny (Dr.)	
June 10—Pathe's Weekly No. 24	
June 11—The Trap of Death (Dr.)	
June 12—Any Ol' Clothes (Com.)	
June 13—A Redskin's Appeal (Dr.)	
June 14—Pepita's Escapades	
June 14—Catching Crocodiles on the River Klang (Travel)	
June 15—Niagara Falls (Travel)	
June 15—Cavalry Test Marches in Belgium (Military)	
June 17—Pathe's Weekly No. 25	
June 18—Mimi's Love Story (Dr.)	
June 19—The Gambler's Reformation (W. Dr.)	
June 20—The Fickle Soldier (Dr.)	
June 21—The Mystified Pierrot (Com.)	
June 21—London (Travel)	
June 22—An Indian Idyl (Dr.)	

KALEM CO.

	Feet
May 29—Luxor, Egypt (Sc.)	
May 31—Into the Jungle (Dr.)	
June 3—Missionaries in Darkest Africa (Dr.)	1000
June 5—The Drummer Girl of Vicksburg (War Dr.)	1000
June 7—The Pugilist and the Girl (Com.)	1000
June 10—Making Photoplays in Egypt	1000
June 12—The Gun Smugglers (Dr.)	1000
June 14—The Girl Strikers (Dr.)	1000

SELIG

	Feet
May 17—Brains and Brawn (Com.)	500
May 17—The Katzenjammer Kids (Com.)	500
May 20—A Citizen in the Making (Dr.)	1000
May 21—Rivals (Dr.)	1000
May 23—The Girl with the Lantern (Dr.)	1000
May 24—The Lost Hat (Com.)	
May 24—The Katzenjammer Kids No. 4—They Entertain Company (Com.)	
May 27—The Tree of Knowledge (Dr.)	1000
May 28—A Child of the Wilderness (Dr.)	
May 30—A Reconstructed Rebel (Dr.)	1000
May 31—The Part of Her Life (Com.)	500
May 31—The Katzenjammer Kids, No. 5 They Go to School (Com.)	500
June 3—Life With a Circus	1000
June 4—When the Heart Calls (Dr.)	1000
June 6—The Mystery of Room 29 (Dr.)	1000
June 7—Mistaken Identity (Com.)	500
June 7—School Days (Com.)	500

URBAN ECLIPSE

G. Kleine

	Feet
May 29—Rope Making hy Hand in Kent, England (Ind.)	367
May 29—Glimpses of Belgium (Travel)	275
June 5—In Days of Old (Dr.)	1000
June 12—Percy's First Camera (Com.)	
June 12—Making Silk Hats (Ind.)	
June 12—Through Saskatchewan (Sc.)	
June 19—Motor Boat Races at Burnham (Top.)	
June 19—Studies of Fish Life	
June 19—Bergen, Norway (Sc.)	
June 26—The Music Hall Singer (Dr.)	1000
July 3—The Wax Model (Dr.)	
July 3—Scenes in Somerset (Sc.)	
July 10—A Mysterious Case (Dr.)	1000

VITAGRAPH

	Feet
May 15—A Page in Canadian History	
May 17—The Greater Love (Dr.)	1000
May 18—The Man Under the Bed (Com.)	1000
May 20—Professor Optimo	1000
May 21—Fortunes of a Composer	1000
May 22—Their Golden Anniversary	1000
May 24—Diamond Cut Diamond	1000
May 25—The Redemption of Ben Farland	1000
May 27—The Triumph of Right	1000
May 28—An Innocent Theft	1000
May 29—On Her Wedding Day	1000
May 31—The Picture Idol	1000
June 1—An Eventful Elopement (Com.)	1000
June 7—The Cylinder's Secret	1000
June 8—Half a Hero	1000
June 10—Lulu's Doctor	1000
June 11—Pandora's Box (Com.)	1000
June 12—Yellow Bird (Dr.)	1000
June 14—The Light that Failed	1000
June 15—Days of Terror	1000

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1,027,662.—Portable Folding Dark Chamber. William Macke, Marienfelde, Germany.

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A Rushing, Ripping, Roaring Comedy in 997 Feet
GET IT!

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The SQUATTER'S CHILD

A Distinctive, Dominant Drama in 998 Feet
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A Dainty Dramatic Delight in 960 Feet
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3 Matchless Worth-While Westerns

June 17th—THE BANDIT OF TROPICO (Drama)
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"CAMILLE"

IN TWO REELS

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Theatre .....

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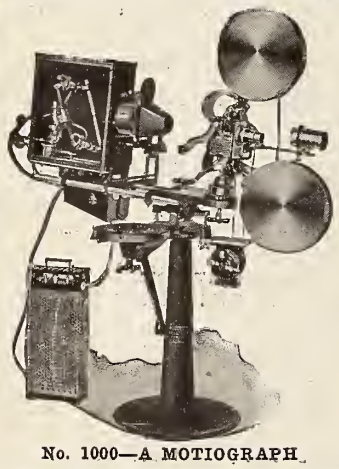

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Do you know what is being used to repair your MOTIOGRAPH—Genuine parts or "Dupes"—

A **genuine part** is made by the manufacturer of your machine with care as regards quality and fit, and every genuine MOTIOGRAPH part is interchangeable with the part on your particular model—

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THE MODERN HISTORIC RECORDS ASSOCIATION RECEIVE CONTRIBUTIONS

One of the most important and dignified organizations of the present day is the Modern Historic Records Association, the recently founded organization which proposes to hand down to posterity authentic records of personalities and events as they actually existed and happened in their time. No century or period has yet attempted quite such an important work. Only recently G. Bernard Shaw contributed a script, written on parchment which, with other valuable records, will for the present be stored away in the New York Public Library. Other contributions which are expected to be made in a like manner are Admiral Dewey's, Andrew Carnegie's, John Burroughs's, J. M. Barries's, Thomas A. Edison's and many others. Moving pictures and phonographic records of the principal events of history will also find a place in the fireproof building which the association has set out to construct.

The announcement that the Imp Films Company is to follow up the highly successful two-reel picture, "Lady Audley's Secret," with another two-reel photoplay of a similar nature, will not cause surprise. "Lady Audley's Secret" is one of the most successful and best acted pictures seen in an American moving picture theatre.

Jane Fernley, King Baggot, William E. Shay, to say nothing of W. R. Daly, scored the successes of their moving picture careers, so far, in "Lady Audley's Secret."

The successor of "Lady Audley's Secret" chosen by the company is "It Is Never Too Late to Mend," which is slated for release in the near future.

"It Is Never Too Late to Mend" is a magnificent Anglo-Australian novel written by the late Charles Reade, one of the most renowned and powerful English novelists of the last century. It deals with life and adventure in Australia and in England and is as full of intense thrills as "Lady Audley's Secret."

Further particulars of this release will be given from time to time.

Abraham Lincoln

SAID

"You can fool all of the people some of the time, and some of the people all the time, but you can't fool all the people all the time."

So, with a moving picture machine, a poor one may please "some of the time," while the best machine pleases "all the time."

Power's Cameragraph has pleased "all the time." A few reasons for this are:

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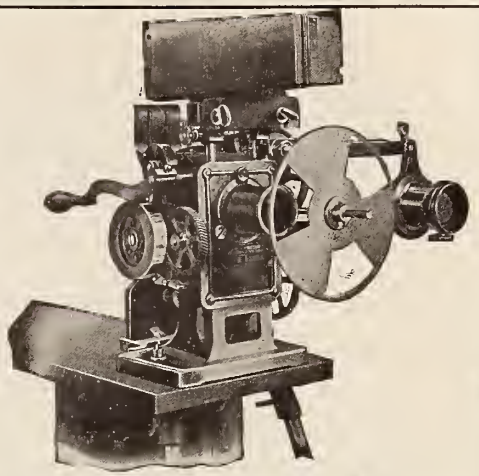

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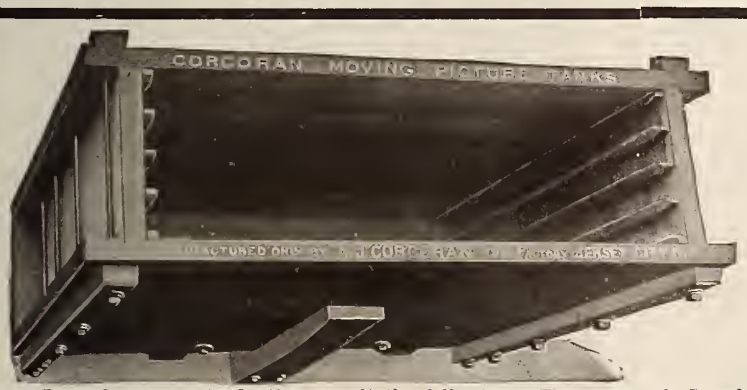

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

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FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry

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The Editor

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

Just now $1,500.00 is offered in prizes for poems. Full details in current number of THE EDITOR, which will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

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THE NEW DATE SUNDAY

THE FIRST SUNDAY RELEASE—JUNE 23rd

"THE FARM AND THE FLAT"

THE GREATEST THANHOUSER FUNNYFILM SO FAR!

REMEMBER the three Thanhouser weekly release days

SUNDAY TUESDAY FRIDAY

WEEK OF SUNDAY, JUNE 23rd

Sunday, 23—THE FARM AND THE FLAT
Tuesday, 25—IN BLOSSOM TIME
Friday, 28—THE PROFESSOR'S SON

WEEK OF SUNDAY, JUNE 30th

Sunday, 30—DOGGIE'S DEBUT
Tuesday, July 2—OUT OF THE DARK
Friday, July 5—MA AND DAD

"101" BISON HEADLINERS

ONE, TWO AND THREE REEL FRONTIER SUBJECTS
SENSATIONAL MILITARY AND PIONEER STORIES

"A SOLDIER'S HONOR"

IN TWO REELS, RELEASED SATURDAY, JUNE 15

All the stirring, martial splendor of a military fortress. The young lieutenant, under fire for the first time, runs away. His father mourns him as dead, and when he returns in the night his young wife turns from him but guards his secret. Later, he redeems the honor of the family in a sensational scene in which the soldiers and Indians engage in a desperate struggle.

"CUSTER'S LAST FIGHT"

IN THREE REELS **COMING!** IN THREE REELS

The incidents leading up to the most tragic and heroic event in the nation's history are reproduced in this wonderful subject, in which a thousand Indians and a thousand soldiers take part. Some of the Indians who participated in the Custer massacre are seen in this film, which is a revelation in sensationalism. We cannot recommend this subject too strongly as an overwhelming feature.

"MEMORIES OF A PIONEER"

ONE REEL. RELEASED TUSEDAY, JUNE 11

A thrilling story, in which the old pioneer lives again the days of his youth when he crossed the wild Western country as an emigrant. The Indians plan to capture the wagon train and a treacherous half-breed secures employment as a guide and tries to lure it into an ambush.

The AMBROSIO release of FRIDAY. JUNE 14 is a split reel, "IF I WERE KING," a gorgeously costumed subject, and "ITALIAN LAKES," unquestionably showing some of the finest photography ever seen on a screen.

NEW YORK MOTION PICTURE CO., 251 WEST 19th STREET NEW YORK CITY

N 28 1912 V

MOVING PICTURE NEWS

VOLUME V
No. 24

JUNE 15
1912

LIBRARY OF CONGRESS
PERIODICAL DIV.
JUN 28 1912

Scene from
THE HOLY CITY (Two Reels)
Released by ECLAIR FILM CO., June 28

PRICE
TEN
CENTS

JULY 4 (Thursday)

is the appropriate release date for the most spectacular two-reel film sensation that the Gaumont Co. ever offered. This film of battle-fire and bloody conflict is entitled

WRITTEN IN BLOOD

1 and 3 Sheet Four-Colored Posters have been prepared to accompany this Gaumont Feature. Pamphlets, Heralds, Post-cards, Photos, Halftones and a score of other publicity-giving arrangements have been made and will be supplied at cost by July 4 to accompany this remarkable

WRITTEN IN BLOOD

Remember, it's the biggest, hugest and most

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WONDERFUL

GAUMONT feature that ever entered the market. BOOK IT NOW!

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WRITTEN IN BLOOD

Distributed through the FILM SUPPLY CO. OF AMERICA, 133 W. 44th St., New York

GAUMONT CO., Flushing, N. Y.

COMET

RELEASE DAYS--MONDAY and SATURDAY

The one big sensation in the Independent Motion Picture industry to-day is the remarkable improvement in quality shown by the NEW COMET COMPANY. All we ask of exhibitors and exchangemen is to see for themselves what the NEW COMET films are like before passing judgment. Don't take anybody's word for it—such criticism may refer to films produced under the old order of things—everything is different now at the NEW COMET plant. It's the present and not the past that concerns you. Get in line right away and see one or all of the following pictures and you will be very strong for the New Comet releases.

RELEASED SATURDAY, JUNE 15th

An Interrupted Wedding

(1,000 Feet)

A riot of laughter and surprises. Gorgeously staged, superbly acted and magnificently photographed.

RELEASED MONDAY, JUNE 17th

A "Corking" Good Western Reel

A Plucky Ranch Girl

(1,000 Feet)

Plenty of cowboys, Indians and good chases—a real story of primitive days in the Far West.

RELEASED SATURDAY, JUNE 22d

The Tale of a Rubber Boot

(1,000 Feet)

A comedy with dramatic interest. The odd theme employed in making this picture takes us from a Florida Orange Grove and Carolina Turpentine Still to the White Light section of New York. Perhaps the most expensive negative produced by any Independent Manufacturer this season, but it is at your disposal as a regular release through any of the Film Supply Company Exchanges.

RELEASED MONDAY, JUNE 24th

A Realistic Rehearsal

(1,000 Feet—Comedy)

Every exhibitor south of Mason-Dixon line (and north of it for that matter) will find it to his advantage to get busy advertising this picture at once. Miss Mabel Paige, the most popular young actress in the **South** and **Southwest**, is featured in this film. Southern theatre-goers will turn out in full to see their pretty little favorite in a photoplay that fits her to perfection. Get your S. R. O. sign ready when you announce this **Star** and feature film. The Mutual Film Corporation of **Washington, D. C.; Atlanta, Ga.; New Orleans, La.,** and **Dallas, Tex.,** handle our prints in the South.

RELEASED SATURDAY, JUNE 29th

Here's a Saturday Western for You

The Wild Rose of the Hills

(1,000 Feet)

Full of thrills and sensations. A novel idea—unlike any Western story you have ever seen. Watch for the synopsis of this picture—it's a thriller.

RELEASED MONDAY, JULY 1st

Jenks and His Motor Boat

(1,000 Feet)

A Nautical Comedy produced by the entire Florida Company. The Explosion Scene is a scream. The St. Johns River proved an ideal spot for the necessary scenic detail of the story.

RELEASED SATURDAY, JULY 6th

A Heroine of Pioneer Days

(1,000 Feet)

Another hair-raising, breath-taking Cowboy-Cowgirl-Indian feature. One of the best our Western Company has sent in. Just what you need for Saturday.

EXTRA EXTRA EXTRA

ON MONDAY, JULY 8th, THE COMET will release one of the most extraordinary one-thousand-feet films ever produced. The title is not announced at this time for reasons that will be given later. Get your programme in shape to handle it. One-sheet posters with each release.
Sold only through FILM SUPPLY CO. OF AMERICA. Send for Comet literature.

COMET FILM CO.

344-346 EAST 32nd STREET, NEW YORK, N. Y.

"Custer's Last Fight"

COMING! Three Reels COMING!

This is the most thrilling and sensational subject ever produced, in which a thousand Indians and a thousand soldiers take part in a re-enactment of the most tragic and heroic incident in the nation's history. The events leading up to the Custer massacre are accurately shown, and the sensational fight of General Custer, showing his last stand and the entire annihilation of his command. The public will go wild over this subject and pack every theatre that runs it. Don't delay in arranging for booking with your exchange. You cannot afford to fail to run this picture.

"101"--BISON HEADLINERS--"101"

"His Punishment"

1 REEL RELEASED JUNE 18 1 REEL

A lieutenant carries on a clandestine love affair with an Indian maid. He is promoted and transferred to a distant fort, where he marries the daughter of an officer. Twenty years later, the daughter of the Indian girl, whose mother died of a broken heart, wreaks a terrible vengeance on him. The entire "101" Bison company is seen in this picture, which depicts thrilling battle scenes.

"On the Warpath"

2 REELS RELEASED JUNE 22 2 REELS

The Yuma Indians make peace with the Government and are attacked by their former allies, the Apaches. A Yuma warrior, in a sensational dash, reaches the fort and secures the assistance of the soldiers, who plunge into the raging battle and save the Yumas from death. A tremendous cast is used in this subject.

AMBROSIO release of Friday, June 21, "The Maniac," a wonderful dramatic subject

Universal Film Mfg. Co., 1 Union Square New York City

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
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ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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MOVING PICTURE LEGISLATION

There seems to be quite a moil, and turmoil, in the minds of some of the good people in this world to make the worst out of moving pictures. There is before the City of New York a Bill called the Folk Bill which some people specially want to legislate against and introduce amendments which, in our opinion, will spoil the effectiveness of the Bill. The following excerpts taken from "The Reform Bulletin" (the organ of the Civic League of New York) and the other from the "Searchlight" (the organ of the Citizens' Union) we leave our readers to judge for themselves which is best and most suitable, and which will help forward the best movement. The Reform Bulletin makes very serious charges against the administration of Mayors McClellan and Gaynor, and, as the Sunday laws are being observed more in the breach than otherwise, we think the time has come when broad-minded legislators should get a Bill passed making the exhibiting of moving pictures and sacred concerts legal. We think that the New York State Exhibitors League of America about to be formed on the 19th of this month in New York City should make it a special duty at this meeting to take up the question of the reform of these ancient blue laws. People have advanced far ahead of these measures, and that is the reason that broad-minded, honest Christian gentlemen like Mayors McClellan and Gaynor allow the public to judge what is right. We hold no brief for either the "Nickel" or the "Folk" ordinances. We present both sides of the case to our readers and allow them to judge.

Quite a large amount of misapprehension through injudicious newspaper scareheads have raised in the minds of some of the people worries for an infinitestimal danger which has been magnified from a mole hill to a mountain and the bugaboo cry of fire is made to look like a great big bogey to scare poor innocent children out of their wits. We have pointed out in these columns that the fire is the least danger of the cinematograph industry and that the percentages over all other fires have been so small, and that if a good fire extinguishing apparatus is used in every booth we feel sure that such a thing as a fire in a moving picture show will be a thing of the past and so we present the two sides of the question to our readers and ask for expressions of opinion thereupon.

MOTION PICTURE SHOWS IN NEW YORK CITY

Shall They Obey the Law? Shall They Ruin or Uplift the Children? Protestants and Catholics Unite to Fight this Great Evil

By Canon William Sheafe Chase, of Brooklyn, N. Y.

If every citizen of Greater New York City who reads this article will write Alderman Ralph Folks, 1030 Park avenue, New York City, the Republican leader, and introducer of the Folks Motion Picture ordinance, and ask him to amend his ordinance so as to incorporate an official censorship of motion picture films before they are exhibited, as is done in Chicago, and also to require of the motion picture exhibitors to obey the Sunday law, he will do an effective thing to help a movement already under headway to accomplish the greatest moral uplift which New York City has ever experienced.

The wave of moral indignation at the illegal power of the motion picture business over the city government is tremendous. Two Mayors of New York City, nominated and elected by Tammany, have been giving motion picture exhibitors common show licenses for $25 per year, contrary to law. These Mayors ought to have sent the applicants to the Police Department who, under sections 1472 and 1473 of the city charter, are the only officials authorized by law to grant licenses to motion picture shows. The fee for such a license should according to law be $500 per year. The city has been illegally deprived of $475 for every time Mayor McClellan and Mayor Gaynor have granted a common show license to motion picture proprietors for $25 a year, which according to law should have brought the city $500.

Under these two Mayors, these motion picture shows have been permitted to give shows for profit on Sundays, contrary to law. Any one who understands political conditions can realize how much graft and contributions for so-called party expenses this may have brought to those political bosses who, under the last two Mayors, have controlled the city government.

Mayor McClellan made a feeble attempt for a short time to obey the Sunday law. Beginning about the first of January, 1909, he inserted in all common show licenses the express condition that the show "shall not be open or operated on Sunday."

Mr. R. J. Cluse early in 1909 asked for an injunction to restrain the police from enforcing this provision of the license inserted by Mayor McClellan, on the griund that the Mayor acted beyond his power in requiring the clause in the license which forbids Sunday shows.

Mr. Justice Carr in his decision on April 30, 1909, said: "An injunction will be granted pending the trial of this action, but so limited in terms as not to restrain the police from making lawful arrest from any

act of the plaintiff or his employees which constitutes a violation of the Penal Laws."

Mr. Justice Carr in his decision indicates that he believes that moving pictures are forbidden on Sunday not only by other statutes but also by Section 2152 of the Penal Law which forbids "any dramatic performance or exercise" on Sunday. He says: "Now it is a matter of ordinary knowledge that from time immemorial dramatic performances have been given without the use of spoken words, played by living or lay figures. . . . ."

"Most of the moving picture shows are but the manifestation of the same art and may be properly classified as dramatic performances, verging in their most common form of farce, or comedy to the gruesome tragedy. This much has been held by the U. S. Circuit Court of Appeals under the copyright law in Harper Bros. vs. The Kalem Co. (N. Y. Law Journal, April 13, 1909). Of course, there may be and doubtless are moving picture shows which do not constitute dramatic representations; but in any event the Penal Laws of this State should not be so construed as to discriminate between different forms of the statute, one is as innocent as the other."

No effective effort was made by Mayor McClellan or Mayor Gaynor to have this case brought to trial, though repeated requests were made by citizens and civic organizations to get them and the corporation counsel to do so. At last, when the requests for such a trial were becoming more numerous, and the lapse of two years was making the matter scandalous, the clause in the licenses granted by Mayor Gaynor forbidding Sunday shows was omitted.

The Republicans in Board of Aldermen now have a majority with the help of the fusion members. They now can do effectively what Mayor McClellan had a perfect right to do when he inserted the clause in the license forbidding Sunday shows. There is no doubt what the court would have said, if the case had been tried.

If the Aldermen of the city are made to realize what is the sentiment of the fathers and mothers of the city, and of the Roman Catholic, Protestant and Jewish clergy against the violations of the Sunday which have begun since Mayor Low's administration and tremendously increased, as the years have come, the Republicans will take speedy action and come again into political control on the wave of this moral reform. Mayor Gaynor was elected by the vote of 250,000 people, but there were 330,000 who voted against him, divided among the two opposing candidates.

The men's clubs, in the churches, the social service committees of the Men and Religion Movement, and the pastors, priests and rabbis should at once not only write Alderman Folks but also the Alderman in their own district, especially the Republicans, and urge them to follow in the lead of the Brooklyn Young Republican Club, in this great moral reform.

Cardinal Farley and Vicar General Lavelle of the Roman Catholic Church are undoubtedly in favor of cooperating in any reasonable and effective efforts to procure the prohibition of motion picture shows for profit on Sunday.

The convention of the Episcopal Diocese of Long Island last month adopted the following resolution:

Resolved, That the Social Service Committee and the Men's Leagues of the Churches be requested to work for the enactment of a Day of Rest Law similar to that recommended by the Federal Council of the Churches of Christ in America, and for a law, making it easier to enforce the present law which forbids Vaudeville and Moving Pictures which are exhibited for an admission fee on Sunday.

If every one who feels strongly on this subject will write his Alderman at once, victory will soon be won. The Motion Picture Trust can have little influence over the Board of Aldermen if the united religious forces of the city express themselves.

REASONS WHY THE FOLKS ORDINANCE SHOULD NOT LICENSE MOVING PICTURE SHOWS ON SUNDAY, FOR AN ADMISSION FEE

By Wm. Sheafe Chase

First, Because such Sunday shows are contrary to the law of the state. Through the neglect evasion and inaction of officials this law has not been enforced. The enactment of such a provision in the ordinance will prevent graft and the expense of unnecessary trials in the Court.

Second. The moving pictures shown on Sunday should be in keeping with the educational and spiritual influences of the day. This cannot be maintained if the shows are run for profit on Sunday. If they are displayed on Sunday, it should be by the Board of Education or by religious and philanthropic organizations.

Third. Because Sunday performances rob the employees of motion picture theatres of their human right to one day of rest in seven.

Fourth. The moving picture shows have in many cases been the cause for great immorality against children, as is evidenced by the recent report of the Society for the Prevention of Cruelty to Children. They are particularly dangerous places to be open on Sunday, because they have none of the sanctity and moral restraints which should surround young people.

SOME PROMINENT DEFECTS IN THE PROPOSED FOLKS MOTION PICTURE ORDINANCE FOR THE CITY OF NEW YORK

1. The lighting provision in the Folks ordinance which forbids darkness in indoor shows excepts expressly all open air motion picture theatres, although adequate lighting is more needed in the open air shows than indoors.

2. The Folks ordinance expressly exempts all existing common show motion picture places from those provisions in the ordinance against fire, such as forbid them being in frame buildings, in lodging houses or factories or in being above the ground floor. Fully eighty per cent of existing picture shows are exempted from those provisions which concern exits, courts, galleries and stairs, fire escapes and the contents of the basements. In other words the ordinance fails to protect the public in these ways from fire in most of the existing shows.

3. It has a provision which forbids the bureau of licenses to allow any social, scientific, political or athletic club, not under the direct management of an educational or religious institution, to give a motion picture show for more than one night in the week, even if no admission fee is charged.

4. One provision would prevent any Sunday School giving a motion picture show before 100 persons unless the chairs are fastened to the floor.

5. It has no provision for an official censorship of all films before they are exhibited, such as is the case in Chicago and many other American cities.

6. It makes no attempt to remedy the scandalous non-enforcement of the Sunday laws concerning Motion Picture shows on Sunday, which have arisen since the administration of Mayor Low.

The Police department under Mayor Gaynor has been notoriously inactive in preventing the commercializing of Sunday by Moving Picture and Vaudeville Shows. Ought the Republican aldermen lose this opportunity to secure enforcement of the law?

Notwithstanding these glaring defects, many excellent persons have approved of the Folks ordinance *without amendment!* Is there not great danger in these days that organizations shall approve of legislation which they have not carefully examined and considered?

AMENDMENT TO THE PROPOSED FOLKS MOTION PICTURE ORDINANCE, IN NEW YORK CITY

Sub-Section C. The Bureau of Licenses shall issue all motion picture licenses good for six days each week, not including Sundays, and all permits good for week days and Sundays granted by the Mayor and, by the authority of the Mayor, shall regulate all motion picture theatres and open air motion picture theatres, provided,

* * * * * * * * *

4. Each Motion Picture License granted shall expressly state that no exhibitions of pictures or songs nor any entertainment of the stage shall be permitted on Sunday in any motion picture or open air motion picture theatre, and that any violation of this provision shall be ground for the immediate revocation of the license by the mayor.

This, however, shall not be construed as forbidding moving picture shows from being given on Sunday under the direction of the Board of Education in Public Schools or High Schools or under the direct management of religious institutions, with the usual offerings but without an admission fee nor in private residences or bona fide educational, social, scientific, political, labor union, political clubs or institutions without any admission fee direct or indirect, provided, however, that permits for such moving picture exhibitions shall be granted as provided in Sub-Section J.

CHICAGO'S OFFICIAL CENSORSHIP OF MOTION PCTURES

Jane Addams is my authority for saying that the Chicago ordinance adopted in November, 1907, has worked well. It forbids any motion picture to be shown in Chicago without a permit from the Police Department, but provides that the Chief of Police shall issue a permit to all pictures which are not obscene or immoral.

The Supreme Court of Illinois, the highest Court in that State, is my authority for stating that Municipal Official Censorship of Motion Pictures violates no Constitutional provision. Twice this court has by unanimous vote sustained the validity and constitutionality of every one of its provisions. It was done in April, 1909, in the case of Block et al vs. City of Chicago (239 Ill. 251). The court clearly sets forth the answer to the various criticisms of Official Censorship.

1. It holds that the Police Department does not discriminate unfairly in favor of stereopticon views, when it forbids immoral films, for immoral stereopticon views have no right to be shown.

2. The Court holds that it does not discriminate unfairly in favor of theatrical dramatic performances, because there is good ground for the difference.

3. The Court makes it clear that official censorship does not destroy property without due process of law for the reason that the censors only reject immoral films and such films have no legal right to exist and therefore have no value in law.

—*From The Reform Bulletin.*

GET VOTES FOR THE CHILDREN

Safety of children from fire and panic in moving picture theatres is what the Folks ordinance means. Profits for managers and owners at the possible cost of children's lives is what its defeat means.

On which side do you expect to find your alderman when the vote is taken?

Can you think of a word or phrase that describes the alderman who places profits of a show owner above the lives and safety of children?*

Let your alderman know that you expect him to vote for the Folks ordinance. Greedy proprietors of moving picture theatres are trying to get his vote. Go after that

*We have a phrase definitely in mind, but it is unfit to print.

vote and get it for the children. When you have his promise, let us know. When enough have promised, the ordinance will be brought up for passage.

It is no excuse to defeat this ordinance because it does not deal with censorship of films. What it does deal with is fire prevention for the children.

Every alderman who will not vote for the Folks ordinance is against the children. Parents will be interested to see how the aldermen vote.—The Searchlight.

MOTION PICTURE REGULATION

Six Hundred Small Theatres Responsible to No Proper Authority—the Proposed Folks Ordinance Now Before the Aldermen

The Board of Aldermen is hesitating before the performance of a pressing and obvious duty. This is the duty of taking some decisive action on the proposed Folks ordinance regulating motion picture theatres. The proposed Folks ordinance may not be perfect, but the conditions it aims at must be remedied, and the sooner the better.

At present, there are six hundred small picture theatres in New York, which are regulated practically by no law at all. Section 109 of the Building Code describes the construction of theatres seating over three hundred people, but the Building Code takes no cognizance of theatres seating less than three hundred. The six hundred picture theatres all seat less than three hundred. Just as the Building Code is silent on motion picture theatres, so is the Sanitary Code, and even the ordinance under which motion picture shows are licensed contains no mention of motion pictures, as it was drawn before the existence of motion pictures. Under court rulings, the Mayor licenses as common shows, at $25 a year, all those picture theatres which do not give performances in costume. He has arbitrary power over such places. He may revoke a license for cause without court review, and he may prescribe conditions for the enjoyment of the license. The remaining places seating less than three hundred, which give a mixture of motion pictures and vaudeville, are licensed by the police as concert halls at $500 a year.

All these places are jointly regulated by the Building Department, Fire Department, Department of Water Supply, Gas and Electricity, and the two license bureaus which control them, but there are no ordinances to guide the various departments in their work. There is no general code even of an informal character on which the several departments can act, and as a result there is conflict and duplication and, on the whole, a rather low order of regulation. There are no charges of graft against the departments in their motion picture work, but, as the Commissioner of Accounts has pointed out, efficient work is hardly possible in the present lawless confusion in this field.

The Folks ordinance was drafted by a committee appointed by Mayor Gaynor. This committee had before it the report of Mr. Fosdick made a year ago, and the general lines of the Fosdick report are carried out in the proposed ordinance. The ordinance would concentrate al the licensing power for motion picture theatres in the License Bureau under the Mayor. It would establish a maximum seating capacity of six hundred and would prohibit mixed performances of motion pictures and vaudeville in motion picture theatres. The Mayor would retain his present power of revoking licenses for cause, without court review, except in those particulars where the ordinance makes specific requirements. The ordinance would provide for the general construction of the theatres; would safeguard the booth in which the picture machine is operated; would standardize the interior lighting, ventilation and sanitation of the theatres, and would confine them to the ground floors of buildings and prohibit their existence in tenement houses. The proposed ordinance bears every mark of careful and scientific drafting and has been declared by Commissioner Fosdick to represent the best piece of motion picture theatre legislation that has been laid before any American city.

Hostility to the proposed ordinance has developed because it does not provide for an inspection of picture films by some legal authority prior to the time when the films are first exhibited publicly. In reply, the advocates of the ordinance state that the Mayor is given arbitrary power to revoke the license of any show which displays an objectionable picture. They declare that the Mayor, under existing court rulings, could in special instances require the submission of films for inspection in advance of their exhibition. They object to the proposition that public officials be required to certify in advance to the fitness of picture films and otherwise to refuse to allow their exhibition even for one day. In brief, the proposed Folks ordinance would give the Mayor power to prohibit films and would make this power final without court review, the penalty being revocal of license.

Those who oppose the Folks ordinance on the ground that it does not provide for a censorship before publicity, have before them the proposed Nicoll ordinance, which they are free to push with all their power. Without going into the minute merits of the discussion as to censorship, it would seem plain that the proposed Folks ordinance, providing for general safety and comfort along with the moral regulation of films, should be enacted at once. Many of those supporting the proposed Folks ordinance are vigorously opposed to the proposed Nicoll ordinance on the ground that it would establish practically the principle of newspaper and dramatic censorship. They point out that motion pictures are now used to portray news events and present-day social and political problems, and they protest against the suggestion that a city official be given power to repress in advance, without publicity, a film which might offend against the official's political or religious views. Those who support the proposed Folks ordinance seem to have the weight of common sense on their side when they challenge the advocates of the Nicoll ordinance to make a frank fight for that ordinance, rather than attempting to hold back the proposed Folks ordinance because it does not include the Nicoll ordinance.

In any case, the present situation, as regards the regulation of motion picture theatres, is chaotic, and some constructive action by the Board of Aldermen should be demanded by all citizens.—City Life.

MOVING PICTURE PATENTS COMPANY'S BRIEF TO ATTORNEY GENERAL DENIES SHERMAN LAW IS BEING VIOLATED

The Motion Picture Patents Company has filed with Attorney General Wickersham a brief setting forth its position as regards the Sherman anti-trust law. During the recent hearings in Washington, conducted with a view to inquiring into the status of the Motion Picture Patents Company, the claim was made that business conducted by the organization was operated in defiance of the Sherman law.

The brief presented to the Attorney General covers all the litigation which has resulted from time to time by reason of alleged infringement of patents by motion picture concerns not allied with the Patents Company. The claim is made that the Patents Company in no way violates the Sherman law and that the business of the company is conducted in accordance with the United States patent laws.

In the case of the Greater New York Film Company, of which William Fox is president, Rogers & Rogers, attorneys for the plaintiff, and Samuel Untermyer, who appeared as counsel, argued before Justice Bijur in the New York State Supreme Court that the Patents Company was exacting conditions which were in violation of the Sherman anti-trust law. It became known that the matter at issue would be brought to the attention of the Department of Justice in Washington.

As in the case in the New York courts, where former Justice Leventritt appeared for the Motion Picture Patents Company, the matter contained in the brief presented for the information of Attorney General Wickersham, the Patents Company points out that its patents claims are duly authorized by the dictums and regulations of the United States Patents Office.

It is the contention of the attorneys who prepared the brief submitted to Attorney General Wickersham that the patent law gives the patentee absolute control of his invention during the life of the first grant by the government. The patentee is at liberty to do as he pleases with the creation of his inventive genius and there is no law to regulate his actions so far as the partner is concerned.

He may keep it out of use entirely or he may charge what he pleases for its rental, lease or sale. In other words, the patent laws make the inventor complete master of the situation.

On the foundation of this patent law the Motion Picture Patents Company takes its stand, and further claim is made that all who enter into business dealings with the Patents Company do so with a clear understanding of the obligations imposed by the company. A denial is made that the company is in any sense a "trust" as defined by the Sherman law, and the Attorney General has been provided with sufficient authorities in the work of verification.

The controversy presents many interesting legal points, the matter has been argued and presented by attorneys of such nation-wide repute that the outcome will be watched by all who take an active interest in the motion picture industry.

IMPS READY FOR BATTLE!

A baseball organization has been perfected at the Imp factory. On Saturday, June 8th, they played their first game against the Van Courtlandts. From the vim and vigor with which they played and defeated their opponents, it looks as though they were in the field to make as remarkable a record in the baseball world as they have of the Imp products. The Imp team is composed of—E. Roakam, manager; J. Brandt, acting manager; J. Cohn, right field; J. Deagan, pitcher; George Robinson, pitcher; L. Ahrens, catcher; A. Lang, short stop; J. Daly, first base; A. Heller, second base; S. Robins, third base; I. Stolzer, captain and left field; H. Deutch, center field. Utility players—E. Gaudie, M. Joseph, A. Nurse, Ed. Loring and H. Hoadley.

The team is prepared to meet all baseball organizations who are either directly identified with the Moving Picture Manufacturing Industry or allied interests.

HERMANN T. MAY

For the information of our readers, we wish to state that Hermann T. May ceased to be employed by this company on April 5, 1912, and since that time he has sustained no business relationship with the Cinematograph Publishing Company whatsoever.

NESTOR

David Horsley, founder of Nestor, "The Worth-While Film," has made his periodical appearance in the East and is on the eve of returning to California, there to take up his duties as general manager of both the Nestor studios and all the other studios belonging to the Universal Film Manufacturing Company. Mr. Horsley will incidentally resume aeroplaning, having but recently mastered the law of gravitation. 'Tis said that a thoroughly up-to-date hydroplane named Nestoria was recently bought by Mr. Horsley, who delights in aerial flights. Nestoria will play a prominent part in coming Nestor pictures.

OLD THANHOUSERITES BACK IN HARNESS

Among the principals engaged for the new (third) Thanhouser weekly release is the leading man of a year ago, William Garwood. Followers of Independent pictures will at once recognize this handsome ex-Thanhouserite, and will rejoice greatly at the news of his re-engagement. Garwood is a native of Springfield, Mo., and a graduate of old Drury College in that town. He jumped into the acting end of the show business as soon as he was tall enough to pass for a man, with the Elitch Garden Stock Company of Denver. He has supported such celebrities as Virginia Harned, Kyrle Bellew, S. Miller Kent, Dustin Farnum and Joseph Wheelock, Jr. He has served in such noted "stocks" as the Auditorium, Los Angeles, and the Alcazar, 'Frisco. Some of his best Thanhouser work is seen in "Adrift," "Checkmate," "For Her Sake," "Baseball in Bloomers" and "Pasha's Daughter."

Riley Chamberlin, while never with Mr. Thanhouser in his film enterprise, was principal comedian in the Thanhouser stock company at Milwaukee for many years. He is, of course, a finished performer of comedy parts and as real "funny men" are a "scarce article" in moving pictures, Chamberlin will be popular. Look for him as Tom's father in "Why Tom Signed the Pledge" (June 14) and the farmer in "The Farm and the Flat" (June 23).

WILLIAM GARWOOD

RILEY CHAMBERLIN

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

President's Office, 1103 Mercantile Library Bldg.
Cincinnati, O., June 4, 1912.

Alfred H. Saunders,
Editor, Moving Picture News.

Dear Sir:

The motion picture exhibitors of the State of New York will meet in convention in New York City at Union Square Hotel, Fifteenth (15th) street and Fourth avenue, on June 19, 1912, for the purpose of organizing a state branch of the Motion Picture Exhibitors' League of America. It is very important that you attend as matters vitally affecting your business interests will come up for discussion.

Every motion picture exhibitor in the State of New York and the adjoining states should attend this convention. Self-preservation being the first law of nature, it is natural and right that the exhibitors should organize and co-operate together to uplift cinematography and protect their commercial rights and interests. You will receive information worth many dollars to you. Do not fail to attend the convention and bring as many of your friends, exhibitors, with you as you can.

A national vice-president to represent the State of New York in the National League will be elected and all of the state officers will be elected. I want to meet you personally in New York and have a plain honest business talk with you. We need you and you need our organization. An injury to one exhibitor should be the concern of all exhibitors.

We expect to have Pathe Freres and the Gaumont's camera men there to take moving pictures of the convention. A splendid entertainment is being prepared. Come to New York and get acquainted with the motion picture exhibitors from all over the state who are interested in you and the business you represent. The Motion Picture Exhibitors' League of America is now classed as one of the strongest organizations of the day. Please remember the date—June 19, 1912. We are depending upon you to attend and hope you will not disappoint us. When the history of the Motion Picture Exhibitors' League of New York is written, I hope your name will be among the list that future generations may read and know that you were a progressive motion picture exhibitor and believed in the uplift and future greatness of cinematography.

Very truly yours. M. A. NEFF,
President, M. P. E. L. of A.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA

Headquarters, 233 Fifth Ave., Roberts Bldg., 3rd Floor
Pittsburgh, Pa., June 7, 1912.

Alfred H. Saunders,
Editor, Moving Picture News, New York.

Dear Sir:

We respectfully call your attention to the convention to be held in this city on Monday and Tuesday, June 24th and 25th, by the Motion Picture Exhibitors' League of America, Pennsylvania Branch No. 3.

The object of the convention is to elect new state officers and organize locals throughout the state and promote harmony and progress amongst the moving picture men and to swell them into one big organization.

Arrangements have been made at the Monongahela House for accommodations and headquarters, and preparations have been made for a large number of delegates.

The convention convenes at 10 a.m. Monday, and continues throughout the day. Monday evening is given to the social events.

Tuesday, 10 a.m., the elections of officers takes place. At noon the H. J. Heinz Co. tenders an elegant banquet at their huge plant.

A street parade back to headquarters follows, where business of the organization is again taken up.

Tuesday night a boat excursion on the Monongahela, Ohio, and Allegheny Rivers winds up what we claim is going to be the biggest and best moving picture convention ever held.

We ask you to give this convention notice in your paper, as we are aware of the wide publicity afforded by this appearing in your journal and will appreciate your prompt attention in this matter.

We presume you will have a representative present. We assure him an interesting and enjoyable time.

Yours very truly,
M. P. E. L. OF PENNSYLVANIA,
Per Harry E. Reiff, Cor. Sec'y.

Motion picture exhibitors, let your slogan be: On to the State Convention of the Pennsylvania Exhibitors' League at Pittsburgh, Pa., on Monday and Tuesday, June 24th and 25th, as the committee assure you a good time. There will be business of great importance to every exhibitor in the country, and the Pennsylvania exhibitors in particular, taken up at this meeting.

As the election of state officers takes place at the convention, also the election of delegates to the national convention at Chicago in August, it is not only your right, but it is your duty, to attend the Pittsburgh convention, so that the state officers will be elected by the exhibitors throughout the whole state; in that way the state would be represented, and not only part thereof, so come to Pittsburgh.

We assure all a good time if you come. As the committee has made arrangements for pleasure as well as business for those who attend, there will be a banquet given by the Heinz Company, of the 57 Varieties, and a sightseeing tour of Greater Pittsburgh, and on Tuesday, the 25th, we have made arrangements for a parade, also a boat excursion down the Ohio River. We have also engaged an orchestra to furnish music for those who wish to trip the light fantastic; this pleasure will be of no cost to the organization, as Pittsburgh promotes progress. Our committee has ordered five hundred badges, and we want to see them worn by the exhibitors from all parts of the state and the country, and we will order more badges if you say so by your action; so come to our city and help make the Motion Picture Exhibitors' League of Pennsylvania, one of the largest state organizations, affiliated with the Motion Picture Exhibitors' League of America.

We remain, yours for one big organization,
M. P. E. LEAGUE OF PENNSYLVANIA,
Per F. J. Herrington, President.

EXHIBITORS' NOTES

A meeting was held recently at the Prince George Hotel, Toronto, at which nearly 200 representatives of the moving picture industry were present. The purpose of the meeting was to perfect an organization which will be known as the Ontario Producers and Exhibitors' Moving Picture Association.

The election of officers resulted as follows:

President, John Griffin, Toronto.

Vice-Presidents, W. K. Hill, Toronto; W. Roegnik, Lindsay.

Secretary, Charles Wellsman, Toronto.

Treasurer, W. L. Joy, Toronto.

Executive Committee: J. C. Belmont, Hamilton; E. Mole, Brantford; C. H. Beattie, Barrie; G. O. Phillips, Berlin; W. A. Campbell, Toronto; J. R. Joy, Toronto; Joseph Barrett, Toronto.

The Pictureplay Association of Louisville, Ky., has given $1,000 to the fund for a permanent building in that city for the varied activities of the Salvation Army.

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The plot, 100.11 x 175, at the southwest corner of Broadway and Ninety-seventh street, New York, has been leased for a lengthy term to interests representing William Fox. A theatre after the design of the Riverside on Broadway will be erected there.

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A $60,000 motion picture house, to be known as the Imperial Theatre, is in course of construction in Vancouver, B. C., in the 700 block, Main street, for the Canadian Theatres and Amusement Company, Ltd. It is being erected of reinforced concrete on a plot 50 x 120. The seating capacity divided between a main floor and balcony will be 1,400. There will be a mezzanine floor with elegantly furnished lounging, smoking and rest rooms for both ladies and gentlemen. The color scheme of the theatre will be gray. Gray tapestry and upholstered chairs will be prominent features. Stained glass will be used very generausly in the interior. The pictures shown in this glass will be scenes familiar to the people of that province. Scenes from Stanley Park and other points of interest in and around Vancouver will also be depicted in this art glass. Similar structures are to be erected in Victoria and Tacoma modeled on the same lines.

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From the amount of mail being received by M. A. Neff, President of the Motion Picture Exhibitors' League of America, at 1003 Mercantile Library Building, Cincinnati, Ohio, it would indicate that the enthuasim in New York is very strong for a state organization. Several New York motion picture exhibitors have already sent in their application for membership in the new state league. Exhibitors in every part of the state seem to be making arrangements to attend the convention. The New York picture men hearing of the good results accomplished through the Motion Picture Exhibitors' League in other states, they have become aroused to the fact that Providence only helps those who try to help themselves and as every other line of business is organized it naturally follows that the Motion Picture Exhibitors of New York will get together in one grand convention at the Union Square Hotel, New York City, New York, on the 19th of June and perfect a strong organization, and from now on they will have their representative in the councils of the National organization.

Several letters have been received asking where the writer can send his membership fee and to whom it is to be sent. All communications should be addressed to M. A. Neff, President of the Motion Picture Exhibitors' League of America, care the Union Square Hotel, Fifteenth street and Fourth avenue, New York City, New York, as Mr. Neff will be at the above hotel on the 17th or 18th of June, making arrangements for the convention.

As there are several exhibitors in the state of New York who belong to the Ohio State Branch No. 1, of the Motion Picture Exhibitors' League of America, they are requested, if possible, to attend the New York convention, that they may be transferred into the New York State organization from the Ohio State organization. Letters have been received from several New York City exhibitors stating their willingness to co-operate with the state organization which will be affiliated with the National organization. This would indicate that the local organization in New York City is ready for a state organization, and in fact, letters have been received from several of the members of the local organization stating their willingness to assist the state organization.

Every exhibitor in the State of New York is not only invited to attend the convention, but is urged to do so as every exhibitor is welcome. A splendid time will be had and business that directly affects the interests of every motion picture exhibitor will be transacted. There will be several visiting members of the league from different states. Remember the date, June 19, 1912, place of meeting, Union Square Hotel, Fifteenth street and Fourth avenue. Time of meeting, 10 o'clock A.M. Let us all get together and give one strong pull for the benefit of the exhibitor.

M. A. NEFF, President M. P. E. L. of A.

NEW YORK STATE EXHIBITORS' CONVENTION

Called by President M. A. Neff, of the Moving Picture Exhibitors' League of America, at Union Square Hotel, Wednesday, June 19, 1912—Business Meeting at 10 A. M.

M. P. Exhibitors' Association of Greater New York will provide the following entertainment to which all out-of-town exhibitors, city officials, members of Motion Picture Press are invited as guests.

Luncheon at noon between business sessions.

5 P. M.—Auto trip to Coney Island.

6 to 8 P. M.—Banquet at Henderson's.

8 to 10:30 P. M.—High Class Vaudeville Show at Henderson's Music Hall, Coney Island.

10:30 to midnight.—Cabaret Show and other seaside amusements at Coney Island.

12 P. M.—Auto return trip to New York.

Tickets can be had at Association Rooms, 136 Third avenue or of any member of the Committee of Arrangements, Arthur D. Jacobs, Chairman, office 30 Union Square or Surf avenue Theatre, Surf avenue and Thompson's Walk, Coney Island; Adolf Bauernfreund, Bushwick Park Theatre, Bushwick and Myrtle avenues, Brooklyn; Harold W. Rosenthal, Apollo Theatre, 368 East 149th street, Bronx, N. Y.; Wm. A. Landau, Audubon Theatre, 181st street and Audubon avenue, New York; Samuel Trigger, 813 Sixth avenue, New York; Louis Rosenthal, City Hall Theatre, 93 Park Row, New York; Sidney Ascher, Nicoland, Third avenue and 162d street, Bronx, N. Y.

Owing to the fact that there are approximately 700 exhibitors in Greater New York, the nominal charge of Five Dollars each, which covers actual cost only, will be made for local exhibitors.

A BIG NOISE IN CLEVELAND

Free Picnic to Patrons of Over 100 Theatres

Jot down "Wednesday, June 19th" in your notebook and if you are within a thousand miles of Cleveland around that date, stop over at Tomjohnsonville and see the most novel and gigantic "stunt" ever pulled off in showdom, the Monster Picnic of Cleveland Local No. 1, Motion Picture Exhibitors' League of America, to be held at Forest City Park, Wednesday, June 19th.

On that occasion everything in the category of field-day sports will be ripped off the program with dazzling rapidity, and in Olympic-Marathonic time. The list of events and doings of the day is of such magnitude as to preclude the possibility of printing herewith, suffice it to say that this midsummer frolic will totally eclipse anything ever attempted in this line. Cleveland Local No. 1 is going to play host on a large scale. Every League theatre is donating free picnic tickets to its patrons—from 2,000 tickets and upward to each house. On over 100 screens the slides are run daily inviting "Ma, pa and the children to come out and have some fun." Will they come? You bet they will and the committee in charge wants everyone who is interested in any way in Cinematography to accept this invitation as "official" and COME or send their next best "jollier" along. The average weekly attendance of the combined moving picture theatres of Cleveland is over 300,000 (three hundred thousand) so we reasonably expect this affair to be of sufficient importance to attract Pathe's Weekly and kindred current event reporters. We also expect a number of pictureplay stars of the first magnitude to enlighten this monster gathering of picture "fans" on "How We Frame Up the Dope to Get Your Dime," and similar educational subjects.

Don't miss this tip, Mr. Publicityman, if you want to make a hit.

Proprietors Kohl and Heintz are arranging for demonstrations of both licensed and independent films in the big auditorium at the Park—one of the leading natural beauty spots on the Western Reserve—30 minutes' ride on Johnson's 3-cent lines from Public square.

The League Committee of Arrangements is as follows:—Messrs. Ed. Kohl, S. E. Morris, C. F. Schroeder, F. M. Kenney, A. P. Anthony, Sam Lustig, C. F. Christensen, F. E. Simmons, George Heinbuch and Mrs. Louisa Schmidt.

Come on along! Come on along!

Yours fraternally,

SAM BULLOCK.

Exhibitors all aboard to the State Convention of the Motion Picture Exhibitors League of Pennsylvania, at Pittsburgh, Pa., on Monday and Tuesday, June 24 and 25, 1912.

The committee has assurance that all the live wires in the moving picture world will be in attendance, and while they have made arrangements for reasonable hotel rates, and accommodations for a large number of people, the entertainment committee says that between the business of the convention and the pleasure there will not be one dull moment.

The national officers of the Motion Picture Exhibitors League of America will be with us, and as we are mailing to the exhibitors whose addresses we have on our mailing list, we ask you to answer same by return mail, and to those that do not receive same we ask you to write to our headquarters for postcards, also programs, as we would be only too glad to furnish them to all the exhibitors. The convention headquarters will be at the Monongahela House, Pittsburgh, Pa., so come to the convention; then when you return to your home town you can tell the people about the good time you had, and you will also say, HO PITTSBURGH, HOW YOU MAKE ME SHIVER WITH YOUR FINE WIDE STREETS AND YOUR SNOWY WHITE RIVERS.

We remain yours for one
BIG ORGANIZATION.
M. P. E. LEAGUE OF PENN.,
233 Fifth Avenue, Roberts Bldg.,
Pittsburgh, Pa.,
FRED J. HERRINGTON, President.

To the exhibitors of Pennsylvania and all other exhibitors that can come. We invite you all to our State Convention, at Pittsburgh, Pa., on June the 24 and 25, 1912. We have arranged for a large number of exhibitors to attend, and as there will be many things of vital importance to all men and women interested in the moving picture business, we want you to come and get acquainted with the benefits obtained through organization.

Our national president, Mr. M. A. Neff, and Mr. Christensen, the national secretary, will be with us, and we guarantee to all a good time as our committee has made arrangements for reasonable hotel rates, and many of the manufacturers of motion picture accessories have made arrangements to display their goods at our headquarters.

The Heinz Company has promised to take care of everyone who attends our convention and that they will not want for anything at the banquet, and if necessary they will add to their 57 Varieties. They also promise to give some fine souvenirs.

We have got out a fine program explaining the business to come before the convention, also the joys and pleasures we will have while assembled in the Smoky City. The convention headquarters will be at the Monongahela House. They have arranged very low rates for the occasion. Now make up your mind to come to Pittsburgh, and as we need you. you also need us to make the convention one BIG SUCCESS.

I remain yours very truly, HARRY MEGOWAN,
2d Vice-President,
Pittsburgh, Pa. M. P. E. LEAGUE OF PA.

"PORTUGUESE JOE"

Imp Comedy Release, June 29, 1912

"Portuguese Joe" is a sailor-man story, and it has all the atmosphere of a waterside theme. Joe keeps a hotel frequented by Jack ashore who play pranks upon him. They pretend to be poisoned by some mysterious powder which finds its way into Joe's hotel, and so they get cheap drinks. They delude poor Joe, and at the same time make love to his charming wife. When they have fooled the poor man to the top of his bent, they go away never to return. And Joe has quite enough of the sailor-man and his jokes.

It is a bright and animated little comedy that will be noticeable for the free and easy air that pervades it.

"PORTUGUESE JOE"—IMP

"THE DIVIDING LINE"

Imp Drama Release, June 24, 1912

In "The Dividing Line" we have a clever story woven around the very fertile theme of the Civil War. We see again the conflict between the North and the South brought to the focal point between individuals—two brave soldiers on opposite sides of the field intriguing for the love of one girl. She ultimately falls into the arms of the Northern officer, not, however, before her Southern admirer has shown himself to be chivalrous both in love and war.

There are some very fine military scenes in the picture which is acted with spirit throughout. War pictures are always popular with American audiences, and this one will probably be no exception to the rule.

The director of the play is Mr. Herbert Brenon, who also acts the part of the self-sacrificing Southern soldier. Mr. Brenon is succeeding alike both in his directing and acting.

"THE DIVIDING LINE"—IMP

JUST A BOY

BY VIRGINIA WEST

Adapted from Solax Release

MRS. ARMSTRONG leaned back in her automobile awaiting the return of her chauffeur, whom she had sent into a shop. She was dressed in deep black, and on her face was an expression of inconsolable sadness.

Two little street urchins began talking outside her window.

"Say, youse do it—do it now."

"Naw, I ain't 'till he turns 'round."

"Well, I'm hungry."

"If yer hungry g'wan an' buy yerself food. Didn't ye jest win me money?"

"Yes, I did, but they ain't no use buyin' food when ye can swipe it."

"Whyn't ye swipe it yerself?"

"Youse is littler and they can't ketch ye so good. Anyway, Tommy, ye know yer de best swiper on de block."

"Ah, g'wan. Ye don't need ter waste that hot air on me. I'm a-gonna swipe 'em in a minute. De trouble wid you fellers is ye ain't scientific."

For a moment Mrs. Armstrong was aroused. She leaned slightly forward to see the small mouth that used so large a word with such evident understanding. She saw a very small and very dirty little boy. The upper part of his body was clothed in a few pieces of a once-white shirt and over one shoulder was a part of a suspender which held up what remained of a pair of trousers, originally made for a boy three sizes larger than the one now wearing them.

But the boy's face seemed to hold Mrs. Armstrong's eyes. It was difficult to tell the color of his skin, but his eyes, a deep reddish-brown, exactly matching his rich auburn hair, sparkled like running water. His mouth was soft and curving, with the look of babyhood still upon it.

Mrs. Armstrong felt for her handkerchief and leaned back against her cushions.

A whispered conversation which she could not catch took place between the two boys. Then suddenly she heard a gruff voice say: "Here, none of that. You can come with me now. This thing's got to be stopped."

Mrs. Armstrong leaned from her car window and saw a policeman with his hand on the boy's shoulder—the little boy. In a moment she had opened the door of the car and hurried to the officer's side.

"Oh, officer," she said breathlessly, "don't arrest that boy—please. Hand him over to me and I will be responsible for him."

The officer turned with a scowl. "I wish you ladies would——" he began, but stopped short. Something in the woman's face checked him. "I beg your pardon, ma'am, but so many ladies is always interferin' with me duty."

"I don't want to do that," answered Mrs. Armstrong anxiously, "but I would so love to take that little boy home with me—if he will come."

"Would you keep him, lady?"

"Oh, yes, if I could, and if he has no parents."

"You ain't got any folks, have you, boy?" asked the officer.

The boy shook his head.

"Do you want to go with the lady?"

"I got a hunch it's better'n de station house."

Mrs. Armstrong smiled and took the boy by the hand. "Thank you," she said gratefully to the policeman as she turned to the car.

"What is your name, dear?" the boy was asked as soon as they were on the way to Mrs. Armstrong's home.

"Tommy."

"And your other name?"

"I ain't got any."

"Then you shall have mine. Tommy Armstrong sounds pretty good, doesn't it?"

Tommy agreed that it wasn't so bad, but he added, "I don't see no use of havin' two names though."

All of Tommy's companions had fled at the sight of the policeman and none were visible when the boy was ushered into the automobile. He kept leaning from the window and looking anxiously in every direction.

"What is it, dear?" asked Mrs. Armstrong.

"I wisht de fellers could see me. It's jest like goin' to a funer'l," he replied as he turned a beaming face toward his benefactress. Then his face suddenly changed as he took in the fact that she was dressed in deep mourning. "Say, lady," he said apologetically, "I didn't mean to say that. I guess youse been ter a funer'l, and maybe you didn't like to ride in de carriage. Who was it dey took away, lady?"

"My little boy."

"Did ye like him a lot?"

"I loved him very much."

"Then I bet ye didn't like de ride." There was genuine sympathy in Tommy's words that kept them from hurting."

"I went to a fun'r'l onct," he continued. "It was only Bill's grandmother, though, so I had a good time. I jest snuck inter one carriage when nobody seen me and Bill's ma had so many kids everybody thought I was one of 'em. It was grand and green in the place where they planted her. Gee! I wanted ter stay on the grass."

Mrs. Armstrong struggled to keep back the tears as she laid her hand gently on the boy's head.

"Tommy, will you be my little boy now?" she asked. "You shall play on the green grass whenever you want to and your clothes shall be clean and you can have nice food to eat and all of it you want. And, oh, I shall love you so!" she finished, drawing the boy to her.

He did not yield to her demonstrations, but straightened himself and looked at Mrs. Armstrong very solemnly as he answered: "

"Ye don't know nuttin' about me, Lady. I'm a awful bad boy. I guess ye wouldn't wanta take me home wid ye if ye knowed."

"Tell me about it."

"Oh, I gamble and steal and—and swear and lots of other things."

"Why do you do those things if you know they're bad?" Mrs. Armstrong asked.

"Well, a feller's got to do sumpin'."

"Who told you these things were bad?"

"De guy at de mission."

"Did he tell you that a boy who does bad things isn't always a bad boy?"

Tommy looked puzzled. "Naw, he never said dat."

"Well that is true," insisted Mrs. Armstrong. "And don't think you are a bad boy even if you did do those things. You'll try not to do them any more, won't you?"

"I'll try, Lady, 'cause I like ye, but I ain't agonna promise nuttin'."

"I like you all the better, Tommy, for not promising when you don't feel sure. Shake hands and we'll be the very best of friends, won't we?"

"You bet," agreed Tommy, as he put his grimy little hand in the soft white one.

Upon the arrival at the Armstrong home, Tommy was hurried at once to Mrs. Armstrong's rooms. Her maid was summoned and the situation explained and directions given.

"Now, I ain't agonna let no skirt scrub me," exclaimed the boy, with insulted dignity. So he was given the necessary utensils and introduced to a large tub of nice warm water and left to his own devices.

After many sounds of splashing, scrubbing and groaning, Mrs. Armstrong opened the bathroom door a tiny bit and said, "Tommy, may I come in and see if you are clean?" No answer. Very softly: "My little boy always let me see if he had gotten himself clean, and you are to be my little boy now." No answer. Then—

"Won't you let me come in? Please."

"All right," came in bubbles from the tub.

All Mrs. Armstrong could see was a little nose and two bright eyes and a fringe of very wet hair.

Gradually she persuaded the boy to come out of the water. "Tommy," she said, very seriously, "you must never be ashamed of your body, and you should not mind showing it to any one who loves you. You should be proud of it and take the best care of it. Bathing

is one way of taking care of the body and I want to be sure you have done the very best for yours this time that you could. Won't you let me? I love your body because that is where the little boy, Tommy, lives. We must take good care of his house, you know."

Tommy hesitated. He wanted to please the lovely lady who had been so good to him, but it was very hard to change his view of things so suddenly. After a few minutes of reflection he came a little farther out of the water. "Well," he said, finally. "Well—all right. But I won't let that other one come in."

Mrs. Armstrong assured him that the maid had gone down stairs, and all was well.

After a supper, such as the boy had never dreamed of eating, he was taken to a room which he was told was to be all his own. There he and Mrs. Armstrong talked until it was time for Tommy to go to sleep.

She had sent down word that she was not to be disturbed under any condition, and the household was only too glad that she had found something to take her out of her grief.

"Do you think you can sleep now?" she asked, when the boy's lids began to droop.

"I guess so," he answered, "only de sheets is so flat and white."

When Mrs. Armstrong left Tommy she went to her husband. "Perhaps you will think I have been very foolish," she said, "but the little fellow captured my heart at once. I couldn't let the policeman arrest him."

Mr. Armstrong drew his wife to him and said: "If the boy brings you happiness you must keep him. Your happiness is the first thought of my life."

When Mrs. Armstrong went to Tommy's room the next morning she found him seated solemnly on a chair, dressed in the clothes he had worn when he came. He had insisted upon their being brought there the night before and Mrs. Armstrong had it done to please him.

"Why, Tommy," she exclaimed, "I want you to put on some nice clean clothes."

"Well, it was time ter get up and I didn't see nuttin' else."

The clothes were brought and the boy gotten into them. "How do you like them?" he was asked.

"Dey don't feel jest right," he said, "but I guess I kin stand 'em."

As the days went by Mrs. Armstrong watched Tommy anxiously. He was obedient and tried honestly to please his benefactress. But sometimes she saw him move uneasily in his unfamiliar clothes or look wistfully out to the street.

When they went to walk or ride Mrs. Armstrong was always careful to avoid the section where she thought there was a possibility of Tommy seeing his old companions. But the good lady was not very familiar with the wideness of the territory covered by one boy or group of boys of the city streets.

One day, about a month after the rescue of Tommy, he and Mrs. Armstrong were crossing the sidewalk to the automobile when suddenly the boy stopped and stood as if on the defensive. He saw what was coming. In an instant he was surrounded by a crowd of boys, all yelling at once.

"Look at the goil."

"Ain't he de dandy?"

"Say, get onto de sissy."

Mrs. Armstrong soon dispelled the group and hurried Tommy. "That was de gang," was all he said.

For a week he said nothing of the episode, but Mrs. Armstrong knew he was thinking deeply.

Finally he came to her and said: "It ain't no use. I got to go."

"Go where, Tommy?" she asked, anxiously.

"Back to de gang."

"Oh, no, you cannot do that," exclaimed Mrs. Armstrong, in alarm.

"Yes'm, I got ter."

"I do not wish to hold you against your wish, Tommy, but, oh, I don't want you to go back." Mrs. Armstrong began to cry.

"Aw, say, don't yer cry. I'll promise yer I won't never swear ner smoke, ner steal ner any o' them things. Honest! But I jest got ter go. These clothes make me itch."

"Oh, Tommy," begged Mrs. Armstrong, "couldn't you stay a little longer?"

He shook his head positively. "No'm, I been tryin' hard ter stand it 'cause yer been good ter me, but I jest got ter go."

Mrs. Armstrong was in despair. "But, my boy," she said, "what can you live on?"

"I'll black boots. I can make a fine livin'."

"And will you come to see me sometime?" she asked.

"You bet I will."

"And if you ever want to come back to stay, will you come?"

"Yes'm. But, Lady, I ain't used ter clothes like these here, an' they don't feel good."

Mrs. Armstrong realized that she was powerless to hold the boy, even if she would. She knew she could have him put in an institution, but she had such faith in his innate honesty that it seemed best to let him shift for himself. But she determined to always keep a watchful eye over him.

"Come to see me often, dear," she said, as he was leaving, "and when you need help of any kind come to me for it. Remember, I will be ready to help you in anything. Will you come?"

Tommy lifted his honest brown eyes to her face and said, "Yes'm, I'll come. Don't you feel bad, Lady, 'cause I'm a better boy than I was when ye got me."

Mrs. Armstrong put her arms around the boy and drew him close for a moment. As she released him she slipped some bills into the little trousers pocket—something to help Tommy make a start in the world—his world that called him back to it.

THE FIRST THANHOUSER SUNDAY RELEASE

The first picture to make the plunge into the Thanhouser Sunday seas—that's the day the new third reel releases—is a city-and-country comedy, "The Farm and the Flat." A city man wants to lead a rural life for the summer and a farmer has yearnings for a city flat during the hot spell, so they "swap" homes. But the exchange just

won't spell bliss. In fact, the farmer finds the flat such a gold brick and the flat-dweller finds the farm such a "lemon," they set out to get each other's scalp. Murder is prevented only by the police. Riley Chamberlin, the new Thanhouser comedian, plays the farmer. The release date of this, the first Sunday Thanhouser reel, is June 23.

NEW INVENTIONS.

1,028,167. Indicating and swivel support for cameras. E. J. Williams, Mt. Vernon, N. Y.

1,028,287. Consecutive view perforating apparatus. Eberhard Schneider, New York, N. Y.

1,028,296. Process of producing printed copies of kinematographic films and the like. Louis Sohier, Champigny-sur-Marne, France. Assignor to Societe Sohier et Cie., Champigny-sur-Marne, Seine, France.

1,028,337. Plate or film for color photography. Geo. Eastman, Rochester, N. Y. Assignor to Eastman Kodak Co, Rochester, N. Y.

1,028,361. Machine for perforating music sheets. J. F. Kelly, Pittsfield, Mass.

1,028,369. Photographic printing apparatus. W. M. Lowder, Indianapolis, Ind.

1,028,692. Lantern and plates therefor. H. F. E. S. Dusseris & J. T. F. Conti, Paris, France.

1,028,803. Projectoscope. C. A. Walhof, Rock Valley, Iowa. Assignor to I. S. Large, Rock Valley, Iowa.

WILLIAM LORD WRIGHT'S PAGE

The moving picture men these days are not confining themselves entirely to stories and imaginative themes. They are becoming practical and instructive—alarmingly so, to quote Alice Coon Brown. Some of them are regular Gradgrinds. They are placing facts before us, disseminating information; they are giving us propaganda and arguing for causes. The opinion oft heard expressed, that moving pictures have been a little overdone of late, is wrong. The possibilities of moving pictures haven't nearly been realized yet and we are apt to hear more and more about the cinematograph as time goes on.

Every day we read of some new exploit of the moving picture. A recent dispatch from Wyoming says that a member of the legislature of that state has gone into vaudeville, showing moving pictures of herds of elk which are needlessly perishing from starvation every winter, his purpose being to arouse public sympathy to force the government to feed them. A school professor in Pennsylvania has been giving moving picture shows to raise money for annual picnics. A new "votes for women" film has been released. In Georgia, the Catholic Church will operate a picture show for the benefit of the Cathedral's renovation fund. In London, church missionary meetings employ motion pictures of the heathen, and philanthropic societies of all kinds are using the moving picture camera.

A recent examination of theatres held by one of the Boston churches resulted in the decision that the moving picture theatres rank the highest morally, "offering little that is bad and presenting many scenes that are ethically effective." There is so much that is interesting shown in the picture theatre that it is no wonder they are becoming the forum of the high, the low, the rich and the poor.

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And in order to enhance the standard of cinematography and to foster the interest now being taken in the field by educational forces and heads of children's societies, care should be taken in chosing the subjects for the many feature films now flooding the market and being shown in nearly every theatre. A number of these features are neither educational nor elevating, to put it mildly. The manufacturers of some of these feature releases seem to be turning to the "blood and thunder" action, condemned in the single releases, in order to cater to the tastes of the minority. Knifeplay, dynamite and robbery is in the preponderance, and it will not be long, if these subjects are not curtailed, before the entire industry wll suffer. There are countless subjects suitable for the feature film without descending to the easily written and produced "Jesse James" type of story. Forewarned is forearmed. A change in the character of certain feature releases is needed or much of the prestige now enjoyed in the picture field will be lost and the hard work of years on the part of moving picture journals to elevate the business will be undone. Happily, these sensational features are as yet in the minority, and such feautres as "The Coming of Columbus," "The Odyssey," "Oliver Twist," "Martin Chuzzlewit," etc., are a credit to cinematography.

* * * *

An instructor in English literature in a well-known university was our guest at a moving picture theatre the other evening. It was the first occasion that he had visited a picture theatre in two years, he said. He liked the entertainment but passed out some comments which are interesting. During the evening a split-reel comedy was shown. It developed the old story of the frisky husband who fooled his wife in order to get out to dinner with a friend and two actresses. The other half was a French film which told the story of a wife, enticed away from home by a lover. Together they went to a roadhouse and while eating dinner in an upstairs apartment, were trapped by a fire. The woman's husband was a fireman and the woman escaped identification by throwing a tablecloth over her head and having her husband save her from death while ignorant of her identity. Alarmed over her narrow escape from death and disgrace, she resolves "never again."

The pedagogue made the point that such films were not elevating and were written around the weaknesses of human character. "I would not care to have my young daughter see such pictures," he said. "I think the comic story is the most insidious of any when the story is suggestive," continued the professor. "The humorous plot should be strictly clean and fresh because many will condone suggestiveness when placed in a comic situation that would be frowned upon when presented in any other type of picture."

Our college friend objected to the pictures where the characters were cut off at the knees. "Why is it necessary to ruin an otherwise perfect scene with people who are devoid of feet," he asked. We told him that all manufacturers did not deem it necessary to spoil otherwise beautiful settings by cutting off the feet of their casts of characters, and he was pleased. He also noticed that certain directors in their anxiety to get their characters "close up," seemingly forget that the make-up is close up, too. One principal supposed to be afflicted with typhoid fever, had flushed up his cheeks too generously and when he appeared kneeless and with a face streaked like a Redman, he presented an alarming appearance.

A long message on a Western Union blank, without check marks and not typewritten, although sent from a city office, was flashed in one story. The audience required a minute or so to read it. The character who received the message glanced at it long enough to probably understand one word and then was overcome by the complete text of the telegram. "He read that mighty quickly," commented my companion. It was not impressive. A scene in the Northwest was shown. An unfortunate, crazy for liquor, appeared at a bar, grabbed a bottle, was captured and the bottle taken from him. Immediately afterward he discovered a valuable paper in an old canister. The proprietor of the place took a roll of bills, gave them to the man who had an appetite, and he started at once for a long trip into the interior. In real life he would have begged a drink first and then the money. He needed both—but the drink first. The professor also called our attention to that point.

Only little details, you say? Certainly. But a stranger to the picture theatre spots them at once. Many little details, in the aggregate, assume prime importance.

* * * *

At last there is a moving picture that talks. It was tested in London last week. A gay old rooster was thrown on the canvas and he proceeded to erect his proud head and crow. Then a man who was talking through a telephone made an awful face and accompanied it with a petulant voice. Then there was a lion's den with lions roaring in it. The test was regarded as a great success, but more of a promise yet than a fulfillment. Still, it showed that in a short time the moving jaws in a picture show will break forth in human accents. Now if these voices are not natural, but mere automaton voices, they will not add to the realism or the fascination of the moving pictures. A machine voice is worse than no voice at all. One can imagine a rooster may be made to crow or a lion to roar, but when it comes to the dashing gallant breathing soft words of love into his sweetheart's ear, that is a different proposition. Will it ever be?

* * * *

The Board of Aldermen of New York, in considering the new moving picture show ordinance, proposed to prohibit vaudeville as a part of the entertainment. The usual experience is that vaudeville is the detracting element of the picture show. The song and dance turn and the suggestive monologue gives to the picture theatre an atmosphere entirely different from that of the pictures. In fact, the moving picture theatre vaudeville has frequently a moral objection. Vaudeville, if not closely watched, easily drops into a coarse and rude exhibition. The proposal to exclude vaudeville from the picture theatre is an excellent undertaking and should have country-wide observance. Not all vaudeville is bad, of course. Neither is all vaudeville, particularly cheap vaudeville, good. Protection of the minds of both young and old against the pollution of the vile and vicious, is a worthy undertaking.

THE GARDEN OF ALLAH

By M. I. MacDonald

A couple of weeks ago an announcement was made in this magazine on the wonderful moving pictures of the Garden of Allah, brought to this country by J. Parker Read, Jr. At the time the article was written the pictures had not been witnessed by any member of our staff. Since then, however, the fortunate one to be present at an exhibition of these beautiful scenes was myself. To anyone who has seen the play the scenes in the pictures are familiar, and barring the color lent to the staged production by the artist's brush, and the intensifying of the lonely

THE SPIRIT OF THE DESERT

desert atmosphere by the light effects, the howl of the storm, or the intermittent snatches of the conversation or muttered prayers of the wayfarers against the great silence of the Sahara, the scenes in the films are even more realistic than those of the Liebler production.

The state rights for these films are being rapidly sold out. To see them is to appreciate the grasping of the best opportunities afforded the photographer, by Mr. Read and the choice of time, location and incident.

As a prelude to the pictures of the Garden of Allah proper, Mr. Read has given us in film a journey through

REVIVING UNCONSCIOUS PARTICIPANTS IN THE DANCE OF HOWLING DERVISHES

the beautiful gorges of Chablet—so lovely and wonderful that one marvels at the picturesque resources of nature. Then come the scenes in the garden—the garden in the midst of the desert which Count Landos paid $100,000 to the French government to water from the oases—the garden in which each newly discovered beauty spot seems more of a paradise than the last. Here have been found and photographed, the real characters represented in the play, even to the flute-player, who makes music among the trees and flowers all the day long.

Of the many interesting scenes, including the fertilizing of the blossom of the date palm, perhaps the most interesting is the dance of the Howling Dervishers. This is most remarkable, and unlike the dance as it has been pre-

MOTHER CAMEL AND BABY NURSING. TAKEN AT BISKARA

sented to us here in America. Self-hypnotized, the participants in this religious function, after having partaken of a peculiar drug, commence to shake from head to foot. They then dance incessantly on one foot and then the other, put daggers through their cheeks, burn themselves with hot irons, etc., until they fall unconscious from sheer exhaustion.

The moonlight scenes in these films are absolutely ravishing, and the series all in all is one of the finest ever shown to the public.

GENERAL FILM PUBLICITY AND SALES COMPANY OBLIGED TO TAKE LARGER QUARTERS.

"Actions speak louder than words," and the fact that the General Film Publicity and Sales Company have so early in the game found their offices at Room 1008, in 145 W. 45th street, inadequate to their rapidly increasing business connections, and have been obliged to take practically a half of the eleventh floor of the same building, formerly occupied by the Actors' Society of America, is a wordless demonstration of the marvellous prosperity that has attended this young and flourishing firm.

Nat C. Goodwin, in "Oliver Twist," is filling the bill from start to finish as a film production. This film is reported to be doing capacity business whenever it is being shown throughout the country.

During the forthcoming week the pictures will be shown in Cincinnati, Ohio; Philadelphia, Pa.; Syracuse, N. Y.; Portland, Oreg.; Los Angeles, Cal.; Seattle, Wash.; Dallas, Tex., and in Canada. One week from this date they will be startling London, Paris, Rome and Turin, Italy.

Never in the history of the film game has any film been so quickly snapped up by film exhibitors all over the world than the Nat C. Goodwin "Oliver Twist" production.

New Installations Furnished by J. H. Hallberg

Among the new installations furnished during the past week, J. H. Hallberg, "The Economizer Man," reports the following:

T. H. Dakin & Son, New Berlin, N. Y. One Simplex M. P. Machine, with Hallberg A. C. Economizer and full line of supplies. Haines & Wyman, Dexter, Maine, one Powers No. 6, with Hallberg A. C. Economizer and supplies. David Miller, Jersey City, No. 4 Standard. Covert & Diamond, Mt. Union, Pa., No. 5 Powers. H. Hirschfield, Philadelphia, one Edison and one Powers Mechanism; Chas. Beseler Co., New York, one Edison Mechanism.

SCENE FROM "FRA DIAVOLO,"
Solax Three-Reel Production

MADAME BLACHE'S PRODUCTION OF AUBER'S FRA DIAVOLO

By M. I. MacDonald

The time has arrived, so it would seem, when woman must take her place beside man in the majority of arts and professions of the business world. In women of the calibre of Madame Alice Blache it has also been demonstrated that there is a possibility of their so doing without being shorn of that most desirable of womanly qualities, femininity. Like Schumann-Heink, Madame Blache is an exemplification of a successful wifehood, motherhood and professional ability and practice.

From time to time the moving picture world has been awakened to admiration by the splendid work of picture production exhibited by the feminine director of the Solax Moving Picture Company. It is not so long since the "Violin Makers of Nuremburg," with its artistic settings and masterly action elicited the warmest praise from the public as well as the trade. Later on came the filmed production of the opera "Mignon," and now to demonstrate even in stronger measure the masterly capability of her hand, Auber's "Fra Diavolo" flashes upon the screen before our astonished eyes.

SCENE FROM "FRA DIAVOLO"

ONE OF THE CLIMAXES FROM "FRA DIAVOLO"

This production of the dashing little opera imbued with the warm, emotional atmosphere of sunny Italy, is a masterpiece. The story so well known to Grand Opera lovers is spicy, full of color and comedy as well as dramatic situations. The story in film commences with the entrance of Fra Diavolo to the Italian inn where Lord and Lady Allcash have stopped over night. Here a flirtation

takes place between Fra Diavolo and Lady Allcash. Here it is also that the sharp eyes of the brigand, disguised as a nobleman, discovers the jewels on hands, and neck, and ears of the lady. Scene 2 shows Fra Diavolo out on the piazza in the moonlight calling for the servant who brings his horse on which he disappears into the night. Scene 3 shows him riding at a furious pace along the roadway and Scene 4 brings him to the brigand encampment in the mountains, where a peasant carrying a basket of chickens and who has been captured by them, begs Fra Diavolo for leave to depart in peace, which is granted laughingly by the robber chieftain. Scenes 5, 6 and 7 deal with the departure of Lord and Lady Allcash from the tavern in a stage coach accompanied by Fra Diavolo, and of their being robbed in the mountains. Scene 8 is in the Inn Terracine, where are Lorenzo and a number of carabineers of which he is captain. The carabineers are scattered about at tables drinking, drinks served by Matteo, the innkeeper. There is a love scene between Zerline the innkeeper's daughter and Lorenzo, followed by the entrance of the Allcashs, who tell of the robbery. Fra Diavolo enters in Scene 9 and Lady Allcash also tells him the story, at the same time showing the money concealed in her dress and a beautiful diamond medallion containing her photograph, and which Fra Diavolo claims as a souvenir. Scenes 10 and 11 cover life at the brigand encampment. Scenes 12, 13 , 14 and 15 show Beppo and Giacomo friends of Fra Diavolo, arriving in disguise of pilgrims at the inn, their concealment in the closet adjoining Zerline's bedroom, where they lay in wait to steal Zerline's money previous to making a raid on the Allcash jewels, and the pretty bedroom scene where on being startled by a noise in the closet, she prays to the Virgin. Scenes 16, 17, 18 and 19 show Lorenzo's arrival without, Zerline throwing him the key, his inopportune presence in her room before she is yet quite dressed, the arrival of the rest of the household on the scene, the stepping forth from the closet of Fra Diavolo and his wiley deception. Scene 20 is in the barroom of the inn where Zerline is serving drinks to the soldiers and, where Lord Allcash and Lorenzo stir up jealousies each in the others breast. Scenes 21, 22 and 23 pass over interesting scenes previous to the trappings of Fra Diavolo at the bell. The remaining scenes 24, 25, 26, 27 and 28 deal with events, leading up to the subsequent capture of Fra Diavolo by Lorenzo and his fall to death over the cliff in the struggle that ensues.

This is a three-reel production and more than does justice to the Solax Manufactory.

"WRITTEN IN BLOOD"

A Romance of Napoleonic Days (A Gaumont Two-Reel Sensation)

By M. I. MacDonald

The Gaumont release for July 4th bearing the above title, is a splendid illustration of Gaumont art and capacity for accurate diagnosis of public taste.

"Written in Blood" is not merely a sensational, slapdash battle story. On the contrary, it deals largely with the psychological side of human nature. It is one of those things which is coming to us from filmdom that appeals to the intellectual as well as the sentimental side of man; and in so doing entertains, educates and drops a suggestion for deeper thought, all at the same time.

The filmed story which deal with the period of Napoleon Bonaparte, commences for us just previous to the battle of Vanchamps, in which encounter the army of Napoleon defended French soil against the invasion of British soldiers under the command of Wellington.

Lieutenant Gerard, about whose particular history the story centres, on receiving a communication to the effect that an inheritance amounting to the value of $800,000 awaits him upon proper identification, in his surprise and pleasure shows it to his friend, Lesparre. At the call to arms Gerard places the letter in the breast of his coat. The battle on, they are both shot down. After lying for hours among the battle heroes strewn on the field, Lesparre regains consciousness, and upon so doing is terror-stricken and grieved to find his friend lying not far from him, apparently dead. It is at this point of the picture that psychological interest is reached. Lesparre seeing the letter protruding from the overlap of his friend's coat, pulls it out, looks at it and, having satisfied himself that Gerard is dead, and becoming suddenly transformed from friend to fiend, proceeds to change his identity to that of his friends by putting his own notebook in the place of the letter and transferring the letter to his own pocket.

In order to prove his right to the inheritance he bribes Bersac, the ex-canteen keeper of the regiment, to come and testify before the lawyer. Upon securing the fortune he proceeds to live in luxury at Gerard's beautiful castle home, after dividing the spoil with the ex-canteen keeper and his wife.

Meantime, however, Gerard has been taken from the battlefield. Finding a faint trace of life in him the authorities send him to the hospital, where he is brought back to health. Later he finds out his friend's dishonesty and visits him at his castle, when Lespar· feigns a desire to return the property. However, while king him about to show him the property, he takes advantage of an opportunity to lock him in the round tower. Here Gerard suffers for days with only some tame pigeons, who come and go through the loop-holes, to cheer him. One day he hits upon an idea, and tearing a strip from a handkerchief, he takes a pin and writes in blood, drawn from his arm, the words: "Imprisoned in the Tower. Help!" and ties it to the foot of one of the pigeons. The pigeon, upon being released, flies to the window of the Imperial Prosecutor's daughter, when she spies the cloth, reads the words thereon and ties in its place a like piece of cloth bearing the one word, "Hope." She inveigles her father to bring her to Lesparre's estate, where they find Bersac and his wife, who have already given back their portion of the spoil to Gerard, with Lesparre. At the point of the pistol Lesparre is forced to take them to the tower. Gerard is released and Lesparre imprisoned in his place.

The strange manner of his liberation endears two forms of life to him beyond all description—the pigeons and the Imperial Prosecutor's daughter, whom he afterward marries.

This film is very excellent and must find a place among intelligent audiences.

The live figure of Gerard confronts the Bersacs who have perjured themselves for the sake of Lesparre.

The imprisoned Gerard finds company in the form of pigeons which later prove to be his deliverers.

Gerard is informed that another claimant has been granted the valuables.

SCENE FROM ECLAIR TWO-REEL SUBJECT, "THE HOLY CITY"
Released June 28th.

ON THE RIGHT TRACK

That the General Film Publicity and Sales Company have the keynote in the motion picture field is evident from the notices that are being received in the daily press wherever the films are shown. There is no production so far in the moving picture field that has been received with such enthusiasm as the five-reel all-star production of Oliver Twist made by the General Film Publicity and Sales Company.

Believing that this is the keynote of future greatness in the moving picture field, below we quote some of the criticisms received during the current week.

"Oliver Twist"

Distinguished Cast Seen in Moving Picture Reproduction of Dickens' Novel at Temple Theatre, Rochester, N. Y.

It is quite in line with the evolution of the moving picture business, that a dramatic representation of one of the best known works of Charles Dickens should be made upon the films, "Oliver Twist," which will be seen at the Temple Theatre, Friday and Saturday, June 7th and 8th. The purely mechanical part of motion picture photography is now sufficiently advanced to make the picture drama realistic and convincing, and the story of "Oliver Twist" possesses dramatic and human interest qualities to make it appealing to all classes.

Perhaps the most interesting feature of the presentation is the fact that the same cast is shown as appeared in the recent revival of the play in New York City, including Nat C. Goodwin as Fagin, Constance Collier as Nancy Sykes, Marie Doro as Oliver and Lynn Harding as Bill Sykes. With such a cast of players, the performance could hardly fail to be unusually impressive.

"Oliver Twist" a Drawing Card

It was a great day for "Oliver Twist" in Rochester, at the Shubert Theatre yesterday. Throngs were seen coming and going from early morning until late at night. When the count was made after the last ticket was sold, just five thousand and four picture patrons had viewed the five reels of "Oliver Twist," his trials and triumphs. In the cast is seen Nat C. Goodwin as Fagin, Beatrice Cleveland as Nancy, Mortimer Martine as Bill Sykes and Vinnie Burns as "Oliver." To those interested in seeing Dickens' works illustrated in picture form by America's leading players, "Oliver Twist" will make a strong appeal.

WARNING

The following films have been stolen from the office of the General Film Publicity and Sales Company: Orphan of Messina, Binks Toreader, Electrified Hunchback, Drama Under Richelieu, The Invaders, Miracle of the Necklace, Royalists Wife, Two Sergeants and Masinello Loves the Ball.

In the interest of everybody connected with the film business, we will be under the greatest obligations to all film exchanges and exhibitors if they will, should they see any of the above-mentioned films run, or hear any information concerning them, if they will at once notify the General Film Publicity and Sales Company, 145 West 45th street. Prompt measures to check this theft will at once be taken.

WHERE WAS MOSES WHEN THE LIGHT WENT OUT?

In the Gem darkroom. That's just where Alfred H. Moses is. The man who took care of the technical and photographic end of George O. Nicholls' productions for the Thanhouser Company is now associated with him in the Gem productions. Whether Mr. Nicholls is stronger for Moses than Moses is for Mr. Nicholls is a pretty query, they're so strong for each other; suffice it to say that Moses is one of "the chosen people" in the new Gem personnel. The only thing that's disagreeable about their association—from Moses' standpoint—is that they can't disagree.

SCENE BEFORE THE TEMPLE, "THE HOLY CITY"
Eclair release of June 28th.

EXHIBITORS' NOTES

The length of films required for an average performance in England lasts from 1½ to 1¾ hours, approximates 4,500 feet. Prices of the films per 1,000 feet range from $2.43 to $24,33, according to the date, the release and the quality of film. Important and popular events are often shown on the same day as their occurrence. The Grand National Steeplechase race, for example, is held in Liverpool, which is a little over 200 miles from London.

The principal race begins at 3 o'clock in the afternoon, and is over in about seven or eight minutes. That night the race is shown in a series at some of the London music halls, the pictures having been developed while the train was running from Liverpool to London.

It is now quite the custom for moving pictures to form part of the programme at the music halls, fifty-two of which were licensed by the London County Council during the year ending with September, 1910. Outside Greater London these theatres are licensed by the local borough councils. There is a considerable number of firms engaged in manufacturing moving picture films, the total average production being estimated at about 130,000 feet of film per week. Competition is said to be very keen.

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A draft of a moving picture ordinance was presented by Joseph G. Wolber to the committee on licenses of the Common Council of the Motion Picture Exhibitors' Association of Newark recently.

One of the changes that would be brought about by the passage of the ordinance would be the payment of the license fee in sums of $75 every three months instead of by the present plan of $1 a day.

Another clause provides that the building containing a theatre be constructed of non-combustible material, and shall not be used for any other purpose than a theatre. The building may not be more than one story in height, although the roof may be utilized as a roof garden, and there shall be no cellar under the stage.

The proposed ordinance makes provision for not less than two exits. It also requires that all aisles be not less than four feet wide and kept free from obstruction. Provision is also made for sufficient light to insure a clear view of the auditorium at all times.

Many of the provisions of the code are, in effect, what the various municipal departments interested in these theatres have been fighting for. There is, however, a provision affecting open-air theatres that is decidedly new. It reads:

"The floors of all open-air motion picture theatres shall be of cement construction, to consist of at least four inches of concrete and one inch cement top.

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The Lyric Theatre in Minneapolis, a Shubert house, which has been playing road attractions for several years, has been leased from Herman Fehr, Milwaukee theatrical magnate, according to announcement yesterday by the Saxe Bros. Amusement Enterprise. The house will be operated as a moving picture theatre.

The deal is reported to have involved approximately $30,000. The house has been leased for seven years for moving picture purposes.

* * * *

The Powers Studio is one of the most frequently visited moving picture places in New York. The studio and stage are located on an eminence near Spuyten Duyvil Creek with a grove and beautiful grounds. There is always a cool breeze, and actors come out for a day to enjoy the picturesque surroundings.

For Those Who Worry O'er Plots and Plays

Successful Photoplaywright

A. W. Thomas, successful script writer, is the new editor of the Questions and Answers department of the Photoplay Magazine, and is also an associate editor of that publication. Much of the information published monthly in the magazine of interest to writers is com-

MR. A. W. THOMAS

piled by Mr. Thomas. Like most of the other successful ones, A. W. Thomas is a newspaperman. He is now actively engaged as telegraph editor of the Marion (Ohio) Daily Star, owned by the former Lieutenant Governor of Ohio, Warren G. Harding. Thomas was born at East Liverpool, Ohio, has served as a feature writer on Cleveland and Pittsburgh newspapers, has written for a leading New York financial weekly, and is the author of many storyized films for motion picture magazines.

Quite Entertaining

We read recently an argument to the effect that scenario editors should carefully foster embryonic talent, after the method of magazine impresarios. The article stated that the future of the motion picture industry depended upon the script writer and intimated that a fund should be maintained by each manufacturer to pay expenses of an agent who should travel about calling upon those who show talent for script writing. The author of the article said all first-class magazines had such an agent. Where he got his information regarding the traveling benefactor we do not know. The writer of this has been "milling" fiction, special articles, features, alleged jokes, jingles and picture plays for years, and never yet has he heard of the agent traveling around the country calling upon hopeful writers.

Occasionally a promising writer will be summoned into a magazine or publishing office with his expenses paid; occasionally some member of the magazine staff will be sent to see a writer who may be assigned to picture a special feature article, but for film manufacturers to keep a kindergarten manager traveling over the country is not practical. The fact is that the film editor can give the magazine editor cards and spades when it comes to discovering the diamond in the rough and encouraging promising talent. One of the best script writers to-day tried three times on his primary script before it met with the satisfaction of the editor, who had told him to try it again and again.

If that first script in the form of a story had been submitted to a magazine reader, the weakness would not have been pointed out and the encouraging "write it over" would not have been forthcoming. We receive letters nearly every day from new writers who allude to this and that scenario editor as the one who has encouraged their work. Not only are the scenario editors fostering new writers and developing their talent by kind words, but they are also developing new writers of fiction for the better class of magazines.

A magazine editor of our acquaintance, in writing us recently, said he believed that from the army of picture-play writers a number of able authors of magazine and book fiction would step forth. Script writing is the best training in the world for the author because it teaches condensation. The weakness of nine out of ten would-be magazine and script writers to-day is the fact that they hide the real story under an avalanche of high-sounding words, useless description, and supposed fine writing. Fine writing should be avoided in all cases.

Number of Scenes

Several of our readers have asked the number of scenes that a picturepleay should contain, and we cannot do better than quote from a statement made by R. D. Armstrong, editor of the American Film Company. His advice to the beginner in the Scenario Magazine is as follows:

"There is one thing the amateur motion picture playwright sometimes overlooks, and which is absolutely essential to success. I refer to the number of scenes in which the story is told. Some writers drag out scene after scene that has no bearing whatever on the working out of the plot, but are inserted only because they are pretty.

"A motion picture film of approximately one thousand feet in length is projected on the screen in about twenty minutes. It is obvious that the same length of time is required in the taking of the picture. Hence, a story written for motion picture production should be carefully constructed to tell the salient points of action in as few scenes as possible.

"A manuscript containing twenty scenes for a thousand-foot picture will have a possible average of fifty feet to describe the action in each scene, and fifty feet of pictures will be taken by a camera in approximately one minute.

"Of course, it is understood that some scenes are often two hundred feet in length, the action covering a period of four minutes, but it is also true that other scenes must necessarily be made shorter in order to not exceed the length of film on a standard reel.

"Manuscripts requiring thirty to forty scenes to describe a story must naturally suffer, as the time of action for each scene is shortened by each scene inserted. So far, I have not taken into consideration the subtitles, letters or other matter inserted in a film that give clarity to the story. Of course, the ideal picture is the one in which subtitles are unnecessary, but most pictures contain from five to fourteen titles, thus consuming a good average of one hundred feet of film that must be subtracted from the original thousand feet.

"If the writer of a picture story would visualize the scenes of his manuscript, estimating the actual time each scene requires to be enacted, he would readily see the value of a clear, concise description of action, without superfluous scenes, which will only be "chopped out" or "trimmed" in the finishing room of the factory, should they by any accident get by the producer.

"Each scene should have a bearing on the other, taking as few characters as possible to work out the idea, bringing them step by step to the climax of the story, and if

the plot is a good one, the author will have little difficulty in finding a ready purchaser."

Try and See It

Our advice to Oklahoma City, and to several others, is this: Do not rush in where angels fear to tread. Try and see your action. Picture each scene in your mind's eye. Group the entire setting, the action of the characters, the logical development of the plot. If you will put down on paper just what you see in your imaginary picture, your style will care for itself. Condensation will come more naturally, and that fancy text teeming with impressive adjectives will be supplanted by good clear English, each word fraught with significant meaning. Did you ever lie in bed conjuring up mental pictures of this and that, in order to court sleep the more quickly? The mental process is the same in writing the pictureplay. Try and picture each character, each motif, each scene, and try and imagine yourself a principal, or one that is present during the action you seek to narrate. We know of one script writer who keeps paper and pencil handy by his bed, and when inspiration comes to him, he seizes the material and jots down his thought.

Everyone has a certain method of working out his ideas, but the successful writer, in whatever literary field he may labor, must have the imaginative power to see the creatures of his brain perform before he can hope to make others appreciate his ideas successfully. In writing a pictureplay imagine your work being produced, and with your knowledge of the picture screen, you will soon come to ascertain whether you have a simple, coherent story—the story with a "punch." Careful analysis of the pictureplays on the screen, their study with an attempt to learn the whys and wherefores of the playlet, is an indispensable custom for both the beginner and the writer further along in the script writing art.

As for plots and ideas, they come to one by inspiration. There may be a good idea or germ for a plot right in your front yard, at the corner grocery, in a street car. The original idea does not announce its presence. Soon it is gone. But it is before you every day if you will but seize it. Power of observation, a knowledge of human nature, the knack of looking underneath the ostensible surface of things that are, all these make inspiration and originality. These powers are all developed in the newspaper office. Therefore if you feel that you just must have schooling in the art of writing, get a job under some city editor. He will paste your copy on the wall with sarcastic remarks written on the margin; he will tear your most carefully written article into pieces; and he will "boil down" that five pages of stuff into one hundred words of good quick action. But you will be taught to write and instead of paying out tuition money you will get a pay envelope while attending the best school in the world for the literary aspirant.

Now Eighty-eight Optimists

"The Order of Optimists," originated by Mr. Van Buren Powell, has increased in membership to eighty-eight. A Massachusetts friend suggests the first convention for next summer in New York City—a sort of "barn raisin'" or "berry pickin'" as it were. All who enter the Optimistic Order, remember, leave ideas of "plot stealing," "favored writers," etc., behind. All are welcome. We herewith notify "Spectator" of the Mirror, and Sargent, of the World, that two of our most prominent members suggest these popular editors immediately institute chapters in their publications, so that the "Order of Optimists" many flourish like unto a green bay tree. We pass along the request certain in the knowledge that cognizance will be taken thereof.

WILLIAM LORD WRIGHT.

GAUMONT POST CARDS.

Accompanying the two forthcoming big feature releases, "Bells of Paradise," a two-reel hand-colored release, Thursday, June 20, and "Written in Blood," a two-reel battle story to be released on July 4th, the Gaumont Company has arranged to have a full supply of post card illustrations. Two of these are already off the press, both being exact reproductions of the three-sheet lithographs accompanying each of these productions. They are particularly ornamental, and when passed amongst a moving picture theatre audience should do much to encourage their attendance upon the day on which these two productions are slated. They are purely a novelty arranged for the exhibitor and depending upon the eagerness with which the latter respond to this new form of patronage boosting, the Gaumont Company will base its judgment for similar novelties in the future. By application to the Gaumont Company they will be pleased to supply you with either design of post card.

THE BANDIT OF TROPICO.

Nestor.

There is a Nestor production to be released on the 17th of June, entitled "The Bandit of Tropico," for which much credit is due Mr. Thomas Ricketts, who directed this splendid drama. Mr. Ricketts formerly devoted his entire time to the production of high-class modern dramas, but owing to the great demand for Nestor Westerns, the program of Nestor has temporarily been changed to three Westerns a week and Mr. Ricketts' efforts in producing Westerns have been remarkably successful from

the start. "The Bandit of Tropico" is one of Mr. Ricketts' best works, the theme of the story being rather difficult to handle. A highly respected citizen, William Blake (portrayed by Harry Von Meter), is really leading a dual life, this fact being unknown to even his own daughter, Kitty (Vivian Rich). Blake is even consulted by his neighbors as to whom this mysterious bandit may be, and not until his death does the fact become known to his daughter that her beloved father has stolen to make her pathway of life easier to walk upon. Her sheriff lover, Jim Sherwood, out of his great love for the girl, promises to keep the memory of her father sacred and a beautiful scene is shown where the sheriff and his fiancee burn up the note which her dying father left, confessing his guilt

Champaign, Ill—A new moving picture show has been opened on the east side of Main street.

Hanover, Pa.—The Hanover Vaudeville House, Baltimore street, has been sold to S. E. Fegley, of Lancaster.

Brooklyn, N. Y.—Plans were filed for a moving picture theatre at Rockaway avenue, near Blake avenue, by Samuel Meyer, of 466 Rockaway avenue.

SYDNEY ASCHER'S MOVING PICTURE ENTERPRISES

A man's success in business depends not alone on his integrity, but also on his ability for clean-cut manipulation and an unflagging energetic method of procedure.

Sydney Ascher, a very young man to have the large business connections which he has, is an untiring worker. In fact, he applies himself so assiduously to every task that happens to cross his pathway that one is impressed with the fact that at least one man in the world is trying to "put one over" on the million years that he may be dead.

Mr. Ascher is the proprietor of the "Nicoland" Theatre at Third avenue and 161st street in the Bronx; here he makes his headquarters. This is one of the nicest little moving picture theatres in the city. It is well ventilated, well lighted and clean. Every night of the week it can be found crowded to its capacity with a patronage of people who feel confident that they are going to be well entertained. Each night a little diversion apart from the pictures is given. Friday night's particular offering is sometimes a bit of fine cut glass, or an article of silverware—always something good and useful for which tickets are given out, and the lucky number wins the prize.

Two weeks ago Mr. Ascher opened his airdrome at Saratoga Park, Brooklyn. This is the most delightful place to spend a hot summer night. The place will seat considerably over a thousand people and decorations of flags and colored lights mingled with the soprano voices of white jacketed boys selling popcorn, ice cream cones and lemonade lend a gala tint to the atmosphere that is irresistible. Here happy-faced babies and tired mothers, men, young and old, girls in their teens and women nearing the sunset line, regale themselves in the cool restfulness of the tremenduous airdrome that is so well ordered with its wide aisles and comfortable seats as to make one feel within its precincts absolutely at peace. Pictures and illustrated songs provide entertainment for the vast crowds of people who throng there.

And again a week and a half later we find this enterprising young moving picture magnate throwing wide the doors of the well-known scene of many festive occasions, Terrace Garden, as a moving picture theatre and cabaret. This, too, has been made a delightful spot to spend an evening; with soft shaded lights and the hum of electric fans to add to one's comfort on the warm summer nights, and the silent drama and cabaret performance to soothe the tired body and brain with a much needed diversion, a pleasant couple of hours can be spent here at very small cost, to say nothing of the brilliant restaurant scene being enacted in the huge adjoining space, and of which a glimpse can be had now and then through the open doors, with its festive gleam of shining white cloths, bright lights and evergreens.

There are rumors that other large enterprises are on the calendar for Mr. Ascher of which we are not yet permitted to speak. We wish him all luck; for he is establishing in the proper manner the much needed sanitary entertainments for the people, where they may be amused for a few pennies. One of the things to be specially noted is the excellent projection of pictures in all Mr. Ascher's theatres.

RELIANCE NOTES

Mr. James Cooley, who was formerly a member of the Reliance Stock Company, is closing a season in dramatic stock in Rochester, and will return to the Reliance Company on June 17th.

Mr. Hector Dion, who was once a member of the original Biograph and Vitagraph companies, has joined the Reliance Stock Company.

* * * *

The Reliance Company has contracted with Mr. James Oliver Curwood, author of "Honor of the Big Snows," "Phillip Steele," "Flower of the North," and many short stories for a two-reel subject from the Phillip Steele stories. These stories deal with the Canadian mounted police, and the Northwestern country, and should make one of the most stirring two-reel subjects that has ever been produced. This subject will be a feature in the new policy of producing a two-reel subject once a month.

Some of the two-reel subjects to be released will be "Rip Van Winkle" and "At Cripple Creek"; also "Votes for Women."

"RIP VAN WINKLE"
Reliance release, July 6th.

"A MAN'S DUTY"
Reliance release, July 3rd.

SCENE FROM "OLIVER TWIST"
General Film Publicity & Sales Co. Production.

PATHE AND NESTOR BASEBALL GAME

What will undoubtedly be a wonderful game of baseball will be played at three o'clock, Saturday afternoon, June 15th, on the Eastern League Ground at Forty-sixth street and the Boulevard, Bayonne, N. J., between the Pathe Freres Baseball Nine and the Nestor Film Company Worth While Ball Tossers.

* * * *

The Edison Company have made arrangements for the filming of the Island playground at Lynchburg, Va., on the occasion of the formal opening ceremonies. This island is one of the most picturesque spots that could be imagined.

* * * *

Beginning Wednesday, July 3rd, The American Film Mfg. Co. will release three instead of two Western subjects. The new addition is the result of the steady, consistent demand for more Western subjects, which seems to be general among Independent exchanges.

The American has placed a new company in the field whose every effort will be bent toward the production of the highest possible grade of out-of-door cowboy, Indian and mining pictures.

* * * *

The Ketcham Moving Picture Company is a new Arkansas industry which will take pictures of Arkansas scenery to be shown on the screen. The promoters of the new company have a number of plays prepared and the first tryout will be at the Capital Theatre on Friday. On Monday week the reels of this company will be shown also at the Crystal.

J. J. Kennedy and Perry L. Waters, the president and the general manager of the General Film Company, have resigned their positions as such. Mr. Kennedy was manager of the Biograph Company and president of the General Film Company, and Mr. Waters was general manager of the latter corporation.

* * * *

"THAT TROUBLESOME BIRD"
Gaumont release, July 9th.

OPERATOR'S CHAT

By Tom Costello

Auxiliary Local 35, I. A. T. S. E.

Officers

President—John F. Stephens.
Vice-President—Sam Kaplan.
Financial Secretary—Gus Durkin.
Recording Secretary—Morris Klapholtz.
Business Agent—Henry Weinberger.
Assistant Business Agent—Edward Phelps.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and the third Monday of every month at 12 o'clock midnight. Dues can be paid to Bro. Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

The regular meeting of the Auxiliary was held at the above meeting rooms, Monday night, June 3d, at 12 o'clock. When Brother Sam Kaplan, who in the absence of Brother Stephens, called the meeting to order, he faced only a small gathering of operators. The day had been so hot the brothers were seeking a cooler spot than the meeting rooms. Business of great importance was transacted by the body, and as the next meeting will be a notification meeting and nomination of officers, I look forward to a large gathering. Four new members were obligated and ten new applications read. The carrying of reels by the operators was argued pro and con, and was carried unanimously, with a five-dollar fine for the brothers that persist in making expressmen of themselves. The meeting adjourned at 5 a.m.

Local 35 I. A. T. S. E. held their regular meeting on Sunday, June 2d, at the Weeona club rooms. The meeting was called to order by Chairman John F. Stephens at 2.15. The attendance was large and the election of officers made known. Following are a list of the lucky brothers that were elected to office: John F. Stephens, president; George C. Dodd, vice-president; John S. Clarke, recording secretary, No. 150 East Fourteenth street; Gus Durkin, secretary-treasurer, No. 19 West Forty-fourth street; Henry Koenig, Sergeant-at-Arms; Harold Williams, business agent, No. 19 West Forty-fourth street.

Trustees and Executive Board: Harry Dignam, Charles Hayden, Joe Magnolia Charles Armstrong.

Delegates to Convention: James Lee, Harold Williams, Joe Magnolia, Harry Dignam, Fred Thomas.

The meeting adjourned at 7 p.m.

Brother Jack Hauser and Jack Lieberman, of Local 96, Worcester, Mass., paid a visit to New York for pleasure, and you can gamble they enjoyed themselves. Well, if we were playing poker a pair of Jacks would be openers, and they were always under cover with the other three to make a full house.

The two Jacks have many friends among the old-timers and we were all glad to see them looking so prosperous. Brother Hauser is the electrician of the leading theatre in Worcester, and Brother Lieberman has been electrician of the Girl of My Dreams Company for the past two seasons and will take the same show this season.

They left for Tannersville, N. Y., to open an airdrome, and I wish them every success. They are hustlers from the word go, and advanced themselves rapidly in the theatrical business.

Brother Moss Levitt, known by all the operators as the heavyweight champion—300 pounds—is now a full-fledged exhibitor. He is half owner with his brother, Victor Levitt, who has managed some of the biggest theatrical enterprises in the country, and you can gamble when you pay a visit to the Victor Theatre, situated at Intervale avenue and Dawson street, Bronx, you will always find a good picture, as Moss was one of the old school, and a perfect picture is the only thing that will satisfy him, and the large number of patrons that daily fill this cosy little theatre speak as if the Victor was the only house in the upper section of the metropolis.

The house runs Association service, and the musical program is ably taken care of by (Doc) Bill Mosler, who has the reputation of being one of the cleverest ticklers of the ivory in the show business. Mrs. Levitt is also very active in the affairs of the Victor and has a pleasing personality and a host of friends.

The Wacko Theatre, No. 118 Rivington street, reports business very big. The reason isn't hard to explain, as the manager, Mr. Harry Marks, is a live wire with good contact. The audience is treated three times a week to a feature show consisting of three and four-reel features in conjunction with the regular performance.

The projection end of the Wacko Theatre is ably handled by the Schwartz brothers, both members of Auxiliary Local 35. The outfit consists of a Power's No. 6, and as the throw is only 45 feet, the projection is far above the average. The seating capacity is 299, but extensive alterations will be made this summer; the house will be enlarged to seat 600 and redecorated, and every new device that will add to the comfort of his patrons will be installed. The piano player watches and works up his pictures with appropriate music, and all the employees are neat, polite and obliging, and the future success of the Wacko Theatre is assured a good show; always a live wire for a manager and union men in the operating room.

Brother Theo. Greenberg surprised all the members of the Auxiliary by an up-to-date elopement Saturday, June 1st. He confidently told me he was going to have a June bride, and he kept his promise. When the rumor was confirmed I was surprised, but on behalf of the members of Auxiliary 35 and the Moving Picture News, we wish him many years of wedded bliss. Theodore is a son of David Greenberg, who owned and operated picture houses in different parts of New York and Brooklyn, and I understand his father is to present the Brooklyn house to Brother Greenberg as a wedding present.

Teddy, as the boys call him, was always a hard, conscientious worker for the union, and I can assure his bride, although I did not have the pleasure of meeting her, he will always work as hard and conscientiously as he did in the past five years for the union that he is so proud of.

Brother Harry Mackler, the business representative of the Simplex machine; Brother Mike Berkowitz, the proprietor of the Emergency Machine Co., and Brother Weinberger, business representative of the Auxiliary, were the best men. Theodore, I want to congratulate you, and I wish you the best of luck in all your future undertakings.

* * * *

May 14, 1912.

Mr. Rudy Kahn,
Succasunna, Morris County, N. J.

Friend Rudy:

I owe you an apology for not answering your letter sooner, and sincerely hope you won't think that I forgot a real pal, but have been busy. I'm glad, old pal, that you enjoy reading the Chat column; glad that you appreciate my crude attempts at journalism, but the old saying, "Where there's a will there's a way," and you don't know how good it makes a chap feel to receive a letter from a pal of the days that have long gone by, bringing back pleasant memories of many hours spent together, and a letter at any time from you will act as a tonic, and the news of your section will always find space in the paper with the union label.

I thank you for your good wishes, and in return wish you the best of luck, prosperity and health, and beg to remain, Your friend,

TOM COSTELLO.

* * * *

May 7, 1912.

Mr. I. H. Gestler,
112 Avenue A, New York.

Dear Sir and Brother:

Your letter to Mr. Saunders turned over to me and contents noted, and it is with pleasure I sit down to answer it. In your letter you inquired if I was the manager of Shea's Theatre, Troy, N. Y. For two years I held down the managerial end of Mr. Shea's house, but have not been connected with him for the past four years. I feel proud to think that the Operator's Chat has made such a good impression and hope in the future that it will be read by every operator in the United States of America and Canada that wears the union button.

I beg to remain,

Fraternally yours,
TOM COSTELLO,
Editor, Operator's Chat.

Brother L. Basch, of Local No. 35, and Brother J. Welch, of Local No. 1, I. A. T. S. E., have joined hands as partners in the Unique Electric Co., and as both brothers are A No. 1 mechanics, they should have no trouble in getting all the work they can handle. They will make a specialty of electrical contracting, plumbing, steam and gas fitting; elevators maintained and repaired. Their uptown office is No. 618 West 135th street, and they are thinking seriously of opening a branch in the lower part of the city. As both are members of the I. A., I wish them the best of luck and hope they will have branches in the near future in every section.

* * * *

Henry Lacey,
No. 115 East Ninth Avenue,
Cincinnati, O.

Dear Sir and Brother:

Your letter and subscription for the News received, and I want to thank you for your interest in the Chat. I will have your communication of April 17th published in full at an early date. With regards to all the members of Local 165, I beg to remain,

Fraternally yours,
TOM COSTELLO.

A NEW OPERATOR

Jimmy Girvan is the proudest man in Operators' Town. Why? Well, he's training an operator who came to town June 4th. His name is Bruce Girvan. Good luck to yourself, wife and boy, Jimmy.

A few days ago Mr. Robert C. Whitter, owner of the Golden Rod Theatre, College Point, L. I., held a nine-mile race. The start and finish were in front of the theatre. Maurice Costello, of the Vitagraph Company, presented a large silver cup to H. Parkinson, winner of the

H. PARKINSON

race; several other prizes were awarded. Mr. Costello spoke highly of H. Parkinson. A few pictures were shown of the runners and a Vitagraph release in which Costello had the leading role. H. Parkinson, who is a member of the Bradhurst Field Club, established a record for nine miles, his time being fifty-three minutes.

Connelsville, Pa—The Nicklet Theatre has been sold to J. J. Vandergrift and Robert Roberts.

Newark, N. J.—A permit has been granted to H. Hope for the erection of a moving picture theatre at 990 South Orange avenue.

"THE FORBIDDEN WAY"
Reliance Release, June 22nd.

As soon as the necessary machines can be obtained motion pictures will be made a regular feature in the public schools of Kansas City. Such subjects are geography, physics, physiology, history, natural history, and botany will be taught by means of the pictures. The machines will cost about $85 each. The pictures are printed in triple rows on non-inflammable film, and it is purposed to establish a regular film exchange so that a continuous change of subjects can be kept up throughout the school year. One room in each school will be especially fitted up to show the pictures, each class taking its turn at the exhibition.

According to Chester L. Lucas: "Within a few years' time a moving picture machine will undoubtedly be just as necessary a part of the equipment of a college as a microscope is to-day. It would even now seem feasible for a large number of trade schools or educational classes to confer as to what phases of their work could best be illustrated and taught in this way, after which several films could be made, distributing the expense. These films, with a machine for showing them, could be sent from one school to another for exhibition; thus all would derive full benefit at a minimum cost."

Milwaukee, Wis.—The Bijou Theatre on the West Side has opened.

New York, N. Y.—W. H. Heddendorf will build a moving picture show on 105th street and Columbus avenue.

New York, N. Y.—Cyril Cummings will build an open-airair theatre on the southeast corner of 156th street and German place.

Cincinnati, Ohio.—Plans have been made for a motion picture house to be built at the southeast corner of Reading road and Hutchins avenue.

VICTORIA THEATRE, HARRISBURG, PA.
X—James George, Manager. +—Athens George, Treasurer.
O—T. Stuart Drake, Manager, Carter Films.

THE FARM AND THE FILM

A Visit to Fairmead.

By Lindsay Bancroft.

Near the center of the sun-kissed valley of San Joaquin, whose broad expanse of fertile acres is flanked by the Coast range on the one side and the snow-capped peaks of the Sierras on the other, is being written a chapter in the advancement of California which is of more than state or even national significance.

The Farmers' Institute has taken its place as a necessary and integral part of the educational regime of the United States, but it has remained for the new irrigated colony of Fairmead to go one better than Uncle Sam in the practical teaching of modern farming for profit.

The earth has been ready for centuries to yield her increase; water has flowed in silent subterranean streams beneath the finest soil in the world for countless aeons, and the sunshine is there every day in the year.

Every irrigation project handles these three tremendous natural forces—soil, water and sunshine.

The only uncertain element in the combination is the farmer himself, who does not always know just how to regulate and conduct his operations so as to secure the best results.

And here it is where the Fairmead system has stepped ahead of the ranks, taken a firm grip of science in every available form, and turned it to account in teaching, demonstrating and developing.

When I first saw Fairmead two months ago, it was an unbroken expanse of wheat fields in early growth covering some 14,000 acres. The only buildings in sight were two barns, a pump house, a sort of shed, and a partly constructed row of rooms to serve as a temporary hotel. Now things are different, and activity is shown on every hand. The first three buildings on the new colony were a hotel, a garage and a

Moving Picture Theatre.

The high tension wires of the electric power company pass directly through the colony, and the same force that is led to the pumping plants of the separate farms is tapped to supply current to the picture machine.

The picture house is unique, as the cut shows. The

operating department consists of two rooms, one of which is completely equipped and finished according to the most rigid rules of any city ordinance.

The latest model Motiograph machine is installed, and the white plaster screen is being set up permanently on the end wall of the hotel, a temporary roll curtain with aluminum coating being now used.

The lower floor of the operating room is made with easy slope, and the front is open, so that the front row of seats is 60 feet from the screen, the space between being God's great out-of-doors. After a warm day, the balmy evenings of Fairmead form an added enjoyment to the show.

Let me describe an evening's program at this unique open air performance.

First, appear some lantern slides of happenings in and around the colony—the Gaumont Weekly idea localized in slides. The element of comedy is not wanting, either. Next the Motiograph begins to grind out a moving picture tale, and at the end the lights in the "auditorium" are turned up while the fifty or sixty colonists (the number is ever increasing) hold a few minutes' "talk-fest."

After a few more slides to explain the next reel, motion pictures of actual operations on the colony and elsewhere are shown. The Co-operative Land & Trust Company has some six colonies fully settled in this part of the country, and Fairmead reaps the benefit of the others' experience in different kinds of farming. Motion pictures of the doings at Winton, Merced, etc., are presented, and a profusion of titles explain each operation depicted.

Next follows a reel which tells the story of alfalfa, tracing the growth of this wonderful plant through all its stages, by pictures

Taken Locally.

The farmer is shown how to sow, irrigate, cultivate, cut, store and ship the alfalfa, and this lesson is taught over and over again.

This closes the doings for the evening; but it does not end the Fairmead idea.

From the opening of the colony lands there has been something doing every minute, and the company has placed a camera man on the ground permanently. He has an automobile at his disposal, a camera and a liberal supply of film, and it is his work to film whatever may be of use or interest to the future colonists.

This is but a new experiment, yet already it has justified its adoption; so much so that the company is now installing a

Developing and Printing Plant

of sufficient capacity to take care of the films made locally.

When visitors from other points come to Fairmead, and are able during their two or three days' stay to see a moving picture record of their own inspection of these farm lands, they are not likely to forget the colony and its modern methods.

So far as I know, this is the first time that any concern not in the moving picture business has gone to the expense of setting up its own permanent producing plant, and the outcome cannot be doubted. I am sure that my own good wishes for Fairmead's educational and agricultural development are coincident with those of the Moving Picture News, and with all those who rejoice at any new educational use of the cinematograph.

THE SCHEMERS—IMP

In the drama of "The Schemers," to be released on Thursday, the 20th, the author of the scenario and the producer have adroitly taken advantage of the enormous power which a fascinating adventuress can exercise over even a hard-headed man of business—especially if she has the grand manner and can wear good clothes with distinction.

In the early part of the story, an old man cuts off his son because he is stage-struck. The boy goes away and gets a job in a traveling company. This clears the path for our adventuress and her good-looking partner, and between them they ensnare the old man and reach that point where the infatuated man is persuaded to sign a paper conveying to her the tangible sum of $300,000 on their marriage.

Meanwhile, the under plot is proceeding rapidly. The actor son has an adopted sister, Lucy, and she gets wind of the plot to ensnare her guardian. So she wires to her actor-lover, for lovers they are, and he gets track of the adventuress. In some doubt as to where and when to first meet her, he contrives to present himself to her in the role of an admirer, whilst she is playing double with his father. Assured that he has made no mistake in identifying her, he wires to the police. They appear at a critical moment, a double arrest is made and the old man forgives his son, who marries the girl who has been instrumental in shielding the father from the adventuress.

The charm of this picture lies, first of all, in its strong acting features, and then in the very beautiful setting against which the drama is mapped out.

Miss Allen is the adventuress and she is well backed up by William Shea. King Baggot plays the actor son, and Violet Horner is Lucy.

As may be supposed, when produced by Otis Turner, the scenes of stage life are very realistic. Purely as a picture, "The Schemers" must rank as a distinct Imp success.

WESTERN CORRESPONDENT.

Hot Springs, Ark., June 5.—Although we have not had the pleasure of seeing the pictures, I understand that the Imp reel, which has a local interest, and which I mentioned in my last letter, will arrive in this city some time during the week. It can be truthfully stated that there is no subject in the line of motion photography ever announced for Hot Springs that is awaited with more genuine interest than this same reel, for it deals with Hot Springs, you understand, and, besides, there are several hundred of us who desire to see just how we look in the "movies."

This reel has also received columns and columns of free advertising in the local papers. The reason is this: About every "scribe" in town managed to insert his handsome "mug" before the camera, and, naturally, they want the whole world to know it, whereas, had it been a private and individual venture, the promoter would have had to produce so much per inch or line to get the announcement out of the linotype machine. It makes all the difference in the world, as well as in the office, whose visage is involved, you see.

When it was announced that the Imp Company would release the Hot Springs reel, the two houses using Independent material immediately got busy and Swanson and Crawford, the New Orleans and Texas exchanges, were bombarded with all kinds of telegrams to be sure and have it sent here. The Princess, I understand, won out, and, for the sake of the picture, it is well that they did, for the Photo Play, while a very attractive and most loyal Independent house, has not the seating capacity necessary to handle this subject. The Princess will seat 1,800, while the Photo Play is crowded with 250 persons.

When this picture does get here, which it will by the time this is in the editorial department, it will be greeted with such a reception that will make the Imp people realize that they have not labored in vain, for the entire town is interested. I saw a letter from Miss Lulu Long, the Kansas City society queen, who had her horses in the horse show, and who was filmed with "The King," her prize winner, on one side and "King Baggot" on the other. It reads "Miss Long and Her King." Which one, brother, which one?

Miss Long wanted to know when the pictures would be released, and Frank Gould has written the Business Men's League again asking where he can buy a private print. He has a machine and full outfit and he wants to preserve that reel. Even Andrew Carnegie is not missing and, could he see himself in the moving pictures, I am quite sure that he, too, would be much interested.

For the first time in its history, Manager J. Frank Head placed vaudeville in the Airdrome, two shows nightly, with a change of bill each Monday and Thursday. He is using four big acts and two reels of Independent pictures. One opens the show, the other closes it. There was considerable rumor that he and the Princess people would get tangled up in a lawsuit over the change of the vaudeville from the Princess to the Airdrome, but he "copped" the franchise of the Western Vaudeville Association, so there you are. He is still manager of the Princess, too. Any night it rains, making the show impossible at the Airdrome, the entire four acts, pictures and audience are transferred to the big Auditorium theatre, which is some system, I think. Here's one show the weather doesn't stop.

The stock companies that have been to the Airdrome have not been doing the business that was expected of them, and the result has been that the change to vaudeville has boosted the stock of this popular open-air amusement place. The people wanted vaudeville and they are certainly getting it at the Airdrome.

Considerable surprise was occasioned the early part of the week when Harry Hale announced that he had abandoned his show at Whittington Park. The transferring of the acts from the Lyric to the Park did not carry along the patronage, and no man cares to dig for $100 or more each week just for the sake of keeping the actors busy. They are not built like that in these parts. Doc Owens, manager of the Park, took the vaudeville off his hands, as well as buying several facilities of the theatre he had brought with him, and the Park patrons are now getting free vaudeville and pictures. The acts there, however, are not as high priced as those of the Lyric circuit, but they entertain those who visit the theatre.

The Arkansas Travelers were here the past week, some 3,000 of 'em, and they visited every theatre in the city. In fact, they had the time of their lives and the picture houses did a great business with them. The stunt they pulled off at the Park will long linger with those present. There was a "Gridiron" dinner in which every house represented by the commercial delegates was royally "roasted" and there were several "frame-ups" that were a scream. The dinner was staged after the show in the big summer theatre, and the show they witnessed was one that wasn't on the usual program. 'Nuf said!

Never knew before that Elks were so fond of moving pictures. The State Association of Elks met here the past week. After the regular business session was over they swarmed all over the resort, and when the shades of night had wrapped the town in slumber, they started to celebrate. It was a merry session. Along about 4 a.m. ye antlered tribe decided that they wanted to see some moving pictures.

Sidney M. Nutt has the best house of this kind in the city; also Sidney is an Elk. I am informed he was not in the party. In fact, I don't know whether he knows they were there. Be that as it may, the Elks got into the house at 4 o'clock in the morning, switched on the lights, got an operator somewhere, and ran off two reels of pictures. That satisfied them, for looking at the "movies" so early in the morning is liable to make one dizzy, and they had enough after two reels were run off.

There have been many ways in which "easy money" was secured, but I respectfully doff my "skypiece" to the Eclair bunch, for when it comes to pure unadulterated nerve and gall, they are in a class by themselves. I saw their reel, "Saved from the Titanic," and if ever the public "fell" for an imposition, they tumbled good and hard on that one. There is about as much "Titanic" in that picture as there is in the Ozark mountains. Even the management of the Photo Play, where the reel attracted banner business, were deceived, and they placed a streamer across the front of their theatre, telling the people that one of the young ladies who was rescued from the Titanic would appear and tell her story. And it was such a "bum" picture, Eclair, I am surprised that you would utilize such a serious thing as that great catastrophe to put out the studio production you did when you didn't have one single feature that was real or genuine about the Titanic. It was the limit. If you intended to "fake" it all, you should have made it a good deception, but that reel was the positive limit, and the Photo Play came in for an awful "panning." They(like the "dear people," were not wise to what you were slipping them.

Edison's reel, "A Romance of the Ice Fields," came to the New Central the past few days. There was one situation, aside from the trick photography, that was rather novel. After ye hero had been pulled out of the water when at the brink of the falls, an instant later he showed up in the picture, his clothes as dry and "comfy" as if he hadn't been within a mile of moisture. Where are the details, Mr. Stage Manager?

"When Kings Were the Law" was the best costume feature of the week here, and it was done in the usual classy way Biograph has of turning out pictures of this nature. I looked at that and then at an alleged "Royal" production the Rex Company turned out, and then I went back to the Biograph reel for a second showing. The Rex pictures could not compare to the Biograph reel.

We had Max Linder here for the first time in months in "Max Is Convalescing," and the effort was well worth while. In fact, we are pleased to welcome Max after his serious illness.

THE MAN IN THE BATHS.

Omaha, Neb.—Eustice & Bousfield are erecting an airdrome.

Rochester, N. Y.—Incorporation papers have been filed for the Stage-Simpson Amusement Company for a moving picture theatre at South avenue and Gregory street.

Milton, Pa.—The Family Theatre has been leased by the Lyric Amusement Company, of Phillipsburg, Pa.

Florence, Ala.—A permit was issued to Breyfogle Bros. for a moving picture theatre at 3836 Troost avenue.

BEFORE THE WHITE MAN CAME
Reliance Release, June 27th.

The Gaumont Company has as ever a large number of feature releases to appear within the next two months. Chief amongst these are "When the Leaves Fall," one-reel, hand-colored, on Tuesday the 18th of June; "Bells of Paradise" and "By the Zuyder Zee," two-reel, hand-colored, on Thursday, June 20th; also "Lion's Revenge," one reel, hand-colored lion picture which will appear on Tuesday, July 2d. The most important and by far most spectacular and timely is its July 4th release entitled "Written in Blood." This production was originally three and a half reels long but has been boiled down and judiciously clipped to two thousand feet, black and white. An extremely elaborate array of posters in both one and three-sheet size has been arranged for this feature, and it is expected that they will do much to even increase the excellent standard that Gaumont films have in the United States. It is expected to confirm the predictions of many that Gaumont is the most capable manufacturer in the Independent ranks. The story of "Written in Blood" is one that seethes and surges with battle fire sensationality. It is a story written of war and depicts the severest conflicts and the direct circumstances that result from it.

In preparing this production the Paris office of this French concern engaged the services of several performers from the National Academy and gave them the principal roles. This play was secured for motion picture purposes by means of a very profitable contract to L. Danzigeux, the eminent French playwright. He has also sold it to the National Academy, which under the auspices of the management that is now handling Henri Bataille's productions, will present this play on the stage about the beginning of November, 1912. This is an innovation in film and dramatic stage relationships. There have been many occurrences of successful plays being filmed, such as "Garden of Allah," "Oliver Twist," "Tale of Two Cities," "David Copperfield," "Power Behind the Throne," etc., but this is the first instance where a play with all the earmarks of success is first to be put out through the channel of motion picture photography. This alone speaks volumes for its quality.

THE TITLE HUNTERS
Eclair American Comedy.

JENNY NELSON

Jenny Nelson was born in Copenhagen, Denmark, and played for four years in the King's Theatre. During this time she also posed for the artists of the city and later

worked in the studios of Paris, New York and Philadelphia. She is a clever musician, favoring the violin, and has been successful in concert and vaudeville. She is a fearless rider and would rather fight a bucking broncho than toy with "a bottle and a bird." The above picture shows her in a characteristic make up, a typical girl of the Golden West, which is her favorite line of work in the Lubin Stock Company.

Atlantic City, N. J.—The theatre on Main street near Washington avenue, for Joseph Cantes, will open shortly.

Manufacturers' Synopses of Films

THE LION'S REVENGE
Gaumont Release, July 2

Mrs. Ramsay, the wife of a wealthy explorer, shares with her husband his love of the wild animals. In fact she has accompanied him on many expeditions and is quite as clever in capturing the beasts of the Arctics or the tropics as is her far-famed husband. It is only natural then that two such enthusiasts of hunting should have their own private zoological garden.

One day while performing the duties of her home, she hears the howling and growling of her lions and upon the continuation of the untoward noises, decides to ascertain the cause, whereupon she discovers that the keeper of the lions is cruelly beating them in their cage with his iron prod. She hastens to the scene of action and rebukes the cowardly attendant for his abuse, discharging him immediately. He, however, vows revenge, and intent on obtaining it leaves his cap behind as an excuse to call back at some opportune moment, presumably to claim his cap. The opportunity presents itself when Mrs. Ramsay gives a reception at one of the large hotels not far from her home. The keeper then calls for his headpiece, and is, of course, allowed admission into the grounds of the mansion. While there he contrives to set free Spartacus, a huge male lion, and three of the lionesses. His plan works. The animals are liberated, much to the terror of the servants of the house, who flee to spread the news to their mistress. She learns the tidings with great fright, particularly as she left her child asleep in the bedroom of her home and knows that the lion would be only too prone to scent her little one. She has left her in charge of a nurse, but then, who would not try to save themselves in a moment of such terror as when the lion makes its entry into the bedroom. She leaves the gathering just as she is and hastens home, rushes up to the room of her child, where she finds the lions have not yet appeared. She straightway holts the door behind her and starts out single-handed to drive the lions back to their enclosures. She succeeds with the three lionesses, but cannot find the savage Spartacus. Where could he he? She hunts and hunts, but almost in vain, hut at the last moment she does find him all bespattered with blood and gnawing and crunching the remains of some unfortunate victim. With her usual dexterity she succeeds in driving the king of beasts back to his cage, and then returns to see who the unfortunate victim could he. She recognizes the discharged keeper and the story is revealed to her like a thunderbolt. He has met his merited end. The lion has reaped his revenge for the mistreatment. The keeper was killed.

THAT TROUBLESOME BIRD
Gaumont Release, July 9

Cynthia Abernathy, an eccentric old maid, has one unpardonable hobby: her love for birds. Love for man has never fluttered in her breast, hence her admiration for the little feathered creatures amounting to a concentrated passion. She moves into a new lodging house where the landlord issued instructions that no birds he allowed. She refuses to obey, however, whereupon he orders the bird from the house, under expulsion. In her trouble she confides with a fellow-lodger, the eccentric and kindly Calino. He decides to espouse her cause and advises the landlord by writing a note as follows: "I have taken charge of the canaries. If you want them you will have to come after them." The landlord, worked up to a warm pitch of ire, starts in immediate pursuit of his recalcitrant lodgers and the objectionable birds. He enters the room of one, only to to be received by a large baboon laying in wait for his entrance. Plates, jardiniers, vases and crockery of all descriptions come flying in bis direction and usually manage to light on his head. He turns in haste for another entrance into Calino's quarters only to be confronted hy two large Numidian lions, that growl most angrily at his approach and clearly convey the dismal tidings that he had better get out of their reach and let the canaries alone. The terrorized landlord flees from the home and while out in the open thinking the matter over, decides that for the sake of peace he had better allow his rules to be broken. The old maid wins her point. The birds remain.

On the same reel:

A TENACIOUS HUBBY

Mr. and Mrs. Gadding lead one awful quarrelsome life. She insists on displaying her beauty and charms to all fellow pedestrians of Paris, while he begs in vain that she remain at home and perform the duties which he expected of her when they were married. She remonstrates further at the thought of cleaning house and cooking and so breaks jail every day. Huhby sees there is only one thing to do and that is to keep close tab, so he follows her all around. This proves the proper solution, for she finds her hushand's company quite irksome and even embarrassing. In the end she is only too willing to return to dutiful wifehood.

AN INTERRUPTED WEDDING
Comet Release, June 15

The eventful day bad arrived, and Jimmy McIlhern was all excitement preparing for his wedding which was announced to take place at the home of the bride's mother.

Jimmy, made more nervous by his haste as the momentous hour approaches, drops his collar button, misplaces his tie and experiences various other mishaps, which occasion him no little annoyance.

But the worst is yet to come.

His toilet finally completed, he surveys himself once more in the mirror and sallies forth. In his mad haste he turns the corner and bumps violently into a nurse girl carrying an infant. The impact is so forceful that she sprains her ankle and collapses in Jimmy's arms. He relieves her of the baby, and summons assistance from a neighboring drug store. The clerk makes an examination and discovers that she is severely injured, so an ambulance is summoned, the nurse, now unconscious, is placed within. Jimmy stands hy. baby in arms, and as everything is prepared for the run to the hospital, be offers the baby to the surgeon in charge, who refuses to accept it, not knowing that it was in the care of his patient. Jimmy next turns to the drug clerk and offers it to him. He indignantly refuses to accept it and walks away. Several bystanders are in turn appealed to, each laughingly decline. Jimmy now realizing the time set for his wedding has long since past, terror-stricken rushes from the scene. In his mad rush he encounters a big policeman, to whom he offers the baby, without any explanation. The policeman thinks him insane and scrutinizes him closely, which angers Jimmy, and he promptly knocks bim down. Pursued by the policeman, whom he succeeds in eluding, be seeks the seclusion of his own room, where he throws the baby on the bed, seats himself in an effort to gather his scattered senses. He decides upon a plan of action and is about to execute it when he glances out of the window and sees the policeman patrolling up and down. This arouses a new terror, which is further aggravated by the lusty yells of the baby, to whom he has given various articles with a hope of quieting it. The crowning feature is yet to come.

The waiting and expectant bride, growing angry and impatient at his non-arrival, comes to seek him. Hearing her approach he seizes the baby, throws it into a convenient closet and closes the door. She enters the room in a towering rage and demands an explanation, which Jimmy vainly tries to make.

Her suspicions being aroused by his extreme nervousness and hearing the cry of the child, she opens the closet, discovers the infant, roundly denounces him, hursts into a torrent of tears, and rushes from the room. In an agony of terror Jimmy follows her, calling out in despair. As she disappears from the scene the policeman enters aud catches Jimmy just as he emerges from the door.

The mother of the baby, almost distraught at its long absence, has telephoned to police headquarters, thinking the infant might have fallen into the hands of kidnappers. Jimmy is dragged before the desk sergeant, charged with kidnapping, and is locked up. The distracted parents are sent for to make a charge. They arrive at the station and Jimmy is brought from his cell to answer, when the nurse, whose injuries were slight, has meanwhile recovered, enters. Mutual explanations and apologies follow, and Jimmy is driven to the house of his bride-to-be, where the parents of the baby explain the unfortunate occurrence which was the occasion of so much worry and confusion. The expectant bride is mollified, forgives Jimmy, and takes him to her heart, and the wedding proceeds midst great rejoicing.

THE PLUCKY RANCH GIRL
Comet Release, June 17

Bravery and pluck under trying circumstances, is a matter of record among women. While the presence of a mouse invariably fills them with terror, the appearance of a lion would meet with opposition.

The Williams family consisting of father, mother, and attractive daughter Doris, on their way to Southern California by wagon, camp for the night in a fertile spot in Western Arizona.

While Mrs. Williams prepares to cook the evening meal, Doris goes in search of water. As she wanders away, a word of caution is given by her parents to which she answers with a little significant gesture, to the revolver swinging in its holster at her side.

Near the spot selected hy the Williams family is an Indian reservation, and a number

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CARL LAEMMLE, President

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of them had surreptitiously smuggled in a generous supply of that deadly enemy of the Redman, "firewater." All have been indulging their appetites freely, and are in consequence in a dangerous condition. One of their number (a chief) has wandered away in his drunken stupor, and by chance his steps are directed to where Doris is in the act of filling a vessel with water from a spring. He sees the beautiful white maiden, and approaches her with a succession of suggestive grunts. As he is about to embrace her, with a well-directed blow, she knocks him down. In a frenzy of rage he struggles to his feet, draws a knife from his belt, and rushes toward her threateningly; she fires at him, and he falls. Doris does not linger to learn how badly he is injured, but hurries back to her parents, and tells them of the circumstance. Fearful of the result they immediately strike camp and hasten away.

Only a short distance is traversed when they meet a ranch owner, who offers Williams inducements to settle on part of his extensive acres. The conditions being advantageous, he gladly accepts them. Some months have elapsed since the shooting of the Indian by Doris and the incident is rarely referred to. The Williams family have settled down and are enjoying real happiness and prosperity. Doris has won the affection of the ranch boss and they are shortly to be married. The renegade Indian who insulted her, meanwhile recovers, and acquaints himself with her whereabouts. Possessed with a spirit of revenge, he gathers some of his following about him, and that night they plan an attack on the Williams home.

The cowboys are quartered some distance away, so when the Indians surround the house and begin the attack, only Doris' resourcefulness saves them. She succeeds in reaching the corral, where she mounts her pony, and after a thrilling escape through a rain of bullets, she reaches the quarters of the cowboys, who ride with a mad dash to the rescue and after a fierce battle with the redskins save the father and mother of Doris.

LOVE'S RAILROAD

Solax Release, June 26

A train of incidents, starting with the time lovers meet and following them through life, through their happiness and their quarrels, forms the larger part of this uproarous split-reel comedy. The first scene is "taking on fuel for the trip" and "taking water on the fly," which deals with the lovemaking of the couple. Then follows the "proposal for better service," the "double-heading of the passengers," and "the coupling up of the train." The couple soon take on excess baggage—a baby—and with that there are "orders misunderstood" and then there's a wreck—of the couple part. Next we see "the wrecking crew in action"—the divorce court—and this is followed by the "wreckage being cleared" and then "traffic is resumed on the old schedule"—and they live happy, etc.

On the same reel is

PLANTING TIME

This deals with the adventures of a college boy and college girl at home during a vacation. The girl and boy live in cottages adjoining each other. They are both nuisances to their parents. In order to keep them out of mischief the parents send them out into the garden to plant some seeds. In attempting to clean the garden they throw all of the waste across the fence. The boy and girl keep throwing it back and forth. They get into a row and, of course, there is roughhouse—water and the garden hose is brought into play. The story ends with the young folks getting together and an agreement is reached.

THE CALL OF THE ROSE

Solax Release, June 28

Robert Moore, a young Western miner, marries an Eastern girl and brings her out West to live. Before her marriage, Grace Moore was a musician and a professional singer. Her husband is devoted to her. The little Western cottage in which they live the husband tries to make as fine a home as his limited capital permits him. For a time the young wife is happy and fills in her time between watching her husband dig for gold and singing in the wilderness. Soon, however, the emptiness of her inactive existence begins to pall on her. She grows wistful and longing.

An operatic manager on his vacation hunting near the mining district is one day attracted by Mrs. Moore's wonderful voice. He follows

the notes to their source and after having refreshed himself with the food and drink which Mrs. Moore graciously provides, he gives Mrs. Moore his card and tells her that he would be pleased to give her an engagement if she ever came back East.

The coming of the operatic manager awakens in Grace Moore her slumbering desire for a career. Her husband is adverse to her plans, but after months of arguments pro and con, Mrs. Moore leaves her husband and goes East. At their parting the husband plucks a white rose from an arbor and presents it to his wife with the injunction, "Whenever you can return to me as pure as this rose, my heart and my home are open to you."

Later, after a thrilling adventure with a claim jumper, the husband, who strikes gold, begins to feel the influence of the rose—the pressed rose which saved his life—an interesting by-play in the story. The wife, away East, wins success and fame as an opera singer—but her happiness is not complete. She feels the call of the rose.

The husband comes East and, in a pathetic scene which takes place in a cafe, and which succeeds a scene of great dramatic tensity, the two are reunited.

THE QUEEN OF MAY
Republic Release, June 25th.

Mrs. Bartlett, a widow, finds herself and little girl on the verge of starvation and is only saved by the timely assistance of Mrs. O'Grady, a neighbor as poor as herself, who nevertheless cheerfully shares what little she has with her more unfortunate sister. She assists Mrs. Bartlett to obtain a position at one of the theatres, and the little girl accompanies her mother, and being an exceptionally bright child, she learns by heart the part of Oliver, in "Oliver Twist," the show which is having a steady run in the theatre.

She reads in the paper that the stage children are going to Central Park for a May party and trise to obtain a card of admission. The secretary tells her she has to appear on the stage before she can join these children. She leaves, feeling very much disappointed.

That evening at the theatre, five minutes before the rise of the curtain, Oliver Twist has not arrived. Nancy Sikes brings the widow's child forward dressed as Oliver and says she is willing to stake her professional reputation that the child can play the part. Fagin, the stage manager, is doubtful, but the curtain signal has been given and he decides he will risk it—her appearance proves successful.

She returns the next day just as the stage children are getting in the car to go to the May party—her reputation has preceded her and they cordially receive her, and elect her Queen of May.

IN THE BALANCE
Republic Release, June 29.

Frank Dallas is secretly loved by Helen Mackey, a girl who is a frequent visitor at his mother's home. The girl shows her love for Frank, but is not regarded with any acknowledgment. Frank starts on his trip and joins his chum at his bungalow.

One day while Frank is hunting he meets the wife of Bob Black, a smuggler. The woman becomes infatuated with Frank and he with her. Thinking her single, he proposes to her and begs her to go away with him—the woman, realizing her husband's vindictive nature, insures herself against his revenge by informing the Secret Service officers of her husband's occupation. Black, while endeavoring to escape, is shot and falls over the cliff; believing her husband dead, the woman joins Frank and goes away with him—Black recovers and escapes from the Secret Service officers.

Frank brings his intended wife to his home and his mother takes her to her heart. Helen Mackey remains silent, although her heart is aching at losing Frank. Black sees the announcement of Frank's coming marriage in a paper and decides to repay his wife for her treachery. His wife sees him at the window and is overcome, believing she sees a vision of the dead man. She is taken from the ballroom and at her request left alone. Black forces an entrance into the house and denounces his wife. She at last prevails on him to leave, after bribing him with a large sum of money.

Two officers seeing Black leave the house by the window, call for him to stop. Black starts

IMP.....COMING!

"THE DIVIDING LINE"

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A one-thousand foot feature Imp. Love and war form the theme. The staging is great, the acting masterly, the photography perfect. This film will be released Monday, June 24th. See that you get it.

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"A CHILD'S INFLUENCE"

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Through the perfidy of a chum a mother is induced to leave her home and family. Mother love, at a crucial moment, following an accident to her child, awakens within her the sense of duty and she returns. It is replete with thrilling situations and most brilliantly enacted. King Baggott appears in the stellar rôle.

IMP.....COMING!

"HIS OTHER SELF"

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Here's something unique! King Baggott appears in a dual rôle, as the hero and as the hero's other self—AT THE SAME TIME. It will give your patrons something to talk about, wondering how in blazes the Imp did it! Don't tell them! Keep it a dark secret! Read the synopsis elsewhere in this issue and then demand "His Other Self" every day until you get it.

IMP.....COMING!

"PORTUGESE JOE"

Copyright, 1912, Universal F. M. Co.

A simple little comedy taken from Edwin A. Locke's dialect poem of the same title. Released June 29 (Saturday) on the same split reel as "His Other Self."

UNIVERSAL FILM MANUFACTURING CO.,
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"THE FORBIDDEN WAY"
Split reel—released Sat., June 22nd.

"BEFORE THE WHITE MAN CAME"
Released Sat., June 29th.

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back towards the house, but seeing his way blocked, fires on the officers, who return the fire, and Black, wounded, falls backs into the room. Realizing that death is near he denounces his wife in Frank's presence and opens his eyes as to the character of the woman he was about to make his wife.

THE FARM AND THE FLAT

Thanhouser Release, June 23

The young city chap had a month's vacation, nowhere to go and very little to spend when he got there. So he talked it over with his wife, and they evolved a great idea.

"We want to go to the country," the husband said. "Now the country is full of rubes who want to come to the city. It should be an easy matter to find one who will let us occupy his farm for a month, if we will let him use this flat and our installment house furniture."

They advertised, and it paid. Out at Dreamland Neck, which is inconveniently located in Connecticut, lived a farmer who had long yearned to see the great city. He had heard, however, that at the Waldorf, the best tavern, they often charged $1 a day for rooms without meals, and the cost of living appalled bim. Finding a chance to see the wonders of the metropolis for nothing, he jumped at it, and the swap of homes was made with great joy on both sides.

The trouble was that neither couple was suited for its new environments. The country people were so busy jumping out of the way of trucks and autos that they had no time to enjoy themselves, while the city folk wearied of chopping wood, and trying to bring up chickens by hand. And just as they were getting sick and tired of their bargains, real unhappiness entered their lives.

The country chap knew all about gas. You light it with a match and blow it out when you are through. He proved that it was possible to do this and live, but the flat was wrecked. Both he and his wife decided that it was time to go home, and they departed with a rush, just before the police, firemen and the ambulance arrived.

In the meantime the city chap had picked up a bargain in horse flesh, a nag and a buggy for $34. The countryman would have never made the purchase, for he knew that the outfit belonged to the sheriff, also that the pretended owner was a tramp. The sheriff arrived shortly after the transfer of his property, and there was a fight. It was the belief of the sheriff that the city chap should accompany him to jail, but the city chap overruled him, and after a heated argument that severely injured the furniture, he escaped with his devoted wife in the stolen buggy.

When the "swoppers" reached their respective homes, they called each other up by phone, and talked angrily. Still as each had injured the property of the other, they found that it would only be a waste of time to sue.

"The next time you get me to go to the country," the city chap said to his wife, "will be when I am dead. We have nothing left but honor now and durned little of that."

As for the countryman, it was long before he could convince his neighbors that he was not a member of a daring band of crooks, who had made their headquarters in his place, and he never wants to see or hear of the city again.

The moral of this would seem to be "There is no place like home, but you must understand it to run it."

IN BLOSSOM TIME

Thanhouser Release, June 25

It was blossom time in the country, and the girl was happy in her simple rural life, and in the love of her rustic suitor. Just then word came that her wealthy aunt desired to give her a home in the city, and the young woman jumped at the chance. She was able to see the beauties of the Metropolis of which she had often dreamed, and to be a "real lady," and not a simple carefree little country girl. So she went away, waving a careless farewell to the "man she left behind her," for just at that time she was not thinking of the apple blossoms of the country but of the orchids, the lobsters and the taxicabs of the city.

A year passed on, and again it was blossom time in the country; but the girl was in the city and had forgotten much of her former life. To her surprise, however, she was not happy in her new environments. Everything wearied her, and she often sighed as she thought of the days that now seemed so far away, and the good times she had almost forgotten.

A titled suitor had entered her life, a most presentable, desirable man, and for a time she thought she would marry him. Then one day she received from him a regular "city box of flowers," and at the same time her country sweetheart sent a fragrant branch with the simple message, "It is blossom time in the country."

The girl realized that she was losing much in life that had been dear to her, and in return had not received anything that really counted. She was stricken with homesickness and hurried back to the country where her grandfather, with whom she had lived, welcomed her gladly but could not undersatnd why she had returned, for he was a man who was slow to comprehend things. Later he saw them in the apple orchard and tben be understood.

The girl bad gone away in blossom time but she was one of the fortunate ones who returned before the blossoms life had for ber had faded; returned in time, to recognize that a faithful, loving heart is a jewel witbout price, and that one is the happiest in the station in life in which he or she bas been brougbt up.

The aged grandfather was more or less of a philosopher, and he often expressed himself on the situation, his confidant being the largest and most stable of the trees in the orchard.

"I'm glad my little girl came back in time," he said; "I am glad that the blossoms were still in bloom, and that everything came out all right, but it was a mighty dangerous experiment, and we must never say a word about it."

Perhaps it was because of the wind, but anyway it is an actual fact that at this time the tree nodded, and nodded vigorously.

The boy and the girl are happy, however, and always regard "Blossom Time" as the loveliest, and most important season of the year.

THE PROFESSOR'S SON

Thanhouser Release, June 28

The Professor was wealthy, which was a lucky thing, for his mind was always in the past. He had an intimate knowledge of what had happened in prehistoric days, but utterly ignored what was going on in his own generation. When his wife died it was naturally a shock, and he almost bated the helpless infant she left. Soon he returned to his studies, and having left word that his baby son must not be allowed to disturb him, soon practically forgot his existence.

In fact it rather puzzled him one day to find a boy of seven in his study, engrossed in a scientific book. He could not place the child at first, but finally remembered that it was his son and heir, and for the first time was proud of bim. It struck the professor that here was something to do that would be worth while. The child seemed to have a bright mind and to be fond of books. The more the professor questioned him, the more satisfied he became, and he plunged enthusiastically into the work of a tutor.

Now the professor was very brilliant, and the child was very young. Tbe course of study mapped out would have appalled a University Senior, but the child tackled the works with enthusiasm. He made wonderful progress for a time, and then what any sensible parent would have predicted happened. The boy suffered a nervous breakdown, and for a time hovered dangerously near the portals of the other world.

The grief-stricken parent could not comprehend what had happened or how much he was to blame. He sorrowed because lessons were neglected, and while the child was convalescing, blandly started to renew them. He was not a cruel fatber, it sbould be stated, only a foolish one.

By rare good fortune, the helpless child had a sensible nurse, who had loved and cared for him from his birth. She stopped the lessons, defied tbe father, and bluntly told him that his conduct would certainly cause the death of his child if continued. The doctor, appealed to, upheld the nurse, and the worried professor consented that the nurse try her way to restore the health of the son he now loved deeply.

The nurse and the boy went to the country, where books were tabooed and healthful exercises and enjoyment favored. Later the Professor, in response to a letter from his boy, went to visit them. He found that the child had forgotten all about cube root, integral calculus and the fourth dimension, but that he had learned to fish and wanted father to join him.

The worldlywise nurse came out of the farmhouse shortly after the professor arrived, shaded her eyes, looked off and smiled.

She saw a learned man and a happy little boy seated side by side at the bank of a stream fishing and having an enjoyable time. And she knew that the Professor realized that his ways had been wrong, and that infant prodigies seldom grew up to be leaders of men and minds, unless they were permitted to be boys when they were boys and not little priggish bookworms. There would be plenty of time later for study, she mused, but so far as the present was concerned, she rejoiced that the child she loved was to be permitted to have his time to play.

THE BANDIT OF TROPICO
Nestor Release, June 17

William Blake is a respected citizen of Tropico, California; a man looked up to by his neighbors and worshipped hy a devoted daughter, whose love he fully reciprocates.

The inhabitants of Tropico and other towns are much puzzled over the frequent rohberies of the stagecoach which runs through Eagle Pass in the Sierras. The hold-ups have been holdly executed hy a lone handit who has made several good hauls. The robber is known as "The Mysterious Bandit of Eagle Pass." So hold and frequent have his depredations become that the State offers a reward of $5,000 for his capture, dead or alive.

Neitber his neighbors nor his daughter, Kitty, connect William Blake with these robberies. They even consult him regarding tbe handit and the State's reward, yet Blake is the bandit who is committing these daring hold-ups in order to provide his daughter with comforts and make her future secure. Both because he regards Jim Sherwood, the young sheriff, as a suitable husband for Kitty, his daughter, and to further protect his dual life, Blake encourages the young man's suit.

Disguising himself in rough garments and a thick, black beard, Blake steals out at night, successfully robs the stagecoach and, covering his tracks with extraordinary cunning, he eludes his pursuers and gets home without exciting suspicion.

Blake has occasion to knock down Pete, a tough cowboy, who, whilst drunk, insists upon being introduced to Blake's daughter. Pete follows Blake into a saloon where Blake is "treating the boys" and, thrusting aside Blake's proffered hand, shoots and mortally wounds him. Realizing that his time has come, Blake sends for Kitty and the young sheriff. He then writes a note advising his daughter to tell no one but Jim Sherwood. Kitty arrives in time to see him alone. She gets the note and the false heard before her father dies. The young sheriff, on being informed that Blake is the bandit, slowly hurns the tell-tale evidence, saying: "Let us shield his memory and forgive and forget." He then takes Kitty into bis protecting arms.

THE LAND OF MIGHT
Nestor Release, June 19

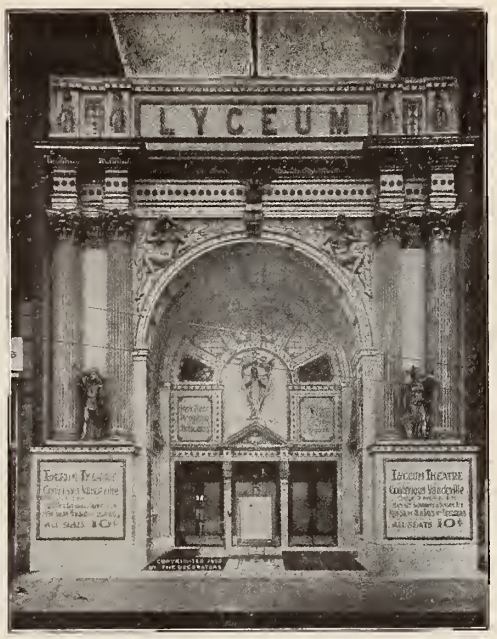
The young home-seekers, John and Mary Anderson, come over the mountains in a prairie-schooner. They select a spot for camp, unhitch their horses and start supper. While John is gone for game, the horses get away and Mary is forced to run after them but before she comes up to them, both horses have been captured by three gold-seekers, Sid, Bill and a Mexican; and as their hurro has just died, the men are delighted to get the horses. As soon as Mary appears and claims them, Sid is only too willing to return her property. Not so Bill and the Mexican, however, and in consequence Sid and Bill retire a short distance to fight it out. Sid is victorious, without having done more than give Bill a slight wound, so sending the Mexican to look after his partner, Sid accompanies Mary on her way toward their camp. John returns in the meanwhile, misses his wife and the horses and at once sets out on their trail, overtaking Mary and Sid just as the young wife's strength has about given out. As a reward for Sid's kindness, John insists upon the other accepting his saddle horse and as soon as Sid rides away, the hushand and wife prepare to camp there for the night. Bill and the Mexican are, in the meanwhile, on the trail of Sid, so creeping up to where John and Mary have camped for the night, Bill is about to plunge his hunting knife into the sleeping husband, believing him to be Sid, when his hand is stayed by Sid himself, who, having passed his partner and the Mexican creeping toward the camp and fearing for the lives of Mary and John, returned in time to prevent the tragedy.

BENEATH WESTERN SKIES
Nestor Release, June 21

Col. Person's Mexican foreman, Pedro, is in love with his master's daughter, Helen, who appears to like his companionship. Pedro's old sweetheart, Juanita, becomes very jealous.

Jim Carson, a dashing Easterner, comes to the Colonel's ranch with a letter of introduction and soon occupies the biggest corner in Helen's heart, much to Pedro's displeasure. The foreman attempts to undermine Jim by letting him ride "Buck," an unmanageable bucking horse. Jim keeps his seat and, on dismounting, knocks the Mexican down. A fight follows with victory going to the Easterner, which fact makes Jim popular with the boys and gains him the enmity of Pedro, who vows to he revenged. At the first opportunity, he seriously wounds young Carson and carries Helen to a deserted shack. Jealous Juanita has not been idle. She follows the couple and lies in wait. Helen is soon left alone, a prisoner in the shack, to which Juanita fiendishly sets fire. She then overtakes Pedro and pleads with him.

Meanwhile, Jim has managed to ride back to the ranch and gives the alarm. Col. Person, his cowboys and the wounded man ride bard, bent on capturing the villain. They come upon Pedro and Juanita, but the wily Mexican gives them the slip and is only caught after a most thrilling chase. At the point of a gun, he is forced to tell of Helen's hiding place. The girl is saved in the nick of time and the Mexican is left to the tender mercy of the boys.



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THE DIVIDING LINE
Imp Release, June 24

Fred Little and Charles Wright are both in love with Virginia Wrayburn, whose heart is at the beginning of the war pledged to the Southern cause. When Lincoln and Lee send their calls for volunteers, Fred goes with the North and Charles with the South, in spite of the fact that those two men have been lifelong chums and companions.

Charles learns before he leaves to join the Southern forces that Virginia is the fiancee of his old chum, Fred. This comes as a great surprise and he determines to forget her.

Early in the struggle Charles is given an important mission to perform hy his Commander-in-Chief, the carrying of dispatches to an important point. Northern scouts learn of Charles' mission and Fred, without knowing that he is pursuing his old friend, starts on his track. Charles, now realizing that he is being pursued, takes refuge in a deserted log cabin. Shortly afterwards Fred and two soldiers also come to the cabin to take a much-

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"THE HIGH COST OF LIVING"

The ECLAIR two-reel political sensation, will be released June 18 instead of June 11, as previously announced.

"A ROMANCE IN OLD KENTUCKY"

A stirring tale of love among the moonshiners.

RELEASED MONDAY, JUNE 24

"WILLY WANTS A FREE LUNCH"

A PARIS ECLAIR comedy of the life of a gamin. On the same reel are two splendid educational subjects, "PICTURESQUE PORTUGAL" and WOMEN'S WORK."

RELEASED SUNDAY, JUNE 30

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needed rest. Lighting a candle, he sees a foe is present. Charles, thus awakened, leaps to his feet, draws his revolver; then comes the recognition. For a moment they meet in an embrace in which all the horrors of war are forgotten; then comes the terrihle realization that they are enemies.

Fred, obeying his orders, demands the despatches; Charles refuses to give them up, hlows out the candle and tries to escape. In the darkness Fred shoots, and the troopers, hearing the shot, rush to the aid of their officer. They reach the cabin just as Fred shoots his friend, takes the despatches, and passes out into the night. Charles regains consciousness and, though mortally wounded, determines to try to recapture the despatches. Mounting his horse, he starts in pursuit.

He follows Fred to the home of Virginia and there getting him hy surprise, secures the papers. The house is soon surrounded hy Southern soldiers. This means capture and death for Fred. But Charles succeeds in persuading him to change uniforms with him and when the Southern officer enters the room, Charles is arrested. However, before he succumhs to the terrihle wound, he hands the officer the despatches.

Fred and Virginia mount their horses and escape to Washington after waving a last farewell to the friend whom neither will ever forget.

HIS OTHER SELF

Imp Release, June 20

A startling pictureplay with King Baggot in a dual rôle; he is the lover and Violet Horner is the girl.

On returning from a walk with her lover the girl is handed a hox of American Beauties which is accompanied hy a note. The lover asks to see it; she in a spirit of fun refuses—and tells him to guess the name of the writer. He then demands to know the name of the sender and she, refusing to divulge same, a quarrel ensues and he leaves the house in anger.

Arriving at his home, he seats himself hefore the fire and sadly ponders on the fickleness of women. Finally, he falls asleep and in his dream sees in himself another man. Suddenly awaking, as it were, he sees himself in evening attire leaving the room. Hastily arising from the chair and picking up his pistol, he follows his other self. His other self leads the way to the girl's home, he in pursuit, His other self enters the house and room from which he, himself, had departed in anger a few hours previous. He arrives on the scene just in time to see the girl struggling in the arms of his other self. No longer ahle to resist the temptation, he fires at his other self, who has dared to ill treat his sweetheart. Apparently the shot does not take effect for his other self, with a smile of satisfaction, turns and leaves the room.

The dreamer now awakes in reality and at once rushes to the telephone to he satisfied that his fears are unfounded. He, at last, succeeds in bringing the girl to the 'phone, and when assured of her safety a sigh of relief escapes him, and yet another, when she tells him the flowers were a hirthday gift from her father.

On the same reel

PORTUGUESE JOE

The sailormen patronize the saloon kept hy Portuguese Joe and his pretty wife and they put it over the simple dago in a peculiarly sailorlike fashion. They get their drinks and are not willing to pay. One day one of them carried the scheme so far as to get a drink on the nod and then to swallow the contents of the glass, into which he had poured a white powder that he carried with him. Feinting death he was dragged out of the hotel hy Joe, who was alarmed lest the police should appear and a dead drunk he found on the premises. So Joe put the man on the street.

Several of the sailormen habitues seeing the powder, tasted it and, finding it only sugar, pointed out how Joe had heen stung.

Joe's little wife, like himself, conceived a suspicion of sailormen in future and Joe thereafter was more careful of his naval guests.

This little play is taken from Edwin A. Locke's dialect poem, "Portuguese Joe," and it shows the perturbation of the dago boniface exceedingly well and the jokes which the sailormen had in his humble inn.

A CHILD'S INFLUENCE

Imp Release, July 4

Godfrey Clark, his charming wife and their pretty little daughter were impatiently awaiting the coming of his college chum, Andrea Sarto. He is met at the station by Godfrey and the two men show their delight at heing together once more.

On being introduced to Mrs. Clark, Andrea is immediately attracted to the fascinating woman, and while an honorahle man would have resisted the temptation, he seeks every opportunity to he with her. Clark, who is a civil engineer, is unexpectedly ordered to report for work in a distant part of the country. He regrets parting with his friend, hut has no hesitancy in leaving him with his wife and child.

Andrea now proceeds to make good use of his time and even goes so far as to intercept a letter from Godfrey to his wife and forges one to take its place, which duly reaches her. This forged letter announces to the wife that her hushand had gone away with another woman. Mrs. Clark is hoth hearthroken and mortified, and Andrea, realizing this is his opportunity, renews his suit with vigor.

He might have succeeded with the tortured woman had it not heen for an accident to her little girl, who fell from the window in the delight at seeing the form of her father in the distance. The eloping wife was called hack at the supreme moment by a maid who reported the accident to her. Mother-love triumphed over jealousy and she returned to the house.

Meanwhile, her admirer, while awaiting her coming, was thrown from his horse and killed. So when the civil engineer reached home it was to discover that his little daughter was not very seriously injured and to be greeted with unusual warmth by his wife who, in telling him of the death of his friend, kept the secret of that friend's attempted dishonor.

THE MANIAC

Ambrosio Release, June 22

An insane asylum is shown, with various inmates. One of the patients constantly plays chess, and one day makes his escape, carrying his hoard and chessmen. He boards a railroad train and enters a compartment occupied hy a traveler, William Burns, whom he engages in conversation and proposes a game of chess.

Burns is agreeable, and the two are soon absorbed in the game. The maniac suddenly startles bis companion with a proposition that they play for each other's lives, and Burns then realizes the predicament he is in. His efforts to prolong the game and keep off the madman present tense situations. He finally manages to write a message for help on his cuff, which he drops out of the window as the train is pulling out of a station. A baggage man finds the cuff and rushes to the trainmaster, who wires ahead to the police. The game is finally ended in favor of the maniac, and be gloatingly leaps upon his victim. Burns fights wildly for his life, hut is no match for his crazy antagonist, and he is finally overcome. He is near death when the train arrives at the next station, and the police rush into the train and drag the maniac away.

HIS PUNISHMENT

Bison Release, June 18

Lieut. Wade bas heen carrying on a clandestine courtship with Silver Star, a pretty Indian girl. Her father, Black Hawk, discovers that secret meetings are taking place, and endeavors to keep the lovers apart. Wade is promoted and transferred to a distant fort, and tbe Indian girl is forgotten in the whirl of the military and social life with which he is surrounded.

Silver Star dies of a hroken heart, leaving an infant, Little Dove, who is brought up hy Black Hawk.

Wade marries a daughter of a brother officer, the wedding being celebrated with pomp.

Twenty years elapse, and the press of civilization forces the Indians westward. Black Hawk's tribe locates in the vicinity of Wade's post, and one day Little Dove comes face to face with her father. Her startling resemblance overwhelms him, and he starts as if a ghost had confronted him. The Indian girl, not knowing the cause of the man's agitation, casts off his detaining hand and goes on her way.

Little Dove tells her grandfather of the occurrence, and he relates to her the sad romance of her mother. She becomes incensed, and vows she will avenge her mother's desertion and death. Black Hawk consents to aid her, and she goes to Wade and informs him that the Indians are discontented, but that she believes a demonstration of force will keep them from resorting to violence. Wade falls into the trap, and calling his troops together marches out to impress the redskins. As they reach a valley the concealed Indians pour a rain of fire into their midst, and the surprised soldiers retreat in confusion. Wade is dragged from his horse and made a prisoner, and is triumphantly carried to the camp hy the exultant Indians. Led by Little Dove, the squaws torture Wade until he is exhausted, and he is then led onto the blazing desert, and left to die, with his hands tied hehind him.

That night Little Dove, her vengeance satisfied, realizes what she has done. Wade's accusing eyes seem to haunt her, and, stricken with remorse, she steathily departs from the Indian village and goes to Wade. The still hand of death has preceded her, however, and she falls prostrate and caresses the still form of her father.

ON THE WARPATH

Bison Release, June 22

The film opens with a scene showing the old Indian chief, Arrow Head, selling head work at a railroad station. After the train departs he sits down in the shade and falls asleep, living again in his dream the days of his youth as a Yuma brave.

The Apache and Yuma Indians, as allies, had been waging a bitter warfare against tbe whites. The United States government massed large bodies of troops in the district, determined to crush out the guerilla warfare. The Apache were willing to make peace, hut feared their allies. A conference was held hetween the Apaches, Yumas and the government representatives, at wbich the Apaches defied the troops, hut the Yumas signed a treaty on condition that the government protect them against the Apaches.

During the conference Arrow Head met Red Feather, the daughter of the Sioux chief, and the two young people fell in love. Red Feather overhearing the plans of the Apaches to attack the Yuma camp, and fearing for the safety of her lover, sent her young hrother to warn him. Tbe Yumas, tbough outnumhered, were thus ahle to arrange a hurried defense, and the battle raged fiercely. Realizing that they must soon be annihilated hy their ferocious adversaries, Arrow Head volunteered to ride to tbe distant fort and appeal to the soldiers for aid.

Mounted on a fleet horse he dasbed through the Apache lines, and though sorely wounded managed to elude his pursuers. His horse dropped from exhaustion and he found himself in sight of the Apache village. Red Feather sees him and conceals him in her tepee, where he rests and is given water to quench his thirst.

The pursuing Apaches are told hy Red Feather that Arrow Head has gone hy and they follow the direction she gives. She then hrings her pony for her lover, and he reaches the fort without further mishap.

When the savages find they have been tricked Red Feather is punisbed hy being staked out in the desert. The rescuing soldiers find her, and then continue their mad gallop to the scene of hattle. A fierce encounter takes place, hut the Apaches, attacked from the top of the hill hy the Yumas, and from the front by the soldiers, are badly defeated. The old Yuma chief, mortally wounded, calls his braves about him, and as a reward for the bravery of Arrow Head hands the latter his head-dress—the insignia of rank—with the consent and the approval of tbe grateful tribe whose lives Arrow Head has saved.

A MAN'S DUTY

Reliance Release, July 3

When tbe Civil War between the North and South was declared it caused great consternation in the home of John Wilson. For while he was Southern hy birth and sympathy, his wife was a northern woman and she favored tbe federal cause. Their two sons were asked which side they favored. John, the elder declared he would fight for the South with his father while Dick, tbe younger hoy, upheld his mother's cause. Wilson hecame a Confederate Colonel and John a lieutenant under his fatber's command but Dick left his old home in the uniform of the North. At Union headquarters there was a call for a spy to enter the Confederate lines, Dick was glad to be given the commission. General Lee, commander of all the Southern forces, was warned of this step and he in return warned all his colonels. Wilson puts a scouting party under tbe leadership of his son and they search the woods for the spy. Dick in the meantime had overpowered a Confederate soldier and taken his uniform. The scouts had come upon him and think him one of tbeir soldiers until John riding up recognizes his hrother. Then they know he must be the spy they are looking for and he is captured. Tbey hring him back to camp and Wilson has to send his son to the guard house. After the court martial the spy is sentenced to he shot at sunrise. The fatber's heart is hreaking but it is his duty as a man and a soldier. The brother of the condemned boy has one last hope. He will appeal to General Lee for clemency. He rides wildly for hours and finally reaches headquarters. But upon telling his story he is refused; Lee will do nothing for a spy. He leaves, his last hope shattered. The sun rising, Dick is led out to be shot. In tbe meantime, however, Lee, thinking the matter over, has experienced a change of heart and be despatches a courier with a reprieve. It arrives just in time to save the boy's life. John, riding back to camp, cannot believe his eyes wben he sees his hrother alive. He is told of the reprieve and how his wild ride was not in vain after all.

RIP VAN WINKLE

Reliance Release, July 6

(Two Reels)

This revival in motion pictures of Joe Jefferson's own version of the old favorite "Rip Van Winkle," was made in the heart of the Catskill mountains. Tbe scenery in consequence is not only beautiful, hut appropriate. Rip's story is almost too well known to need repetition. How he came home drunk one night during a terrihle storm and was driven away from the house hy his wife, Gretchen. How he wandered up into the mountains and met Hendrick Hudson and his demons who urged him to drink with them. How he fell asleep after drinking and slept for twenty years, awakening finally to find himself an old man. How his false friend, Derrick Von Beekman, claimed his houses and lands while he was away, hy pretending to have a document from Rip turning them all over to him. How Derrick married Gretchen and made her very unhappy. How Rip arrived home after twenty years just in time to save bis wife and his home by producing an old faded document from his game hag which proved conclusively that nothing belonged to Derrick. The pretty love story between Rip's daughter Meenie and young Heinrich Vedderman, sweethearts since childhood, carries the same interest it always did.

THE HIGH COST OF LIVING

Eclair Release, June 18

Mr. and Mrs. Consumer find that they have no food in the house. It is salary day, so they depart for the market which is a monopoly and presided over by a syndicate representing the goods they controlled. Their motto is: "Our prices, all we can get." This syndicate is composed of Kings, thus divided: Milk, Butter and Eggs; Coal; Bread; Sugar; Meat; Clothing and Tobacco. At tbis market there is a great gathering which finally thins out to the few who have enough money to satisfy the grasping Kings.

The various types of consumers huy or try to huy their necessities at exhorhitant prices. The Kings are greedy and cruel.

Finally unable to hear these impositions the people become impatient and resolve to do something to repair their wrongs. The Kings have a reunion and make a mound of their hags of gold which they worship. It is transformed into tbe God of Greed, around which they group and command the people to cease their complaints.

A meeting of the discontented people is in progress when the painting of Justice comes to life and joining them, asks them to tell their complaints, and she, thoroughly aroused, issues an indictment for trial against the wicked Trust Kings.

Uncle Sam executes the warrant much to the joy of the consumers. He repairs to the market where the Kings are having a juhilee—arraigns them—calls upon the people to carry out the orders of Justice, points to sign which has changed to "Justice Triumphs at Last." The moh seizes the Kings and hustles them off to the bar of Justice. The Kings handcuffed are now arraigned before Justice. Uncle Sam enters as the people's lawyer, and in a short time, (with the overwhelming evidence of their rapacity) has the jury pronounce them guilty and sentenced to hard lahor for life. The people destroy the God of Greed and now that prosperity returns a few weeks later give a jollification feast at Mr. Consumer's house. In the meantime, the guards lead the Kings in convict garb to their lahors which they do very lightly. They overcome their guards and escape. While the feast is at its height the Kings repair to Consumer's house and like a lot of vultures attack Justice, drag her from the house and make her a prisoner. The noise

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"THE POWER OF THOUGHT"

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A drama of the Mind.
Think of it!

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HERE! HEAR!

There is a voice that is mightier than the roar of many oceans and greater than the rolling of the thunder—the cry of humanity. If you listen to the whisper of life rushing, crushing by you will hear the wail of the many. This is the best world we've been in so far, but it can stand a little improvement. And just to prove that the weak may be strong and the strong weak, we made the voice of a girl

"The VOICE of the MILLIONS"

RELEASED SUNDAY, JUNE 23d

A story told in the language of the world!
Speak up!

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disturbs the merrymakers, they go out to ascertain the cause, are horrified to find Justice gone. In the meantime the statue of the God of Greed has been reconstructed. The Kings drag Justice before it and completely suffocate and obliterate her under bags of Gold. The Kings return to their thrones. The angry people rush on to see the old order of things re-established and can only show their sorrow and misery. Justice is seen behind the bars, handcuffed awaiting deliverance. Mr. and Mrs. Consumer are at their table again hungry, all food gone. Uncle Sam appears, they appeal to him, he leads them forth and pointing up, shows them the promise of the future. Old Glory is seen waving and then Uncle Sam indicates that they may remedy matters by chosing from one of the Presidential candidates of the different parties whose pictures are thrown upon the screen.

THE TITLE HUNTERS

Eclair American, Release, June 20

A number of charming society girls, at a house party in the residence of Mrs. Newgate, are so enthusiastic over titles and princely names that the young men decide to play a game on them. Accordingly, they persuade an itinerant organ grinder to dress up in a weird fashion and impersonate a count who has been invited to visit the Newgates. The Italian, Guiseppe, insists on carrying his monkey around with him, and the complications which arise from his sunny Italian temperament and his equally temperamental monkey, with the temperamental young ladies, are very ludicrous. At last the young society men disgust the girls with their title craze, just as the real count turns up. The joke of the whole matter is that Guiseppe, after he is thrown out of the Newgate mansion, proves to be a real count himself, in temporary hard luck. But he is disgusted with American society and he returns to his avocation, to console himself in the company of faithful Jock and the lute-like strains of his barrel organ.

WILLY WANTS A FREE LUNCH

Eclair Paris Release, June 23

A French comedy. Portuguese scenes and "Women's Work" on the same reels—the latter two being splendid educational subjects.

Willy, a little French gamin, causes a great deal of merriment by his efforts to obtain wherewith to satisfy the inner youth, and his combat with the gendarmes, the soldiery, the indignant trades people and servants of two thirds of Paris, makes a very droll and mirth-provoking release.

HILL FOLKS

Gem Release, June 18

Years before he had gone away, had crossed his native mountains into a country where might is measured by other things than the strength of arm and the amount of arms one possessed. He had gone and got cultured, that's what! He had exchanged instinct for intelligence, cunning for knowledge, stealthiness for strategy. He had bartered brawn for brain—but he had kept enough of the former for emergencies. He had studied the law, and was returning to introduce and enforce it in a place where the only law was the denial and defiance of it.

As he rode along the narrow road, he came across Judith, a playmate of the old years and

the sweetheart of his kidhood days. She was now a woman; with the tender suggestion of young and yearning womanhood expressing itself in her shy recognition and bashful welcome. He gazed at her, and a dead memory of the young of yesterday was resurrected and restored. Then, his eyes feasting on her fresh, petulant, pensive face, as though reluctant to look away from the sympathy and sincerity growing and glowing there, he rode on into the town.

The mountaineers muttered sullen words when they saw the shingle, "Clem Parker, Attorney at Law." They resented his return and intrusion, and disliked the significant suggestion of the sign—to them a sign of no good omen. For between you and me, they were moonshiners, and his face looked too honest and earnest for their future prosperity and security.

It happened at Judith's birthday dance. The leader of the clan, inspired by a quantity of whiskey, attempted to kiss Judith, and Clem struck him down. That night the clansmen held council in the old barn, and decided to take peremptory vengeance on the offender. Judith, eagerly and anxiously listening, heard all, and quickly apprising her father, they hastened to prepare Clem, but arrived just in time to be a little too late. The wounded lawyer and the fleeing riders conveyed the grim, graphic tale.

The second attempt to wreak their wrath upon Clem, when they hurled him over the precipice, only resulted in the discovery of the distillery in the cave below. Even their attempt to kidnap Judith was frustrated by a kid who had learned their purpose and communicated it to the sheriff.

Determination and courage eventually triumphed over disorder and cunning—as they generally do. And the conquest included the victory of a greater law than that prohibiting moonshiners.

For one night, while the old moon was smiling down upon a silly earth, Clem whispered something to Judith that brought a sweet blush to her cheeks and a tender glow to her eyes; and Judith said yes.

ONE DAY'S WORK

Powers Release, June 26

An unique and charming story that tugs at the heart-strings. The story opens with sadness in the home of Grandfather Stevens. The sheriff has taken his only horse for debt, leaving the farmer with a field half plowed and the sowing season upon him. The farmer is in despair and his grief is shared by his little granddaughter. She wanders away in her sorrow and meets a trio of burly tramps who are enjoying a siesta in the shade. She boldly approaches them and they notice her tear-stained face. They are all sympathy for the sweet child and they cast about for methods to amuse her. One of them gets down on all fours and invites her to take a ride on his back. That suggests an idea and she sobs out the story of the visit of the sheriff and of his taking the horse with the field unplowed. They listen to her tale with interest and at the close cast about for a way to relieve her distress.

Going to the field they look over the situation and then enter into the spirit of the occasion with a trifle more zest than could be expected of idle nomads. They hitch themselves to the plow and drag it through the ground, never finishing until the last furrow is turned, when they drop to the ground exhausted from the strenuous work—a new sensation to them. The child is delighted and invites them to the house for supper, which they eat with a relish. The grandfather finds his plot plowed and is in a quandary until the child explains. The finale is a glimpse of the tramps as they file down the dusty road, their stomachs full, but with aching limbs. They are happy in the fact that they have been kind to a sweet child and their troubles are forgotten in their contentment.

On the same reel:

THE HELPING HAND

Little Madge attends Sunday School and becomes interested in a plan proposed by the minister in which each one of the scholars is furnished a book in which to record acts of kindness and charity performed, the youngsters being stimulated to greater work by the promise of a prize. Madge is bound to win first honors and sets immediately about it with a zeal that is commendable.

Her first act is to protect her sleeping father from the attacks of the flies. She drapes his recumbent form with fly paper and enters the action in her book. She meets a ragged tramp and he attracts her attention. Going into the house she takes down the hat, top coat and cane of her sister's beau and gives them to the hobo, who is profuse in his thanks. That is kindness No. 2, and she is getting on famously. Searching for other unfortunates she finds a cage full of rats that have been enticed into captivity. She liberates the rodents, elated and duly chronicles the fact in her record book. At this juncture there is consternation in the household. The young man is about to bid adieu to his sweetheart when he discovers the loss of his hat and coat. A policeman is summoned and just as the officer enters the parlor the rats creep in and scamper about. There is a panic among the women which awakens the sleeping father, and he has a busy moment with the fly paper, making an entre into the parlor which is spectacular to say the least. Little Madge appears on the scene and brings order out of chaos by explaining, in proof of which she submits her record of three acts of kindness. The family fails to appreciate her efforts in view of what has happened, but she finds solace in the kind words of the minister, who encourages her to continue the good work with a few gentle reminders.

THE POWER OF THOUGHT

Rex Release, June 20

Thought is the greatest force in and beyond the world. Through the door of thought we come into all our joys and triumphs, and pass out from them. It is the greatest medium for happiness or misery. It is life—and death!

How Lois loved Phil, and Phil worshipped Lois. It seemed as though they had loved as long as they lived, and would love until the Final Interruption. Call the tender tie that bound them love, destiny, imagination, or term it in the scornful, scoffing name of "joke"; we think it was pretty nearly all for which life was manufactured; and certain it is that it was more than mere breathing to them.

There was another chap whom we'll call Tooker, chiefly because that is his name—a handsome brute, with the graceful, careless ways that women like. He probably loved himself more, but he liked Lois a little, too—a little too much for Lois' comfort.

There was a rustic bench beneath an ancient tree in the near distance. There, of a moonlight night, Lois and Phil would whisper the old story, in the old, old way of a man and a maid. On such nights, at such times, it seemed as though everything in the world loved everything else. The very air, fragrant with the souls of flowers, seemed to woo the singing leaves; and its winged creatures serenaded the amours with a love song of some place happier than the earth; the low murmur of the peaceful waters of the lake was a whisper of music, and the stars smiled. Their hearts were as light as the feet of Youth, and the world was Arcadia! . . . Such a night was now, and they were parting, with all the tender regrets of the incident. Tooker had watched them, and when Phil went, he approached Lois and attempted to kiss her. In her anxious helplessness, she dropped the flower that Phil had brought her, and turning, fled. Tooker saw the flower—and his opportunity.

A little later he entered the tavern where Phil and a few companions were chatting and laughing. Proudly he waved the lying flower, and spoke wild words of her infidelity. Just after Phil struck him, the duel was arranged.

Fassett, in love with Cleo, Lois' sister, ran back and breathlessly explained what had happened. In desperate grief, Lois snatched her scarf, told him to run and give it to her love, and tell him if he lived to wave the scarf and ride back to the trysting place.

Tooker was a coward, as every man who lies about a woman is, and in craven fear he ran from the field of honor, where such as he have no place, mounted his horse and rode off in frenzied fright and flight. Lois, waiting in trembling anxiety, saw the wild rider, and her tortured thoughts at once conveyed to her the grim supposition of her lover's death; the last terrible grief that she was ever to know ate into her life and youth; the broken heart stopped, and the startled soul fled.

And there Phil found her, murdered by the power of thought, a martyr to cruel imagination.

THE VOICE OF THE MILLIONS

Rex Release, June 23

There were misery and poverty in those homes of the strikers, there were sickness and death. Happiness was not the issue of the strike: it was bread; not contentment: but life. It was the ancient struggle of the weak many against the mighty few, the inefficient millions against the invincible one. It is true that they had committed the unpardonable error of being born poor, but life was strong in them and sweet to them—though it was only existence. Their mouths were hungry, their hearts were red with rage and wrong—and their hands might have become that hue, too—but for a girl.

A girl who knew sorrow's misery and pain's distress, a girl who knew the meaning of love of life and fea rof death, and the torture of the destitution that exaggerates the one and aggravates the other. Like a Daniel of another sex, she championed their cause. She cautioned, encouraged, guided and guarded them. She taught them patience, forbearance and fortitude. She fought with a fierce, fiery devotion. She organized meeting after meeting, and from the platform she cried their truth to the world, and emphasized the neglected fact that they had as much right to live as he who took the work of their hands and gave them hunger for reward. But the mill-owner was obdurate. It did not occur to him that these were human beings asking only the right to avoid death. They were only a tool, a means to an end; and it didn't much matter to him if it meant their *end,* too.

At last she went to him, with the pathetic human evidence of the wrong, and pleaded for redress. The mill-owner's son saw and heard her, and something in the passionate, pleading, pleasing voice, and something in the sympathetic face, and something in the tender, thoughtful eyes arrested and interested him. He dressed in the clothes of the workman and attended the meetings. He listened to her, he was carried away by the bitter truth of her eloquence, and he saw the light and the right.

He enlisted in the fight, and she learned to depend upon him as an able lieutenant and a devoted sympathizer. You know, she thought he was one of the men.

The gods have a mill of their own; "they grind slow, but they grind exceeding fine." And it was decreed that the master of men meet the Master of Men. The thing that conquers conquerors, the enemy that vanquishes kings, that respects the mansion no more than the manger, entered the chamber of velvet and gilt and summoned the mill-owner to a tribune greater than all the millions who had judged him.

His son inherited the millions and their power, and he told and offered the girl all. She had almost learned to love him, but his justice and generosity completed the teaching. She gave herself to him, and he gave the millions to the millions.

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THE SCHEMERS
Imp release, June 20th.

THE HELPING HAND AND THEIR ONE DAY'S WORK

Powers Picture Plays

Director Matthews, of the Powers Motion Picture Company, is putting on some splendid stories in which a number of children are featured, and the coming split-reel subjects, "The Helping Hand" and "Their One Day's Work," are fully up to the standard.

In the former story a little girl attends Sunday-school and becomes interested in a plan proposed by the minister. Each scholar is given a book and told to record the acts of kindness performed. The child enters into the spirit of the occasion with a zeal that throws the whole family into a panic. She sees the flies are disturbing the slumbers of her father and she places fly paper on his robe and duly enters the act in her book. A tramp excites her sympathy and she gives him the silk hat and top coat of her sister's young man. Her third act is one in the interest of dumb animals and she releases a cage of rats from their incarceration. The garments have been missed and a policeman summoned. Coincident with the arrival of the officer the rodents wander into the parlor and there is a panic among the women. The father awakens and becomes entangled in the fly paper and he makes an entré that is spectacular. The little girl explains at this juncture and is consoled by the minister, who lauds her deeds although covertly enjoying the joke.

In "Their One Day's Work" the grandfather of a little girl loses his horse for a debt and the child finds a trio of tramps into whose ears she pours her tale of anguish.

THE AUTO SMASH-UP
Gaumont release, June 25th.

The hobos are interested and they go to the field left unplowed, hitch themselves to the plow, and turn the sod, finishing the work only to drop from exhaustion. They do it for the sake of the child, are treated to a hearty meal, and go on their way satisfied with their adventure, with weary limbs and blistered hands. A story which comes home and is true to life.

THE FEATURE FILM CO. OF AMERICA

The Feature Film Company of America report they have just opened a new office for the States of Indiana and Kentucky, at Suite 507 Terminal Traction Building, Indianapolis, Ind.

They state: "As you are no doubt aware, we control the State of New York rights, with offices at Rochester, N. Y., for all high-class motion picture productions, including Homer's 'Odyssey,' all Great Northern Special Feature Film Company's releases, and the '101 Bison' features, together with the coming 'Eclair' features, etc.

"Our buying office is located at Suite 705, 145 West Forty-fifth street, New York City, and our president, Mr. H. K. Somborn, spends several days of each week in New York City buying new feature productions.

"We are now serving the majority of the high-class accounts in the State of New York, and trust our office in Indianapolis for the States of Indiana and Kentucky will be just as successful in catering to the higher class of theatres that use the best of features.

"We might also mention that we have just closed contracts for the new Milano production, 'St. George and the Dragon,' for the States of New York, Indiana and Kentucky."

Rochester, N. Y.—A motion picture theatre will be built by W. H. Rowerdink at 72 North street.

Seattle, Wash.—Greater Class A Theatre has opened with great success.

Freemont, Ohio.—Gem Motion Picture Theatre is being enlarged.

Evergreen, Long Island, N. Y.—A moving picture theatre is being built on Fresh Pond road.

La Grande, Ore.—The new moving picture show house will open within a few days.

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THE ART OF Scenario Writing

Second Edition By WILLIAM LORD WRIGHT

The MOVING PICTURE NEWS has secured the sole right to republish this standard work on Scenario writing, and offers it as a premium to all new subscribers of $2.00 for one year.

ART OF SCENARIO WRITING, separately, $1.00, post free.

Read what the *Moving Picture World* of February 25th, 1911, says of this excellent aid:—

The Art of Writing Scenarios

By William Lord Wright. Author of "Twixt Loyalty and Love," "Simon Kenton," etc., etc. Published by the Scenario Instruction Publishing Co., Bellefontaine, Ohio. Price $1.00.

In a very interesting series of articles published in our pages last month, Mr. G. R. Craw told the aspiring scenario author how to write scenarios. Those articles have been favorably commented upon as being of great practical value. Now comes Mr. W. Lord Wright with a little book of about 30 pages which still further adds to our knowledge of a subject that has perplexed many would-be moving picture authors, namely: How to set about work; how to acquire its technique; how, in fact, to prepare goods suitable for the market.

Mr. Wright, who is a successful scenario writer, first of all points out what is in demand by moving picture makers. Then he indicates what is not wanted. After reviewing the function of the scenario editor, he gives some of his own experiences, his failure and his successes. Then we come to some practical advice. He tells the author how to get ideas; where to market the completed scenario; how it should be written and presented, winding up by printing a sample scenario as a guide. Finally, he points out the value of action in this branch of dramatic work, and takes the view that, though unhonored, the moving picture scenario writer may some day come into his own in the way of publicity, fame and fortune. We hope he will, though we think this agreeable state of things a long way off.

Meanwhile we welcome Mr. Wright's little book just as we welcomed Mr. Craw's articles. These things relieve us of some responsibility. We are often asked how a scenario should be written, where it should be marketed, and how much money there is in it? Mr. Wright answers all these questions for us. We invite all our readers who are interested in this department of dramatic work, to get a copy of this book and study the formula that he gives. Of course, it is one thing to give a formula for a moving picture scenario, or plays, or a novel. These things may be delivered to managers technically correct in every detail, and yet lacking the one essential which no book on earth can teach: The selection of a theme which will get over: this is the divine afflatus referred to long ago by the author of the phrase: Poëta nascitur, non fit: The poet is born, not made. So we believe is the scenario writer. Still, for the benefit of those who are not born and who think they can be made, Mr. Wright's book should be of great value. It will sell well on account of that. It may have a negative value, too, in that it may possibly act as a deterrent to many people who think they can write scenarios and cannot realize their unfitness for the work. There are two or three books extant, and they have run through numerous editions, on how to write plays. It is not on record that any playwright who has succeeded during the last quarter of a century traces any of his success to these manuals, which, perhaps, have been instrumental in diminishing the output of unsuitable plays. It is no easy thing to write a good play; it is no easy thing to write a good scenario. So we hope Mr. Wright's book will encourage the aspirant who aspires to some reasonable hope of success, will discourage those who have no fitness for this form of work. There are too many of the latter kind in the moving picture field to-day.

THE ART OF SCENARIO WRITING contains a sample scenario recommended as the best form, by GILES R. WARREN, who is acknowledged as one of the most successful and original scenario editors of the present day.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Apr. 24—Reaping the Harvest (Dr.)	
May 22—The Diamond Earrings (Com.)	
May 22—A Country Man's Experience (Com.)	
May 29—The Ghost (Dr.)	
May 29—The Optician's Dream (Com.)	
June 14—If I Were King (Com.)	
June 14—Italian Lakes	
June 22—The Maniac	

AMERICAN

May 20—The Thread of Life (Dr.)	1000
May 23—The Wandering Gypsy (Dr.)	1000
May 27—The Reward of Valor	
May 30—The Brand	
June 3—The Green-Eyed Monster	
June 6—Cupid Through Padlocks	
June 10—For the Good of Her Men	
June 13—The Simple Love (Dr.)	1000
June 17—The Weaker Brother (Dr.)	
June 17—A Fifty-Mile Auto Contest	
June 20—The Wordless Message (Dr.)	1000

BISON

Apr. 15—Blazing the Trail	
May 1—The Post Telegrapher	
May 15—The Crisis	
June 1—The Lieutenant's Last Fight	
June 8—The Outcast (2 reels)	
June 11—Memories of a Pioneer	
June 15—A Soldier's Honor	
June 18—His Punishment	
June 22—On the Warpath	

CHAMPION

May 8—Lucky Jim	950
May 13—What Might Have Been	950
May 15—The Duck Hunt	950
May 20—The Cashier's Ordeal	950
May 22—Mrs. Alden's Awakening	950
May 27—The Ranch Woman	
May 29—Heroes of the Blue and the Gray	
June 3—The Derelict	950
June 5—A Squaw Man	950
June 10—Camille (2 reels)	950
June 12—A Western Child's Heroism	950

COMET

June 8—Isle of Strife, Cuba (Edu.)	1000
June 10—The Price of Deceit (Dr.)	1000
June 15—The Interrupted Wedding (Com.)	1000
June 17—The Plucky Ranch Girl	

ECLAIR

June 4—The Hardest Way (Dr.)	
June 9—Tit for Tat (Com.)	
June 13—The Rustic Maiden (Com.)	
June 16—A Lucky Fright (Dr.)	
June 16—Luxor and Thehes, Egypt (Travel)	
June 4—The Hardest Way (Dr.)	
June 18—The High Cost of Living (2 reels)	
June 18—How She Became Her Hushand's Wife (Dr.)	
June 20—The Title Hunters (Com.)	
June 23—The Detective's Dog (Dr.)	
June 23—Willy Wants a Free Lunch (Com.)	
June 23—Among the Bedouins	

GREAT NORTHERN

May 18—A Close Call	600
May 18—A Douhle Pleasure	400
May 25—The Isle of Bornholm (Sc.)	
June 1—Love at First Sight (Dr.)	
June 8—Those Eyes (Com.)	
June 8—The New Teacher (Dr.)	

GAUMONT

	Feet
June 11—Nanine, the Artist's Wife	
June 13—Jimmie as Hypnotist	
June 13—The Tale of an Egg	
June 18—When the Leaves Fall	
June 20—Bells of Paradise	
June 20—By the Zeyder Zee	
June 25—Auto Smash-Up	
June 27—When Money Isn't Money	
July 2—Lion's Revenge	
July 4—Written in Blood (2 Reels)	
July 9—That Troublesome Bird	
July 9—A Tenacious Hubby	
July 11—Story of Chopin	
July 16—Love's Surest Proof	
July 18—Mid-channel Romance	
July 23—Love's Floral Trihute	
July 25—Detective Fuzzle's Triumph	
July 25—A Modern Hercules	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—Lion's Gratitude	

GEM

June 18—Hill Folks	

IMP

June 15—Bull Fight in Nuevo Laredo, Mex.	
June 17—Fanchon, the Crickett	
June 20—The Schemers	
June 22—Ferdie's Family Feud	
June 22—Clownland	
June 24—The Dividing Line	
June 27—A Child's Influence	
June 29—His Other Self	
June 29—Portugese Joe	

ITALA

Feb. 10—Toto, the Door-Keeper	
Feb. 10—Hunting Ducks	
Feh. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	

LUX
By Prieur.

May 10—The Lassie from Aberdeen (Dr.)	521
May 10—Bill as the Detective (Com.)	390
May 17—The Convict's Sister (Dr.)	1000
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arabella's Flight (Com.)	291
May 31—The Apache Ball (Dr.)	698
June 14—What An Ass (Com.)	514
June 14—Music Mad (Com.)	453

NESTOR FILM COMPANY

June 1—The Sheriff Outwitted (W. Dr.)	
June 3—The Half-Breed's Way (Dr.)	
June 5—The Mountain Daisy (Com.)	
June 7—The Ranch Girl's Choice (Dr.)	
June 10—The Belle of Bar Z Ranch (W. Com.)	
June 12—The Squatter's Child (W. Dr.)	
June 14—The Girl and the Sheriff (W. Dr.)	
June 21—Beneath Western Skies (Dr.)	
June 19—The Land of Might (Dr.)	
June 17—The Bandit of Tropico (Dr.)	

POWERS' PICTURE PLAYS

June 4—Babies Three	
June 8—Hats and Happiness	
June 12—Those Were Happy Days	
June 15—Italian Friendship	
June 19—No Children Wanted	
June 22—Two Gay Boys	
June 26—Their Day's Work	
June 26—The Helping Hand	

RELIANCE

	Feet
June 15—Virginius (2 reels)	
June 19—One Man's Love	
June 22—The Forhidden Way	
June 22—The Pelican	
June 29—Before the White Man Came	
July 3—A Man's Duty	
July 6—Rip Van Winkle (2 reels)	

REPUBLIC

June 11—Was He a Suffragette	
June 15—A Shadow of the Past	
June 18—The Serpent	
June 22—Her Father the Sheriff	
June 25—The Queen of May	
June 29—In the Balance	

REX

June 6—The Price of Peace	
June 9—Tears o' Peggy	
June 13—The Flirt	
June 16—The Diamond Path	
June 20—Power of Thought	
June 23—The Voice of the Millions	

SOLAX

June 7—Billy Boy	
June 12—Micky's Pal	
June 14—The Great Discovery	
June 19—Four Friends	
June 21—Indian Summer	
June 26—Love's Railroad	
June 26—Planting Time	
June 28—The Call of the Rose	

THANHOUSER COMPANY.

May 31—Whom God Hath Joined	
June 4—Dottie's New Doll	
June 7—Her Secret	
June 11—On the Stroke of Five	
June 14—The Night Clerk's Nightmare	
June 23—The Farm and the Flat	
June 25—In Blossom Time	
June 28—The Professor's Son	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderholt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

June 9—Shocking His Flock	
June 9—Room 257	
June 11—The Artful Cat	
June 11—Up a Tree	
June 11—The Artful Cure (Com.)	
June 16—The Little Quakeress (Com. Dr.)	
June 18—Hoop-skirts, My Dear (Com.)	
June 18—The Bowery Pearl Fisheries (Com.)	

SHAMROCK

May 21—The Thorny Path	
May 25—The Kissing Germ	
May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	
June 14—Not Like Other Girls (Com.)	

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New York, N. Y.—J. J. Lyons will build an open air moving picture show on the southeast corner of 185th street and St. Nicholas avenue.

New York, N. Y.—Continental Film Co. has been incorporated with a capital of $100,000. Incorporators: E. G. Ullman, H. Wolfe and A. Koch.

New York, N. Y.—The Famous Players Film Co. has been incorporated with a capital of $2,500,000. Incorporators: H. Harris, E. K. Harris and H. G. Wiley.

Universal Film Mfg. Co. Program

For the Week of June 17th

Monday—Imp, Nestor, Champion
Tuesday—Gem, Bison, Eclair (2-reel)
Wednesday—Powers, Nestor, Animated Weekly
Thursday—Rex, Imp, Eclair
Friday—Victor, Nestor, Ambrosio
Saturday—Bison (2-reel), Imp
Sunday—Rex, Eclair (Paris)

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Laemmle Film Service, Omaha, Neb.
Laemmle Film Service, Chicago, Ill.
Laemmle Film Service, Des Moines, Ia.
Victor Film Service, Buffalo, N. Y.
Victor Film Service, Cleveland, O.
Rex Film Exchange, Albany, N. Y.
Toledo Film Exchange, Toledo, O.
California Film Exchange, San Francisco, Cal.
California Film Exchange, Los Angeles, Cal.
Central Film Service, Indianapolis, Ind.
Central Film Service, Cincinnati, O.
Miles Bros., San Francisco, Cal.
Miles Bros., Los Angeles, Cal.
Eagle Film Exchange, Philadelphia, Pa.
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Philadelphia Film Exchange, Philadelphia, Pa.
Philadelphia Projection Co., Philadelphia, Pa.
Independent Film Exchange, Pittsburgh, Pa.
Pittsburgh Photoplay Co., Pittsburgh, Pa.
Swaab Film Service, Philadelphia, Pa.
W. E. Greene, Boston, Mass.
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Gaumont Co., Montreal, Can.
Gaumont Co., Winnipeg, Can.
Gaumont Co., Vancouver, B. C.
Washington Film Exchange, Washington, D. C.
Standard Film Exchange, Chicago, Ill.
Wichita Film & S. Co., Wichita, Kan.
Boston Film Rental Co., Boston, Mass.
Baltimore Film Exchange, Baltimore, Md.
Pacific Film Exchange, Butte, Montana.
United Motion Picture Co., Oklahoma City, Okla.
Cincinnati-Buckeye F. Ex., Cincinnati, O.
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Cincinnati, Ohio.—A building permit has been granted the Waldorf Amusement Co. to erect a moving picture theatre at 1548 Freeman avenue at a cost of $6,500.

Hoboken, N. J.—The moving picture theatre on the corner of the Boulevard and Franklin avenue will open shortly.

Schuylerville, N. Y.—A. E. Milligan's new motion picture theatre is being rapidly completed.

Grand Rapids, Mich.—The Orpheum has changed to moving pictures.

Rochester, N. Y.—The Stage-Simpson Amusement Co. will open a new moving picture theatre at South avenue and Gregory street on July 15th.

Cleveland, Ohio.—J. Steiner will build a moving picture show at 3342 Fulton road at a cost of $6,000.

Canton, Ohio.—H. S. Cable and Charles Shearer will build a theatre in the near future.

Hickman, Ky.—H. N. Cowgill is opening up a new moving picture show.

Sacramento, Calif.—The Liberty Theatre, 617 K street, has been opened.

Muscatine, Ia.—The Bijou Electric Theatre has been purchased by Clay Kneese.

Elmira, N. Y.—The Airdrome, corner of East Market and Baldwin streets, has been leased by Daniel I. and Gottlief H. Tobias for the summer.

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BIOGRAPH

	Feet
June 3—Algy, the Watchman (Com.)	
June 6—Home Folks (Dr.)	
June 10—A Temporary Truce (Dr.)	
June 13—Neighbors (Com.)	
June 13—Katchem Kate (Com.)	
June 17—Lena and the Geese (Dr.)	
June 20—The Spirit Awakened (Dr.)	

CINES

C. Kleine

	Feet
June 4—Picturesque Scenes in Padua (Sc.)	170
June 8—In Wrong (Com.)	1000
June 11—A Soldier's Heart (Dr.)	
June 11—Messina as It Is To-day (Sc.)	
June 15—Leah, the Telephone Girl (Com.)	
June 15—Venice, Italy (Sc.)	
June 18—The Frality of Man (Dr.)	1000
June 22—Her Vengeance (Dr.)	1000
June 25—The Girl and the Mayor	1000
June 29—The Wandering Minstrel (Dr.)	1000
July 2—A Violin and a Pipe (Com.)	
July 2—Jenkins Sneezes (Com.)	
July 6—In Wrong (Com.)	1000
July 9—Lear Learns to Dance (Com.)	400
July 9—The Gay Deceivers (Com.)	595
July 13—For Her Father's Sake (Dr.)	1000
July 16—Disowned (Dr.)	1020
July 20—The Part the Servant Played (Dr.)	995

EDISON

	Feet
June 5—Very Much Engaged (Com.)	
June 7—The Man Who Made Good (Dr.)	
June 8—The Shadow on the Blind (Com.)	
June 11—Ten Days With a Fleet of U. S. Battleships (Edu.)	
June 12—The Angel and the Stranded Troupe (Com.)	
June 14—The Prisoner of War (Dr.)	
June 15—How Father Accomplished His Work (Com.)	
June 15—Kitty's Hold-Up (Com.)	
June 18—A Man in the Making (Dr.)	1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy	650
June 19—Apple Pies (Com.)	350
June 21—The Passer-by (Dr.)	1060
June 22—The Girl at the Key (Dr.)	1000
June 25—The Little Bride of Heaven (Dr.)	1000
June 26—Pennsylvania State Police, Troop "B"	500
June 26—The Wooden Indian (Com.)	500
June 28—Master and Pupil (Dr.)	1000
June 29—The Father (Dr.)	1000

ESSANAY FILM CO.

	Feet
May 9—In Quarantine (Com.)	1000
May 10—Out of the Night (Dr.)	1000
May 11—The Dead Man's Claim (W. Dr.)	1000
May 14—The Eyes that Never Sleep (Dr.)	1000
May 17—After the Reward (Com.)	1000
May 18—The Sheriff and His Man (Dr.)	1000
May 23—A Good Catch (Com.)	1000
May 24—Detective Dorothy (Dr.)	1000
May 25—The Desert Sweetheart (Dr.)	1000
May 28—Margaret's Awakening (Com. Dr.)	1000
May 30—The White Hope (Com.)	1000
May 31—The Laurel Wreath of Fame (Dr.)	1000

	Feet
June 1—Broncho Billy's Bible (Dr.)	1000
June 4—On El Monte Ranch (Dr.)	1000
June 6—The Legacy of Happiness (Dr.)	1000
June 7—Billy Changes His Mind (Com.)	1000
June 8—A Child of the Purple Sage (Dr.)	1000
June 11—The Mis-sent Letter (Com.)	1000
June 13—The Honeybug's First Quarrel (Com.)	1000
June 14—The Passing Shadow (Dr.)	1000
June 15—Western Hearts (Dr.)	1000
June 18—Broncho Billy's Gratitude (Dr.)	1000
June 20—The Return of William Marr (Dr.)	1000
June 21—Derby Day at Churchill Downs	1000
June 22—The Foreman's Cousin (Dr.)	1000

LUBIN

	Feet
June 12—Fire and Straw (Dr.)	
June 13—An Indian's Gratitude (Dr.)	
June 15—Her Gift (Dr.)	
June 17—The Choir of Densmore (Dr.)	
June 19—The Widow Casey's Return (Com.)	
June 20—The Ingrate (Dr.)	
June 22—The Runaways (Com.)	
June 24—Over the Divide (Dr.)	
June 26—The New Physician (Dr.)	
June 27—From Fireman to Engineer (Dr.)	
June 28—Bridget's Explanation (Com.)	
June 28—The Tramp Elephant (Com.)	
June 29—What the Driver Saw (Com.)	
July 1—The Spoiled Child (Dr.)	
July 3—The Prize Essay (Dr.)	
July 4—A Child's Prayer (Dr.)	
July 5—Just Pretending (Com.)	
July 5—A Pair of Boots (Com.)	
July 6—The Back Window (Com. Dr.)	

G. MELIES

	Feet
June 6—Making Good (Dr.)	1000
June 13—Ghosts at Circle X Camp (Com.)	1000
June 20—Two Loves (Dr.)	1000
June 27—A Woman's Way (Dr.)	1000

PATHE FRERES

	Feet
June 19—The Gambler's Reformation (W. Dr.)	
June 20—The Fickle Soldier (Dr.)	
June 21—The Mystified Pierrot (Com.)	
June 21—London (Travel)	
June 22—An Indian Idyl (Dr.)	
June 24—Pathe's Weekly No. 26	
June 24—A Nation's Peril (Dr.)	
June 25—The Death of Saul	
June 26—True Love (Dr.)	
June 27—Deerslayer's Retribution (Dr.)	
June 28—The Heat Wave (Com.)	
June 28—The Frog	
June 29—The Squawman's Sweetheart (Dr.)	
July 1—Pathe's Weekly No. 27	
July 2—Wild Birds at Home (Edu.)	
July 2—The House of Mystery	
July 3—Where Jealousy Leads (Dr. Com.)	
July 3—Winter Landscapes in Finland (Travel)	
July 4—The Greed of Gold (Dr.)	
July 5—The Would-be Hunter's Nightmare (Com.)	
July 5—Hairdressing of Other Days	
July 6—The Wooing of White Fawn (Dr.)	

KALEM CO.

	Feet
June 3—Missionaries in Darkest Africa (Dr.)	1000
June 7—The Pugilist and the Girl (Com.)	1000
June 10—Making Photoplays in Egypt	1000
June 12—The Gun Smugglers (Dr.)	1000
June 14—The Girl Strikers (Dr.)	1000
June 17—The Bag of Gold (Dr.)	1000
June 19—An Arabian Tragedy (Dr.)	1000
June 21—The Rube Detective (Com.)	
June 21—The Chauffeur's Dream (Com.)	

SELIG

	Feet
June 4—When the Heart Calls (Dr.)	1000
June 6—The Mystery of Room 29 (Dr.)	1000
June 7—Mistaken Identity (Com.)	500
June 7—School Days (Com.)	500
June 10—The Price of Art (Dr.)	1000
June 11—The Old Stage Coach (Dr.)	1000
June 13—The Vision Beautiful (Dr.)	1000
June 14—Goody Goody Jones (Com.)	500
June 14—Katzenjammer Kids No. 7—Unwilling Scholars (Com.)	500
June 17—The Professor's Wooing (Dr.)	1000
June 18—The Captain of the "Nancy Lee" (Com. Dr.)	1000
June 20—In Exile (Dr.)	1000
June 21—Sheep Shearing in New Mexico (Edu.)	500
June 21—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.)	500

URBAN ECLIPSE

G. Kleine

	Feet
May 29—Rope Making by Hand in Kent, England (Ind.)	367
May 29—Glimpses of Belgium (Travel)	275
June 5—In Days of Old (Dr.)	1000
June 12—Percy's First Camera (Com.)	
June 12—Making Silk Hats (Ind.)	
June 12—Through Saskatchewan (Sc.)	
June 19—Motor Boat Races at Burnham (Top.)	
June 19—Studies of Fish Life	
June 19—Bergen, Norway (Sc.)	
June 26—The Music Hall Singer (Dr.)	1000
July 3—The Wax Model (Dr.)	
July 3—Scenes in Somerset (Sc.)	
July 10—A Mysterious Case (Dr.)	1000

VITAGRAPH

	Feet
May 29—On Her Wedding Day	1000
May 31—The Picture Idol	1000
June 1—An Eventful Elopement (Com.)	1000
June 7—The Cylinder's Secret	1000
June 8—Half a Hero	1000
June 10—Lulu's Doctor	1000
June 11—Pandora's Box (Com.)	1000
June 12—Yellow Bird (Dr.)	1000
June 14—The Light that Failed	1000
June 15—Days of Terror	1000
June 17—The Nipper's Lullaby	1000
June 18—Her Diary	1000
June 19—Chased by Bloodhounds	1000
June 21—Her Brother	1000
June 22—The Gamblers	1000
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June 26—When Roses Wither	1000
June 28—Pseudo Sultan	1000
June 29—At the End of the Trail	1000

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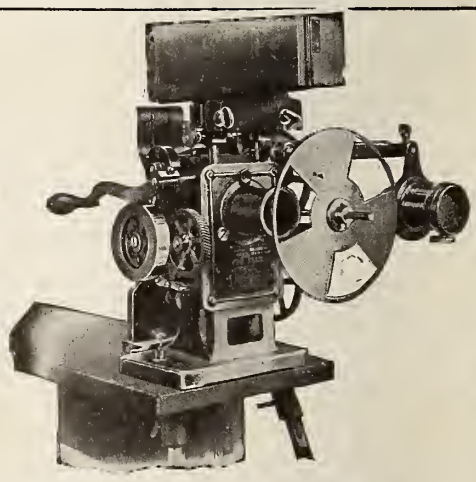

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AND

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Louis Reeves Harrison, of the World, says the production of FRA DIAVOLO means the beginning of a new era in Moving Pictures.

$25,000
PRODUCTION

WITH THE MUSICAL ACCOMPANIMENT MAKES AN ENTIRE EVENING'S ENTERTAINMENT

RELEASED, FRIDAY, JULY 12th

Two hundred people were used in the production of this massive feature. Scenery, properties and costumes were made to order. The production has all of the characteristics of an era-making feature. It is excellently staged, superbly acted and perfectly photographed. The principals in the cast are all stars and popular actors. The story holds the interest and its moments of suspense are full of thrills; a big sensational climax makes the grand finale. The action is full of variations. Tragic incidents follow scenes full of humor. Released through FILM SUPPLY COMPANY OF AMERICA.

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Wednesday, June 26th—(Split Reel) LOVE'S RAILROAD and PLANTING TIME.

Friday, June 28th—THE CALL OF THE ROSE.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

JUN 28 1912

MOVING PICTURE NEWS

VOLUME V
No. 25

JUNE 22
1912

Scene from
FRA DIAVOLO
Solax (three reel) release, July 12th

PRICE
TEN
CENTS

IMP FILMS

"HOME AGAIN"

One of the comedies of the year. If you don't get a good laugh out of this, take something for your liver!

"BETTY, THE COXSWAIN"

An exciting story of college days. At a critical moment, just before the big race, a college boy is injured. His sweetheart takes his place and rows to victory.

The Imp Follows Up Its Big Scoop

The Imp's big government scoop, "Making United States Currency," (released June 22) is to be followed immediately with another every bit as good. This will be

"PRINTING *and* ENGRAVING U. S. GOVERNMENT STAMPS"

and will be part of the Imp split release of Saturday, July 6. Our first government picture shows the process of washing, engraving, printing and counting billions of dollars. It's never been shown before. Our second shows the printing, perforating and cutting of postage and commercial stamps. All the other interesting operations are shown. You will be intensely interested in it yourself. *So will your patrons.* Book it quick and boost it with all your might! On the same reel you will get "HOME AGAIN."

"LOVE, WAR AND A BONNET"

RELEASED MONDAY, JULY 1. This is a California Imp in which a corking good story is staged and enacted in a corking good way. If you've had any of the previous California Imps no argument is necessary.

UNIVERSAL FILM MFG. CO.

"UNDER TWO FLAGS"

TWO REELS. Released Tuesday, JULY 9

A "GEM"

MASTERPIECE

A STUPENDOUS PRODUCTION

Magnificent Scenes
Gorgeous Costumes
Stirring Action

A PHOTOGRAPHIC GEM

A COLOSSAL CAST

Thrilling Situations
An Absorbing Plot
Acted By Stars

A DRAMATIC TRIUMPH

PRODUCED BY GEO. R. NICHOLLS

Universal Film Mfg. Co.

THREE REEL SPECIAL

FRA DIAVOLO

AN ENTIRE EVENING'S ENTERTAINMENT

CRITICS SAY:
"The play is a creditable performance in every respect and should rank among the most successful. It is a forerunner of what may some day delight millions who attend the theatres—really grand photo-opera—*L. H. Harrison in the Moving Picture World.*

WITH SPECIAL MUSICAL AND VOCAL ACCOMPANIMENT

CRITICS SAY:
This production of the dashing little opera imbued with the warm emotional atmosphere of sunny Italy, is a masterpiece. The story so well known to Grand Opera lovers is spicy, full of color and comedy as well as dramatic situations.—*I. M. MacDonald, Moving Picture News.*

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READY FOR SHIPMENT AFTER JULY 12

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TWO KINDS OF ONE SHEETS, THREE SHEETS, LOBBY DISPLAYS, MUSICAL ACCOMPANIMENT AND HERALDS. ALSO CUTS AND STILL PICTURES

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Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

"101"--BISON HEADLINERS--"101"

"THE COLONEL'S PERIL"

ONE REEL **Released Saturday, June 29** **ONE REEL**

A big feature, with heavy cast and stirring scenes. The colonel breaks up a love affair of his son and sends him to college. The youth runs away and enlists in the army. Later he is assigned to his father's post, but the colonel refuses to recognize him as his son. In a terrific battle with the Indians the son heroically saves his father's life and wins his forgiveness.

"HIS MESSAGE"

ONE REEL **Released Tuesday, June 25** **ONE REEL**

Crippled by a landslide, the young prospector is attacked by thieves. While his sweetheart makes a wild ride to the settlement he fights for his life. Dying, he throws a bag of gold in the water, and with his own blood writes a message on a rock after the thieves have left him, telling of his action. The possé capture the desperadoes after a sensational pursuit.

"CUSTER'S LAST FIGHT"

COMING! ***Three Reels*** **COMING!**

The most comprehensive and thrilling reproduction of a battle ever conceived in the entire history of motography, faithfully following the government records and recognized historical authorities. The hordes of Indians and large bodies of soldiers in action, battling, charging, executing military maneuvers under fire, the great massacre scene, the retreat of Major Reno across the Little Big Horn River with the men fighting for their lives in the water, following the stirring incidents which led to the heroic sacrifice which plunged a whole nation in mourning, present a fascinating, blood-stirring subject that will attract millions into the theatres that exhibit it. The release of this subject has been withheld for the purpose of enabling exchanges to arrange for the renting of it. Exhibitors should therefore lose no time in telling their exchanges if they wish bookings on "Custer's Last Fight," as the demand will be tremendous.

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JULY 4 (Thursday)

is the appropriate release date for the most spectacular two-reel film sensation that the Gaumont Co. ever offered. This film of battle-fire and bloody conflict is entitled

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1 and 3 Sheet Four-Colored Posters have been prepared to accompany this Gaumont Feature. Pamphlets, Heralds, Postcards, Photos, Halftones and a score of other publicity-giving arrangements have been made and will be supplied at cost by July 4 to accompany this remarkable

WRITTEN IN BLOOD

The live figure of Gerard confronts the Bersacs who have perjured themselves for the sake of Lesparre.

The imprisoned Gerard finds company in the form of pigeons which later prove to be his deliverers.

Gaumont

Remember, it's the biggest, hugest and most

WONDERFUL

GAUMONT feature that ever entered the market.
BOOK IT NOW!

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
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ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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THE POLICY OF THE NEWS

Questions put to us personally and by letter ask, "What is the policy of the Moving Picture News?" To this question we have always replied we are absolutely independent. "But, yes," said our querent, "you are an organ for the Independents only." To this we have invariably replied, no, we are strictly neutral. Our independence is, "An Independent Organ," free from the control of any organization, faction or individual connected with the trade. The paper is absolutely free. The only question we have dealt with so strongly is that we have opposed a monopoly of patents, but to say, or to think, we have opposed the Patents Company as a company, individually or collectively, is wrong. We never have done so and never will. Our principles have been on a broader basis than this. We have always contended that an American citizen should be free to live and let live, and not be hindered, prevented or stopped from earning an honest livelihood, wherever and in whatever capacity he may think his talents worthy of trying; more so in the Cinematograph industry, which offers such opportunities for advancement and conception that it should not under any condition whatsoever be bound down to any one faction or body of men, but that all who can make good pictures should be enabled to make and sell them.

Remember this, *we said good pictures,* and by good pictures we mean pictures that are open, educational, free from any incentive to crime or immorality of any description; a picture or pictures that can be witnessed by our wives, our sweethearts or our daughters without a blush or tinge of shame deepening their cheeks by any suggestiveness that may be in the picture. This is and has been its policy from the commencement of the News. We want every little bit of news that is of value to our readers, and when we say our readers we want it to be known that quite as many Association exhibitors read the News as Independent exhibitors, and we wish to cater to both. We will outline our policy more fully in the following remarks:

To the Exhibitor

The exhibitor is the man catering to the public and on him depends the quality of the exhibition given and the results accruing to him by their patronage. The exhibitor should be supreme, should hold the sway in the industry, and should dictate the policy of his house and should further be able to show any and every picture manufactured in that same house so that the public may benefit thereby. Further than this, the exhibitor should be an entirely independent unit, an individual unto himself with perhaps the exception of being allied to the National Association which will strengthen his hands more fully. We think that the exhibitor should not be harassed by film exchanges who own their own theatres because an exchange owning a theatre or theatres is in the position of a dog in the manger keeping the cow from partaking of good food. The exchange owning theatres is a monopolist because this theatre can show the best of films to the detriment of exhibitors who support the exchange, and we think that exhibitors should not support an exchange which puts itself and its theatre first before those who are its mainstay and backbone, and if our readers will send us the full particulars of exchanges who own theatres in their territory and are instrumental in preventing other exhibitors making a proper livelihood we will gladly publish the list in these columns so that the exhibitors may know where to get the best service for their money.

The Feature Film

also comes up for some degree of censorship. Some of the two-reel productions are worse than the one-reel exhibition subject and when exhibitors are mulct in rental first for a mediocre production in two and three reels we think it is time to put a very strong protest against this condition of affairs. We have time and again witnessed some of the state right productions which in our opinion are absolutely worthless and for which we would not pay 10c. for the privilege of exhibiting nor would we exhibit it unless it was specially good and educational. When manufacturers foist upon exchanges and the exchanges foist upon the exhibitors or hire a theatre to exhibit this film themselves to the detriment of the moving picture house in their neighborhood we think it is time for the Association to make a strong protest. If feature films are to be produced every exhibitor should have the privilege of using them at the present rate of hiring. It is a mistake to put some of the feature films on the market that are on as they only call forth words of opprobrium from the city authorities. Take, for instance, such reels as bull fights of animals between Spain and Mexico. They should be condemned on the ground that they are gruesome, shocking and brutal. The S. P. C. A.

as well as the city authorities should prevent these being exhibited, owing to the fact that between forty and fifty horses are killed by being inveigled on the sharp horns of the bulls. This is no sport, this is simply brutal, cruelty to animals in its strictest sense. Another picture we have in mind is "Buncoed." This presents an easy illustration of how to obtain money by dishonest methods. It never ought to have been placed upon the market and how it passed the Censorship Board is a puzzle we are unable to unravel. Again "The Fate of Mother" is another picture that never ought to be used by the exhibitors on the ground that it depicts a young girl staying out late with a married man and deceiving her mother. Knockout drops in films, attempting suicide or the hold-up at the point of revolver should also be debarred, let who ever will be the manufacturer of the film. These are some of the reasons why the News stands for principle and independence.

Fight Films

We are exceedingly pleased to learn that the measure providing heavy penalties for the shipment of fight films from one state to the other passed the Senate on the 15th. This bill prohibits the shipment on interstate commerce of films or other paraphernalias for the depicting of unmanly and unnatural fistic encounters and has obtained the President's approval. A fine not exceeding $1,000 or imprisonment for not more than one year or both are provided as penalties. This inhibition against the pictures applies to all common characters and the recipient of the films is made equally guilty with the shipper if they are knowingly accepted. This news will be exceedingly gratifying to all who are trying to uplift the industry to a proper plane and that such brutal exhibitions as prize fights are now a thing of the past. We congratulate the Senators and on behalf of every decent exhibitor we tender them our thanks for passing this bill.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

New York State Exhibitors' Convention with "Our Roving Commissioner" Taking Notes

The convention held in New York City on Wednesday, June 19th, for the purpose of forming a state organization was highly satisfactory in that it accomplished the object for which it was called. The incident is one ominous of defeat to the enemies of the moving picture theatre, and portentious of success and prosperity to the future of the trade.

The convention was opened at the Union Square Hotel at 10.00 a.m. by the president of the local organization, Mr. Samuel Trigger. Mr. Trigger dwelt for a few moments on the position of the New York motion picture exhibitor, remarking incidentally that not so very long ago the exhibitor had been in the same category with the keeper of a dive, although to-day he has attained a respected position among intelligent business men. At the conclusion of his few brief remarks Mr. Trigger introduced M. A. Neff, president of the Motion Picture Exhibitors League of America, by whom the convention was called.

Mr. Neff struck right out from the shoulder on the benefits of co-operative organization. "Organization and co-operation make for the uplift of cinematography. We are in the cleanest and most educational line of business in the world," he said. "Where moving pictures are shown superstitions vanish as do the shadows with the morning sun." He then touched on the difficulties encountered in bringing the average exhibitor to see the necessity of organization. At the first convention called at Columbus, Ohio, only ten exhibitors attended; the next the number had increased to eighteen, and the next to thirty-five. One discouragement after another attended the efforts of Mr. Neff and others associated with him. Bad reports regarding the possibilities of organization placed many stumbling blocks in the way. But as the result of the dogged efforts of Mr. Neff and his followers Ohio has to-day one of the most vigorous organizations in the world. "You have in your control one of the greatest powers for good in the world," spoke the president of the National League to his brother moving picture men, "and what you need to place your business interests where they ought to be is strong, vigorous organization. You have great opportunities before you now which you must grasp while you have the chance."

Mr. Neff then proceeded to explain a few things that the exhibitors present for the most part were not aware of, and which demonstrated the power of organization, one of which was connection with a bill which had been introduced by Mr. Finrock, of Prospect, Ohio, which was known as Senate Bill 129, and which would have prevented the use of any but non-inflammable film, the passing of which would have been disastrous to the picture men under its jurisdiction. Another bill would have prevented children under sixteen from entering moving picture houses in the state of Ohio. Both of these measures were quashed by the Motion Picture Exhibitors' League; in the last instance the author was threatened with having his picture displayed on the screen in every picture house in Ohio. These are the sort of things that Mr. Neff used as striking illustrations of the power of organization and co-operation.

"Our organization," said Mr. Neff, "is based on the principle of a fair, square deal to every one. We do not allow any man who is interested in the manufacture of films, or otherwise interested in the moving picture except in the exhibition end of the business, to become members of our league. And of the exhibitors belonging to the organization we have only bona fide men. Through organization you men become acquainted with one another; you get to know what each other is doing; you see a certificate hung outside a theatre and you go in and chat with its manager, discuss the question of booths and other things of mutual interest, and, by the way, when you have a strong organization you can build your booths as you like; you can make them out of iron, concrete, asbestos board, or any material you like as long as it is fireproof. The great trouble is that everyone knows better how to run the moving picture theatre than the exhibitor himself." Mr. Neff pointed out the value of organization in quelling attempts at forcing unconstitutional measures upon the exhibitors. Said he, "How do you expect to get in touch with Albany for relief and proper legislation unless you are banded together on a co-operative plan. You are answerable as you all know to no law that conflicts with the laws of your state. Of course," continued Mr. Neff, "maybe we ourselves are sometimes to blame for ordeals to which we are subjected—we don't say we are not. We have to be wise as a serpent and gentle as a dove."

"I am not talking to you as M. A. Neff," he continued. "I am talking to you as the president of the strongest organization in the world. We moving picture exhibitors are educating the industrial classes and the fact is as long as you have a prosperity in the tenements you have a prosperity that counts. Remember the millionaire riding down the street in his automobile does not make prosperity."

Mr. Neff states as his belief that after the National Convention, which takes place in Chicago in August, commencing on the 15th of that month, we will have every state in the Union affiliated with the Motion Picture Exhibitors' League of America. "We are a world-wide organization," said Mr.

Neff, "when we enter New York." From time to time he begged the exhibitors not to allow themselves to be discouraged by paid agents and others whose business it was to try to influence them against organization. "The only way to get a square deal commercially," said he, "is to be in a position to demand it."

Following Mr. Neff's address, cards were passed in order to get the names of the exhibitors present, after which Mr. Ditmar, president of the Kentucky Motion Picture Exhibitors' Association, and vice-president of the local organization of his own city, Louisville, Ky., was introduced.

Mr. Neff then pointed out the advisability of belonging to the Motion Picture Exhibitors' League of America, stating that in order to become affiliated with the national organization it would be necessary for each exhibitor to pay a fee of $5, which fee would go into the state treasury to be used only for the needs of the organization, and thereby still remaining the property of the exhibitor. At this point Mr. Arthur D. Jacobs, treasurer of the New York Motion Picture Exhibitors' Association, rose to say that they had at the present time in their local organization 117 members of good standing, and that it would be unfair to charge an individual fee of $5, proposing at the same time that they be admitted as a body for the nominal fee of $100, to which Mr. Neff replied that $100 in one lump sum would look good to them. It was thereupon carried that the New York Exhibitors' Association should become affiliated with the national organization at the nominal fee of $100.

Following this new members were taken on, and individual fees of new members paid over for what will hereafter be known as Local No. 1, Chapter No. 1, after charter has been applied for and granted.

An election of officers was then entered upon, which officers will serve for the term of one year. Mr. Samuel Trigger was elected president of the state organization, and B. C. Cornell, Syracuse, vice-president. It was then suggested that upstate men officiate in the offices of vice-president, secretary and treasurer, thereby giving the organization an opportunity of having prominent members stationed in different portions of the state, which arrangement would be of value in organizing local organizations. H. W. Rosenthal was elected secretary, and Mr. John C. Davis, of Saugerties, N. Y., treasurer. An adjournment of the meeting for ten minutes was then called during which time the camera man of the Gaumont Weekly busied himself with taking a few feet of likeness of the goodly throng as they assembled out in front of the hotel, after which the meeting was again called to order and the honor of national vice-president for the state of New York was thrust upon Mr. Sydney Ascher, the faithful secretary of the local organization.

An incident which happened previous to the adjournment of the meeting must not, however, be forgotten, and an incident which made everyone the staunch admirer of Mrs. Arthur, of the Practical Mothers' Society and the mother of ten children.

Mrs. Arthur addressed the Convention in the most emphatic manner, expressing her views on the subject of moving pictures in connection with the child question in a convincing style that was refreshing to say the least of it. "It is not because of my intellect, or my money or my beauty," said Mrs. Arthur, "that I have been asked to address this convention of motion picture exhibitors, but because I have ten children and ought to know by this time what is good for children. And when I talk to you men I know that you know what I am talking at, and that I will get the attention and respect to which I am entitled. Every other night for eight years I have attended a moving picture show with my children, and I tell you you men have got the schools skinned a thousand miles." Tremendous applause interrupted Mrs. Arthur for a few seconds, after which she continued to express her views on the attempted control of the moving picture theatres, and the keeping out of the children by those who had no understanding of the matter in any particular. Said she, in a manner characteristic of the woman, "They cannot understand my girl or boy any more than Mrs. Harry Thaw could. Do you like it? I don't. Just the other day," said she, "a mother said to me 'I give my boy a nickel to go to the picture show to keep him away from the "gang," they will not let him in and so he goes to the saloon around the corner and spends it there. Now what am I to do?' We must get this educational right for the children," continued Mrs. Arthur. "We must get a measure passed allowing the children in the moving picture theatres, and you exhibitors have got to stand up behind us and help we mothers to get this right for our children." After livening up things with a tale of woe about the tint on her nose, which she assured the company was not caused by the use of intoxicants, she told how the day previous she had gone out for a sail to get the fresh air and incidentally brush her nerves in shape in anticipation of appearing before the convention on the following day, and of how she had exposed herself to the sun much to the detriment of that most prominent and important feature, the nose. This intensely interesting and sensible woman sat down amid storms of hearty applause.

After lunch delegates were appointed to attend the Chicago Convention in August—three delegates and three alternates—which are as follows: Delegates, Miss Ida Mayer, Jamaica; Mr. Dey of Auburn and Mr. Anson of New York City. Alternates, Mr. Whitten, Mr. Louis Rosenthal and Mr. Swartz.

After the election of the delegates several interesting addresses were given, among them one from Miss Ida Mayer, a motion picture exhibitor of Jamaica. Miss Mayer is a shining example of the kind of people who should have charge of moving picture theatres, and in her clear, pleasant voice told her side of the story in the most concise and lucid manner. Chief Wallace, of the Bureau of Licenses, also addressed the convention. Mr. Wallace expressed himself as believing that the motion picture exhibitor of New York was doing a great service to the city. He said that complaints commonly came to him from people who would not enter a moving picture show, and therefore knew nothing whatever about them. He also stated that identical interests were ever in an attitude of attack, and stated that he was always ready to do anything he could to help the interests of the moving picture exhibitor along because he believed they were doing a good work.

Mr. Bracken, of the Bureau of Licenses, Brooklyn, also addressed the meeting. He said that not long ago a man had made protest against a moving picture show coming into his neighborhood because there was one about four blocks from there which Mr. Bracken describes as being a cross between a Chinese laundry, a tea store, and a barroom. These inconsistencies often occur according to Mr. Bracken; people do not stop to consider the difference between the man who intends spending $15,000 or so on the erection of a theatre and the man who puts up a shack. He stated also that he knew lots of good things about moving picture shows, "But," said he, "why not stop the knockers? If there are any members in your organization who are keeping improper places, bring them up before you and make them answer for it." Mr. Bracken had previously startled the convention by telling them to beware of the people whom they employed, stating that he knew of one exhibitor in Brooklyn who had in his employ a man who sold cocaine. "And if this exhibitor is here to-day," said he, looking around with a glance that would pierce the very walls, "I would advise him to get rid of this man as speedily as possible."

Mr. Rodgers, Deputy of the Bureau of Licenses, also spoke, but in his own words, "there was nothing much left for him to say." It had all been said. Mr. Rodgers did, however, make the following interesting assertion, that in the three and a half years which had transpired since the drastic measures taken by Mayor McClellan it had been rather a pleasure than a burden to work in the interests of the moving picture in New York City.

Mr. Neff then explained the relationship of the local and state organizations to the National, stating that the business of relief and protection worked from the individual on up. What can not be settled by the local organization is passed on to the state organization and eventually, if settlement in this way is not effected, action is then taken by the National organization. A summary of the ingredients of a moving picture film was then read by Mr. Neff, showing the absolute impossibility of film explosion.

The booth question was discussed by Mr. Keppler, attorney for the local organization. Some very interesting facts were stated by him in this connection which placed in a most ridiculous light the legislation governing moving picture booths. "The moving picture booth," said Mr. Keppler, "as stipulated in the present legislation, requires an operator to spend his days in a loft which is to have only one door, which must always be kept shut. The only other openings in the booth are an aperture for the lens and an-

other small one for him to look through at the screen. There is absolutely no provision made for ventilation. Mr. Keppler was most emphatic in his denunciation of the existing laws governing moving picture booths. He drew attention to the fact that only the other day an operator lost his life because of the inadequacy of proper regulations controlling booth construction. He advocated the placing of a flue in the top of the booth connecting it with out of doors. In this manner he insisted that a film might take fire and the fire be put out without the audience knowing anything about it, panic and not fire being the chief danger in the moving picture theatre. The door of the booth could be kept closed until all the smoke had vanished through the vent in the top.

At the close of the meeting Mr. Neff extended the most cordial invitation to one and all to come to Cincinnati, where, he assured them, the latch strings of the organization would always be on the outside of the doors.

Letters of regret were sent in by several prominent men who were obliged to forego the pleasure of the convention.

At the close of the afternoon session an automobile trip was taken to Coney Island, with dinner at Henderson's, after which after-dinner speeches brimming over with wit and jollity by Mr. Trigger, Mr. Keppler, Mrs. Arthur, Mr. Bedding and Mr. Rodgers turned the already gay restaurant into a bedlam of laughter and general good humor. Three cheers each for the two presidents, Mr. Neff and Mr. Trigger, rent the roof and echoed far out among the adjacent buildings. A vaudeville show, a cabaret performance, and a return trip in the automobiles that brought the New York exhibitors and their out-of-town guests into the city in the wee sma' hours of the morning.

It would not do to close without a word about the dignified manner in which the general proceedings of the convention were carried on. It may be that the presence of the ladies shed an atmosphere of concord over the occasion, but at any rate it was all that could be desired in respect to orderly and systematic ruling. A great deal of credit is due to Mr. M. A. Neff, and to Mr. Jacobs, the chairman of the convention.

DINNER

MENU

Little Neck Clams a la Trigger

RELISHES

Olives — Sweet Pickles — Radishes
O'Kalems — Biograph — Imp.

SOUP

Chicken Consomme a la Neff

FISH

Baked Bluefish, Fresh from Vitagraph Lake
(The Arrangement Committee)

ROAST

Half Roast Chicken

Mashed Potatoes a la Jacobs — Green Peas a la Ascher

SALAD

Lettuce and Tomato — Rex and Reliance

DESSERT

Ice Cream a la Thanhouser — Cafe Noir

Beaumont, Tex.—The Port Arthur Airdrome was sold to A. Lombardo.

Kingston, N. Y.—S. H. Webb's new aerdrome, East O'Reilly street, has opened.

New York, N. Y.—G. Gottheld will build a moving picture hall at 1888 Third avenue.

Cape May, N. J.—Cape May Pier and Amusement Company has been incorporated.

Milwaukee, Wis.—Frank Rogowski, Lincoln and 23d avenues, will erect a moving picture theatre.

New Haven, Conn.—A permit for another outdoor moving picture theatre was granted to James Cannon.

Philadelphia, Pa.—F. B. Davis is taking estimates on plans for a moving picture theatre to be built at 36th street and Haverford avenue.

Chetopa, Kan.—Ed. Hill has sold his picture outfit to H. L. Harris, who has consolidated the two shows and will continue to operate the Airdrome.

W. M. NEFF

As an organizer Mr. W. M. Neff is O. K. At the conclusion of the New York State Convention, we asked him what he thought of the outlook. Fine! Fine! Fine and dandy! Couldn't be better. I am more than pleased with the results of our meetings, and predict great return to all the exhibitors. The whole of the state was well in line and the way the New York people took care of

MR. W. M. NEFF

us was excellent. Special mention must be made of Chairman Jacobs, who handled the arrangements splendidly. Not a hitch occurred to mar the program. I shall always remember with pleasure my visit and work in New York State. The delegates sent to Chicago will well represent the boys. I feel that the ball set rolling will gather in volume, and that when we all know each other better many acquaintances will ripen into friendships.

Mr. Neff had a herculean task before him when he came first to the city. The way he took it in hand and brought order out of chaos is a story we must tell in a later issue.

San Marcos, Texas.—A moving picture show has opened.

Marion, Ind.—The New Orpheum will open within a few days.

San Bernardino, Calif.—The Unique Theatre has been purchased by Stutz Bros.

Red Bank, N. J.—Harry A. Sculthorpe was granted a license for a moving picture theatre on Bay avenue.

Reading, Pa.—Wm. H. Reick will convert the Betz Building on Front street into a moving picture theatre.

Warrensburg, Md.—The new picture show being erected by C. F. Bueneman and John T. Bruce on South Holden street is about completed.

THE QUESTION OF LAW GOVERNING THE TRANSPORTATION OF MOVING PICURE FILMS

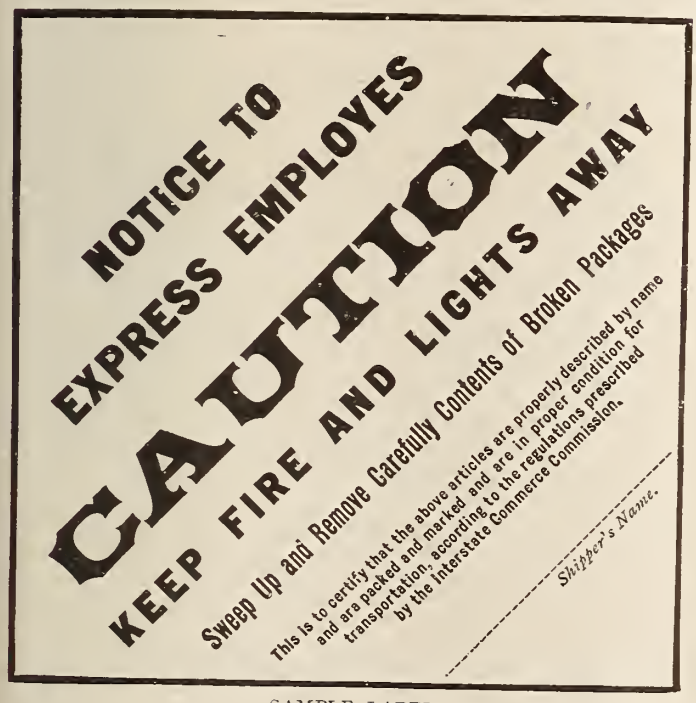
It has recently been brought to our attention that many shipments of films are being sent throughout the country in violation of the Federal law governing this industry, and as this is a matter of great importance to our readers, we desire to present to them the true facts and requirements of the case.

Section 235 of the Penal Laws of the United States, approved March 4, 1909, provides: that a penalty consisting of a fine not to exceed $2,000, or imprisonment not to exceed eighteen months, or both, may be imposed for violation of the law or of the regulations prescribed by the Interstate Commerce Commission.

The regulations covering the transportation of dangerous articles by express became effective on March 31, 1912, and every manufacturer, exchange man and importer should obtain a copy of the law and regulations for his guidance. The Bureau of Explosives, 30 Vesey street, New York City, has published them in B. E. Pamphlet No. 10, and a copy may be obtained by remitting 17 cents, which includes the cost of mailing.

The regulations prescribe that moving picture films must be placed, first in metal cases, and then packed in strong and tight wooden boxes or fibre board pails. The customary method of packing in sound fibre telescopic boxes, provided the films are first placed in metal cases, is considered as satisfactory. No single outside package must contain more than 100 pounds and any shipment of films exceeding 100 pounds, net weight, must be placed in two or more packages. (See paragraphs 34 and 43, I. C. C. Regulations for the Transportation of Explosives and Other Dangerous Articles by Freight.)

Each package must be plainly marked on the outside, "MOVING PICTURE FILMS," and in addition to this marking, each package must bear a yellow label as follows:


NOTICE TO EXPRESS EMPLOYES
CAUTION
KEEP FIRE AND LIGHTS AWAY
Sweep Up and Remove Carefully Contents of Broken Packages
This is to certify that the above articles are properly described by name and are packed and marked and are in proper condition for transportation, according to the regulations prescribed by the Interstate Commerce Commission.
Shipper's Name.

SAMPLE LABEL

It is imperative that this label be of standard size, color and wording, and a sample of the standard may be obtained from the Bureau of Explosives, 30 Vesey street, New York City. Supplies of these labels may be obtained from the Bureau of Explosives, at the following rates, including postage:

100	.50
500	.80
1000	1.14
5000	3.75

It is illegal to ship moving picture films as baggage unless properly packed and marked and labeled as required for express shipments. A trunk or suitcase does not meet this requirement.

If a package entirely conforming with the requirements previously described as to packing, marking and labeling should be offered to a common carrier, it would not be illegal to check it as baggage, but it is probable that the rules of individual carriers would prohibit the checking of baggage marked in this way. The prescribed legal method for transporting such packages is by express or freight.

These films may be shipped by freight with no restrictions other than those prescribed by the classification of the individual carrier. Shipments sent by freight must not bear the yellow label.

A strict and true observance of the above regulations will save delay in transportation. We desire further to call attention to the fact that this is not the law of a single state, but applies throughout the entire country, and even though a shipment in violation thereof might possibly be accepted by some forwarding agency through error, it would probably be held up in transit and result in delay.

By complying with these regulations, no exhibitor or exchange man need have any delay in getting his films on time, and in good order, and for their own protection a compliance with the law is considered advisable if deemed necessary.

MORT. H. SINGER ENTERS MOTION PICTURE FIELD

Mort. H. Singer, before sailing for Europe to-day, announced his intention of entering the field of motion pictures. He yesterday bought the Chicago and Illinois rights to exhibit the Carnegie Alaska-Siberia Big Game Hunt pictures, and same will open in his Palace Theatre, Chicago, next Monday evening. While in Europe Mr. Singer will complete arrangements for the American exhibition rights for several of the big motion pictures of Italy, France and England. That this branch of the amusement field has made great inroads into the dramatic and musical production business is a recognized fact, and Mr. Singer's step is one which has long been considered by other theatrical magnates.

Moving Picture News:

The above is a fac-simile of my "Country Picture House" I had taken a couple of months ago. Your Moving Picture News is a valuable publication for all. Exhibitors, I like it.

Yours truly,

JOHN C. PENN,
McKinney, Texas.

SHOCKING HIS FLOCK

By Virginia West

(Adapted from Majestic Release)

The Reverend Joshua Jones shuffled along the street leading to his church. On his face was a look of mingled determination and anxiety. The sparse bunch of grizzled hairs on his chin moved spasmodically as he expressed his thoughts to himself.

Only that morning as the Reverend Jones was putting on his frock coat preparatory to starting for church, Mandy had said to him, "Josh, de pervishuns is a-gittin' mighty slow. Ain't dem low down niggahs gwine to pay you no sallery?"

The Reverend Joshua Jones had replied that he didn't know.

"Ah done prutch to 'em en prutch to 'em 'bout it. Ah done tole 'em dey all gwine burn in hell fire, en it don't do no good. What's de use a-preachin' to a niggah 'bout fire in de early springtime? Ef ye tell 'em dey all gwine go sumwhers like Sibery, den mebby dey han' over a leetle cash. But when dey hears talk 'bout hell fire dey jest sits an' grins to deyself. It mought do for a Eskymo, hell fire mought hit, but she won't do fer no niggah what ain't never got too warm yit."

Mandy had realized that what her lord and said was deep wisdom, nevertheless, having the problems of housekeeping on her shoulders, she also realized that some way must be found to extract the salary from the congregation.

Two hundred dollars is not a princely salary under the best of conditions, but when it, or any part of it, fails continually to appear at the stated intervals, something must be done.

Joshua had used all his persuasive powers many times over, but invariably when collection time came the heads before him, to the far and rear, began to nod.

"Ah done hinted to Miss Ann an' Miss Kate an' de othah ladies 'til I can't git nothin' mo' 'less I ax right out," said Mandy, "an' dat seems kinder ondignified fer a parson's wife."

Josh agreed that it did seem beneath her and so they put their heads together to see what could be done.

"Whyn't yuh ax 'em fer a new cahpet. Mebby dey'd give it ef dey know'd dey own feets was agwinter walk on it," Mandy suggested.

"How's dat gwinter put food in our stummicks?"

"Squeeze 'em fer de bes' cahpet dey'll give, den git de cheapes' one yuh kin an' take de res' fer de pahson's sallery."

"Yuh got a good haid on yuh, Mandy," said the parson with admiration. "Ah'll do what Ah kin."

So it was the thought of the red carpet that gave the Reverend Joshua Jones the look of anxiety and determination as he walked from his house to his church.

"You's lookin' mighty thinkful dis mornin', Brothah Jones," remarked Deacon Jackson as the parson came into the vestry room.

"Yas, Brothah Jackson, yas, Ah's got a task to perform an' wid de Lord's will Ah gwine to perform her."

"May de Lord he'p you, Brothah Jones."

"Thanks, Brothah Jackson."

Brother Jones preached with all his might. He told his flock how the Lord had given them each a certain portion of this world's goods and how he expected back a certain percentage of it. "An' He gwine git it, too. He gwine git it ef He got ter sen' you to—to Sibeery! It's colder, Brethern an' Sistern, an' ef yuh don' do what's right de Lord, He gwine put yuh on a big chunk o' ice and den He gwine leab yuh."

The congregation moved uneasily for a moment and then settled a little closer down into its coat collar.

The flock of the Reverend Jones' church did not deliberately plan to sleep during the collection and the appeal that came before it. It was simply that they relaxed their control, as it were, and sleep was the natural consequence.

"Brethern an' Sistern," the parson continued, "de Lord's cahpet am agittin' holey. As yuh walks along de narrow isle fer to heah de Lord's words, de holes in de Lord's cahpet am gwine trip yuh and break you haid."

No sound came from the congregation. Brother Rastus Brown looked questioningly at the parson, the parson nodded and he arose to get the collection plate. From pew to pew he went, without result. Now and then a nickel or a dime was put on the plate, but usually it was unobserved. Now and then a snore came from some brother or sister.

When the plate was handed to the Reverend Jones he knew at a glance that it contained sixty-five cents. With one snort he turned and left the church without pronouncing the benediction. He never knew how long the congregation stayed, and he didn't care.

The next day, when Deacon Jackson found Parson Jones standing at his front gate he stopped to discuss the church problem.

"Brothah Jackson, dey's got to be sumpin' done. Ah got tuh rouse dem niggars, an' wid de Lord's help Ah——"

The Reverend Joshua Jones stopped short with his eyes raised and his mouth open.

"Wot am de trouble, Brothah Jones?" asked Deacon Jackson in an awed whisper.

"Trouble? Trouble, Brothah Jackson? 'Taint no trouble. De Lord hab answered prayer."

"Amen an' praise Gawd," exclaimed Jackson fervently. "Yuh sees dem wires up dah?"

Deacon Jackson saw them.

"Dey's 'lectric," continued Parson Jones.

The deacon nodded.

"Ah don' know much 'bout 'lectric t'ings, but de Lawd don' tole me ef yuh puts 'em under a niggar, dat niggar sholy gwine rise up."

"Amen," said the deacon devoutly, "de Lawd am sholy answer prayer. Go on, Brothah Jones, go on."

"You am got to 'range dis, Brother Jackson, an' yuh gotter do her cahful like."

"Ah'll han'le er like a newborn babe, Brothah Jones."

"Den come inter mah sanctum an' we'll lay de plans."

For two or three days after this conversation there was much mysterious goings on in the church of the Reverend Jones, but the nature of the work was kept so secret that not a breath of it reached the ears of the congregation.

When the next Sunday arrived the flock promptly assembled. Nothing disturbed their equilibrium. They seated themselves in pleasant anticipation of the soothing influence of their pastor's voice.

Parson Jones, too, was smiling. He preached a sermon that made his listeners think they were ready for a crown and a snow-white robe. Believing themselves so blessed, their eyes closed in peace and they slumbered, almost to a man.

At last the sermon was finished and the parson stepped to the side of the pulpit.

"Now, Brothern and Sistern, Ah wanta speak agin 'bout dat leetle matter ob de cahpet. Who will gib de sum ob ten dollahs?"

No one answered. All heads were bowed.

Slowly Parson Jones ran his finger along the side of the pulpit. One finger touched a little white button. Instantly the first row of the flock sprang to their feet, eyes blinking.

"De Spirit am move me. Ah—Ah'll gib ten dollahs," cried one member excitedly.

"Me, too, praise Gawd," said another.

"An' me."

"An' me, glory be."

One after another on the front row responded.

"Am dey any one else?" asked the parson.

Many looked uneasy but no one responded.

"Let us wait a leetle; mebby de Lawd will move othahs in de same gen'rus way."

Another row arose, and another and another, until Brother Brown was kept busy taking collection from

those who had money with them and the signatures of those who had not.

"De Holy Spirit am sholy among us," cried some one.

"Amen."

"Hallelujah."

"Praise Gawd."

"Lawd ansah prayah."

No one heard a snicker under a window in the front of the church nor a hurried conversation in boyish tones.

Suddenly through the window came a tall white object.

A cry went up as from one throat. Then:

"Not yit, Lawd!"

"Please, Blessed Gawd!"

"We'll pay de sallery, yas we will Gawd!"

"An' git de cahpet, Lawd!"

There was a great scrambling toward the door and in five minutes the church was empty of all but Parson Jones and Deacon Jackson.

The parson turned to the deacon and said:

"Ah don' know whethah dat was de Spirit ob de Lawd, Brothah Jackson, but de spirit of 'lectricity am surtainly entahed inter dem niggahs."

THE STORY OF FRA DIAVOLO

Absorbing Plot Alive with Sensational Incidents—Between the Scheming of Fra Diavolo and the Plans for His Capture, there is a Stage-Coach Hold-up and a Sensational Struggle on a Precipice

With the graceful swagger of a cavalier, with the confidence and self-assurance of the man of cunning and deviltry, Fra Diavolo, the bold brigand of the Italian forests, the outlaw whose real identity is enveloped in mystery, boldly enters a frontier tavern in defiance of the $10,000 reward offered for his capture. He lavishly bestows smiles on some of the waiting maidens, and between chucking others under the chin and ordering refreshments, he combs the tavern with his penetrating and diabolical gaze.

Between one of the waiters and Fra Diavolo there passes a glance of recognition. The confederate edges closely to his chief and points out to him "objects of interest." Diavolo's face lights up. From now on his attention is focused on a rich English nobleman and his bride. Lord and Lady Allcash are on their honeymoon and are at the tavern for a short rest and refreshments. Diavolo casts covetous glances at the jeweled-bedecked throat and fingers of the noblewoman.

Assuming all the courtly manners of the gallant, before long he becomes acquainted with the young Lady Allcash, much to the chagrin of her jealous elderly husband. After crafty Diavolo flirts and ingratiates himself with the lady, he draws her out, and chatty, like most women, the lady informs him of her itinerary. Diavolo soon departs on his horse and in haste makes his way to the encampment of his cohorts. He makes known to them his plans for the hold-up and robbery of Lord and Lady Allcash. The brigands promise to be on hand and he gallops off.

In the meantime, Lord and Lady Allcash prepare to proceed on their travels. The old stage coach is ready for them. They enter the coach and are surprised to find the gallant Diavolo on horseback beside the coach. He keeps up his flirtation with Lady Allcash along the road until they reach a watering place. He then rides on ahead and at an appointed place meets his band and informs them to be ready. He asks two members of the gang to report to him at the tavern at Terracine, the next town. Diavolo rides on to await developments. The coach is held up as planned, and after divesting the pair of their money and jewels, the bandits permit them to proceed.

The coach reaches the tavern of Terracine and here they excitedly tell of their highway experience. Lorenzo, the lieutenant of the Guard who is in love with Zerline, the landlord's daughter, is sure Diavolo is at the bottom of the hold-up and sets out in pursuit. His efforts are energized at the reward offered—for the landlord objects to giving away his daughter to a man with no funds—and if he could capture Diavolo, Lorenza would no longer be a man without funds. Lorenzo finds his way to the brigand encampment and is successful in getting back some of the stolen property, but does not find Fra Diavolo. He returns with the valuables and as a reward the grateful Lord Allcash gives Lorenzo a rich gift.

Fra Diavolo here makes his appearance amidst all this excitement, and with hypocritical sympathy endeavors to console the weeping lady. Lady Allcash takes him into her confidence and informs him that the bandits did not take all of her valuables—in fact, they took very little—as her treasures were all hidden in secret recesses of her traveling gown. Diavolo is vexed but conceals his vexation. As the hour grows late members of Fra's band make their appearance in the guise of beggars, and although the landlord eyes them with suspicion, Fra assures him that he will pay for whatever they eat. Diavolo and the two thieves interchange information and appoint a rendezvous after midnight, so that they may get the rest of the swag. Fra in the meantime gets the lay of the land.

At midnight, Fra Diavolo, hidden in a wardrobe closet, adjoining the bedroom of the landlord's daughter and the sitting-room of the nobleman and his wife, gets the signal from his men. He sends them a rope-ladder and they join him in the closet. They are interrupted by Zerline, the landlord's daughter, who after finishing with her chores in the tavern, has come to her bedroom for her night's rest. The bandits indelicately watch her from the curtained closet and jocosely imitate the vain girl disrobing before the mirror.

The girl soon goes to sleep. The bandits enter her room but are again interrupted by Lorenzo, who comes to spoon with his sweetheart. His coming is accompanied by considerable noise, which awakens Lord and Lady Allcash. The Lord and Lady come to make inquiries and find Lorenzo and Zerline in embarrassing embrace. Fra Diavolo and his men eagerly watch developments. One awkward and over-anxious bandit slips and upsets himself in the narrow closet. Attention is centered on the closet. Lorenzo is about to rush in with drawn sword but Fra Diavolo, with dignified bravado and great presence, steps forth to face the music, after arranging for another meeting and permitting his confederates to escape. Both men confront him for an explanation. Quick of thought, diabolical Fra Diavolo draws Lord Allcash aside and informs him that he had an appointment with Lady Allcash. Both gentlemen are amused by this bit of scandal and all retire.

The next day, both Lorenzo and Lord Allcash get together to compare the intelligence imparted to them by the midnight visitor, and naturally both are infuriated. Lorenzo accuses his sweetheart and Lord Allcash accuses his wife of infidelity.

The scene shifts later in the day to the front of the tavern, where the townsfolk congregate, and on tables on the sidewalk and lawns partake of food and drink. Fra Diavolo had arranged by written messages to meet his confederates, when they signal to him from the village bell tower that the coast is clear. The two bandits sit around the tables and drink more than is good for them. They are served by the landlord's daughter. Remembering her poses of the night before, the drunken bandits imitate her to her face. She connects this incident with the accusations of her lover. She takes Lorenzo aside and tells him the brigands must have been in her room the night before with the stranger. Lorenzo collars them and has them searched. They find on their persons the note from Fra Diavolo. After sunset Lorenzo orders all persons off the streets and at the point of a revolver the brigand is ordered to ring the village bell.

Fra leisurely saunters on the scene and is almost trapped; however, he matches swords with Lorenzo and makes a get-away. Lorenzo and a troop of soldiers follow in pursuit over hills and stream. Lorenzo gets detached from his followers and keeps close to Diavolo's trail. They meet on the precipice and there have a hand-to-hand struggle. Diavolo is worsted. Lorenzo sends him over the precipice, rolling down, bouncing against huge projections of rocks to a watery grave two hundred and sixty feet below.

Philadelphia, Pa.—Plans are being prepared for the erection of a moving picture theatre at 23 North 52d street.

WILLIAM LORD WRIGHT'S PAGE

The decision of the big theatrical managers a few weeks ago that "we are not giving a dollar and a half show for a dollar and a half," is something we can all agree upon. Theatrical attractions that play the larger cities for $1.50 are now no better than the "Number 2" companies that play the smaller cities for the same prices of admission. But the $1.50 now goes a long way with the butcher, the baker and the groceryman. Even the $1.50 show is not worth potatoes enough to last a week; butter enough to last an ordinary family two weeks; sugar enough to sweeten the coffee for a family throughout a fortnight—and a $1.50 seat in a theatre takes more money in two hours than will pay the grocery bill for a country family for twenty-four hours. With the influx of theatrical companies under one management, playing on the strength of what some "star" has done, or how many nights may have been put in on Broadway, practically came to the bursting point last season. The coming season, so the influential managers announce, will see "the hook" for $1.50 shows in one-night stands. They have to come to it. With such stars as Bernhardt, Nat Goodwin and others playing the picture films, and with the many classical feature pictures being released, smaller cities can expect a drop to the popular dollar price for theatrical attractions as advocated by influential managers, or a return to the "rep" show.

* * * *

A moving pictur' thet talks has been invented an' tested in Lunnon. But won't thet there kind wake up th' babies thet air taken to th' nickel theatres to sleep?—Pictureplay Philosopher.

* * * *

How Dear to My Heart

(To be sung feelingly to the tune of "The Old Oaken Bucket"

How dear to me heart
Are these late moving features—
Yes, almost all theatres
Present them to view.
There's hardware and harness,
And all of God's creatures;
Our classic directors
Have found something new!

The orchard, the meadow,
The deep, tangled wildwood,
And all the loved spots
The old-time scenes knew;
These now are passe and
Fit only for childhood,
Since the feature in five reels
Has flashed into view!

* * * *

The moving picture show and the hurdy-gurdy provided scientific instruction for the men and women who gathered in Cleveland June 12-19, to consider scientifically the question of charities and corrections. At former sessions of this national conference many exhibits of the various lines of work were on display. Now moving pictures instead of stationary exhibits have been inaugurated. Playgrounds, with real children playing, pure milk campaigns with the campaigners in action, and other features of the work in various cities were shown in films. The humble street piano was utilized to illustrate folk dancing and to urge better folksongs for hurdy-gurdy manufacturers. The National Board of Charities and Corrections believes in the moving picture as an education for children, and much interest was taken in the Cleveland exhibition.

* * * *

John Bunny is going over to London to get proper atmosphere for a classic production of "Pickwick Papers." Bunny should enact the chubby round-faced Mr. Pickwick to perfection. Mr. Pickwick gained a great reputation among antiquarians by discovering an old stone bearing the mystic characters, "B. S. H. M." Enemies of the great man asserted that the letters stood for "Bill Stubbs, His Mark," but this plain effort to take credit from Mr. Pickwick for his discovery merited the contempt it deserved. "Pickwick Papers" is one of the first works of Dickens. Strange to say, it is among those less read although dear to the heart of the Dickens student. We are delighted that Vitagraph has acted upon our suggestion of some months ago, and has determined to film "Pickwick Papers." It should be better known not only to students of English literature but to the great public. More power to Mr. Bunny, is our wish!

* * * *

ONE STANZA A-PLENTY

The Pictureplay Philosopher says there is an airdrome next to his house and it's hard for him to weed the radishes. He Silas Wegged into poetry yesterday and handed this in. It sounds like Riley but it isn't. One stanza is a-plenty. Let 'er go!

In the Spring when the green gets back on the screen,
When the sun comes out and stays,
And you help pay rent for the circus tent,
And you think of your urchin days.
When you're out to work but do it not—
Keep a-thinking of the scene
At the airdrome on adjoining lot—
In the Spring when the green gets back on the screen.
Isn't it a happy thought—
The Spring and the screen and the picture scene!

* * * *

In many of the cities there has been little complaint of the character of the moving picture films that are exhibited, but complaint is heard in some instances and a movement has been instituted in Indianapolis, Ind., to prevent these popular resorts from becoming demoralized through questionable pictures and second-class vaudeville. The movement in Indianapolis to this end is interesting. There a censorship has been proposed—a commission of three consisting of a member of the Court of Appeals, one person appointed by the picture interests, and a third by the police authorities. It would be the business of this commission to pass on all films complained of. Another suggestion is that all films before being exhibited at all be judged by the commission and a standard be thus established which would serve as an assurance to all patrons of these places of amusement.

Whatever the plan adopted there or elsewhere, one thing is certain—there are more clean-minded people in the world than there are persons of unclean mind, and the picture theatre that strictly excludes the questionable is the one that is going to last the longest and make the greatest profits. It is a pleasure to assert that the great majority of exhibitors in this country are bearing this fact in mind.

* * * *

Governor Harmon, of Ohio, Democratic Presidential aspirant, does not think, like Governor Woodrow Wilson, of New Jersey, another Presidential aspirant, that his appearance in a moving picture film is detrimental to his dignity. Governor Harmon even assumed the role of a motion picture actor the other day, and in a short time pictures of "Uncle Jud" will be flashed in many theatres throughout the country.

"Governor Harmon Pardoning a Convict" will be the film's title. There were two actors in the playlet put over by a New York film concern at Columbus, O., but the name of the convict is withheld. The Governor sat in a corner of the executive office while hundreds of feet of film were turned off showing him carefully perusing the contents of an application for pardon The convict did not appear until the second act. He was brought up

from State's Prison and the discussion of a parole was really serious.

Although the thousands who probably will see the picture in nickel theatres throughout the United States will not realize it, the story told by the film is truer to life than most of which they pay their money for. The convict in the picture was the genuine article, and what of talking, posing and the like which he did was also the genuine article, said and done with a heart.

ENTHUSIASTIC CROWD AT COOPER UNION INDORSE FOLKS ORDINANCE

The crowd of intelligent and interested citizens which gathered at Cooper Union, New York City, on Monday night, June 17th, to discuss matters pertaining to the Folks ordinance, though not as large as the occasion deserved, at the same time displayed enthusiasm enough for twice the number; and these people were a credit to New York City in their enthusiasm regarding a matter which deals with proper sanitation and the protection of human life.

The meeting opened with the reading of letters from Mayor Gaynor, several of the aldermen and other prominent citizens who regretted their inability to be present.

The first speaker of the evening was Michael Furst, a member of the Mayor's committee which prepared the draft of the proposed ordinance. Mr. Furst explained the provisions of the proposed ordinance, referred to the strenuous measures used by Mayor McClellan in dealing with the moving picture houses some three or four years ago, dwelt lightly on circumstances and conditions either continuous or in course of development since that time, stated briefly the position of the motion picture exhibitor, the heads of seven different departments attempting to control them, and which overlapping of necessity cause confusion, and stating in conclusion that as a result of a realization on the part of the Mayor and other intelligent people of existing conditions, a committee of five was appointed to draft an ordinance, the resume of which is contained in the proposed Folks ordinance.

Next came Henry Moskowitz, whose fervid enthusiasm almost raised the audience to their feet. Mr. Moskowitz referred to the moving picture theatre question as being "the most vital question before the City Fathers to-day." "The recreation of the poor," said he, "is a vital question. The tenements in which they live are mere caricatures of homes. The people, under our industrial conditions, work to exist." Continuing Mr. Moskowitz said, "These City Fathers, these friends of the people, will run to the home of the widow and give her a five dollar bill after the husband's life has been sacrificed through municipal neglect, but they will not try to prevent the making of the widow. These stupid good people, canons and others, who oppose a measure proposed to provide for the safety of the masses at their amusement, are not only stupid but criminal in the bargain. Those who would provide for the safety of the patrons of moving picture theatres are blocked by Tammany henchmen and confusion members of the Board of Aldermen, and we want you to exercise the impression of public opinion to force them to pass this ordinance.

Dr. John R. Elliot marvelled that intelligent people should even dream of opposing a sane proposition such as the Folks ordinance. "There are many tears shed at times of calamity, there is a tremendous interest in the dead, but at the same time there is a wonderful indifference to attempted provisions for safety." Dr. Elliot also gave as his opinion that people learn in the moving picture theatre as they do in few other places. Said he: "There are lots of educated idiots who have gone through the motions of education who are like the little boy who was asked what he did in school. 'I just sit there and wait for school to let up,' replied the little boy." People learn in moving picture theatres, asserts Dr. Elliot, when their sympathies are aroused, and for the love of a picture they drink in all they see. He also asserts that poor people live between Saturday noon and twelve o'clock Sunday night, therefore that is practically the only time they have for recreation or education.

The moving picture entertainment, says Dr. Elliot, is the new "Pied Piper," which attracts the masses. Dr. Elliot also asserts that to expose the people to the influence of the hideous, yelling, squeaking vaudeville acts that frequent moving places is nothing less than criminal. "It is an unpardonable neglect of the morals of the people. Change the amusements and you change the people. Give them what is decent and wholesome, and you have a correspondingly wholesome people." Also he asserts that the neglect of the protection of the bodies of the children who may grow up to be good citizens is criminal. "What we want," said Dr. Elliot in conclusion, "is centralized authority to govern the amusements of the people."

Rabbi Nathan Krass in his droll manner tells that he is ashamed of himself as well as of our democracy to think that in this American democracy the safety of life and limb should be a debatable question. "It is a peculiar thing," said he, "that an ordinance that makes for such a noble object should meet with opposition. Those who are our fathers before election become our stepfathers after election, and instead of being their beloved children, we become outcasts, no better than swine. I passed a woman in the country road the other day," continued the Rabbi, "she was feeding her swine which were housed in a beautifully clean pigsty. I could not help comparing it to the pigstys that human beings are permitted to pass so many hours of their lives in." "To my mind," bravely asserted the Rabbi, " the lowest human being is better than the most beautiful swine."

Rabbi Krass kept the audience in roars of laughter with the drollness and truth of his remarks. Said he: "The American nation is a nation of gamblers. We eat impure food that would give to swine all the different diseases in the most fastidious medical libraries. We take great risks when it comes to the safety of human lives. Millions of lives are maimed annually because of the risks we take. In the Board of Aldermen we have a disinterested committee. The Folks ordinance is not supposed to be perfect neither are the people who drafted it. The Bible, the Book of all books, is not perfect and through different translations and interpretations becomes infallible, how then can we expect an ordinance designed by mere men to be without its flaws. In the struggle for earthly chattels even the spokes on the wheel of Pharaoh are sold for gain, to say nothing of the golden horns of the sacred calf."

Rabbi Krass also asserts that we cannot have sanitation by spraying perfume through the theatres, but we can have it by admitting plenty of God's good fresh air. "The ozone," says he, "is something that no one can barter for gain. I believe in sanctification," spoke the Rabbi, "and I don't believe that it should be limited to the church. Sanctification makes for human betterment and uplift, and moving picture shows are capable of moral and educational attributes that should better the community. Being a minister, I endorse letting in the light. The moving picture shows are the amusement of the poor and the middle classes, therefore we must give them the best that is to be obtained. The clergy find no fault with the uptown shows, but they are quick to interfere with the poor man's amusement. But," spake Nathan Krass, with the fervor and enthusiasm that befitted the occasion, "I would rather see the theatres on Broadway closed than those moving picture theatres in the congested districts of the great city. The men who are opposed to the Folks ordinance are, for the most part, those who are making an indecent living out of the moving picture theatre. Is pork superior to human flesh?" warmly queried the rabbi, and again he repeated the words, "I believe the human being in its most deplorable state superior to the finest swine."

Following Rabbi Krass came Sydney Ascher, the only representative of the exhibitor who ventured upon the platform. Mr. Ascher explained the exhibitor's plight in the most common-sense manner. He said that though the exhibitor was in the game to make money, still there were men enough among them who had an honest desire to do what was right and best for the community at large. He explained in a very few words how it is in the present condition of affairs impossible to keep pace with the numerous departments which pretend to control the moving picture theatres. Said Mr. Ascher, "I violate the laws that are every day that I live, simply because there

are no uniform laws to abide by. I have signs in my theatre, 'No standing room allowed,' but at the same time I stand as many people as it is possible. Why? Simply because I could not keep in business any other way. We have no laws."

He continued: "One day a representative of the fire department comes to me and says, 'You must put a metalic lining in your booth.' The next day, after I have complied with his request, a representative from another department files in and requires me to take that out and put in asbestos board instead; and the day after that someone else comes along and tells me to do something else. After I have complied with the requests of all in turn the representative of the fire department comes back, and the ball starts rolling all over again, and there you are. What are we to do under such fool conditions? We want to give the public the best we can. I am in favor of the 600 seating capacity, because it gives us a better chance all around.

"Give us larger houses," said he, "and we can give you better shows. In fourteen years," said Sydney Ascher, "there has not been one death caused by fire in a moving picture theatre in New York. We want at the same time better houses. We are not jackals, we are business men, and we want a uniform law that we can abide by. The real men among us want this ordinance passed, but we'll never get it unless the people help us. It's up to you," said he to the audience, "If you want us to take better care of you, you must help us to do it by making a consolidated appeal to the Board of Aldermen of this city."

Last but not least, came Chief Magistrate Otto Kempner of Brooklyn, who shared Rabbi Krass' sentiments regarding our democracy. Said he: "Is it possible that there is sufficient selfishness in New York City to establish a desire to defeat such an ordinance? This is a measure designed to regulate sanely and rationally a sort of amusement that has come to the civilized world to stay. The moving picture entertainment was not designed as a theatrical form of amusement; it was the demonstration of the marvels of an invention, which has developed. It is the amusement of the poorer classes, and has as such spread to tremendous dimensions. Therefore the time has come to place this industry under proper regulation. It is large enough and important enough to be standardized. It should be standardized. There should never have existed the slightest doubt of the passing of this ordinance. Public education is needed in order to bring a public legislation into action.

Every part of the Folks ordinance should have commendation. The world marches on, and those who stand in the path of progress must suffer. I cannot fully express to you my fervent belief in the possibilities of the moving picture theatre for education and for general good. I would even favor retaining the moving picture theatre without law to eliminating it altogether. In Brooklyn the consumption of liquor has been materially reduced since the advent of moving picture theatres; also the issue of licenses has been reduced. All they need is proper regulation. Film censorship is another matter with which we are not dealing at this juncture, and will come later."

Magistrate Kempner closed, as did every other speaker, with the hope that each and every one of the audience would make a personal appeal to the aldermen of their individual districts on behalf of the Folks ordinance. A resolution was then passed which dealt with the betterment in general of the moving picture theatre condition, after which a prominent member of the Board of Aldermen addressed the meeting, explaining the difficulty of securing a united vote on any subject of such vital importance. He also demonstrated the inconsistency of public opinion by telling that one day he received letters from one woman's club requesting him to vote for the ordinance, and on the following day one from another requesting him to vote against it. Said he: "I am between the devil and the deep sea, although I staunchly assert to one and all that I have every intention of voting in favor of the ordinance."

The meeting broke up about 10.30, and it was felt that at least some headway was gained in that a unanimity of opinion had been expressed with regard to a measure of great moment.

OPERATORS' CHAT

By James Girvan

Auxiliary Local 35, I. A. T. S. E.

Officers

President—John F. Stephens.
Vice-President—Sam Kaplan.
Financial Secretary—Gus Durkin.
Recording Secretary—Morris Klapholtz.
Business Agent—Henry Weinberger.
Assistant Business Agent—Edward Phelps.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and the third Monday of every month at 12 o'clock midnight. Dues can be paid to Brother Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

* * * *

The regular meeting of the Auxiliary was held at the above hall, Monday night, June 17th, at 1 o'clock. Brother Frank Brennan called the meeting to order, and it was some meeting, too, believe me. Brothers William McVey and L. Weinberger were appointed sergeants-at-arms pro tem. It being election of officers and delegates to the convention, there was a fairly good crowd there to vote for their favorite candidate. Those elected to serve for the present term were: Vice-president, Robert Goldblatt; recording secretary, Sydney Dignon. Trustees: H. Mackler, A. Polin, A. Kesseler. Board of Directors: Albert Buck, Bert Leroy, H. Youngswick; and last, bust most important to my way of thinking, was delegate to the I. A. convention. Brother Robert Goldblatt was elected.

* * * *

All members in arrears for dues, fines, or assessments over the three-month limit stand suspended until same be paid. The initiation fee remains at $10 until July 15th, at which time it will be raised to $25. The meeting adjourned at 5:10 a. m.

* * * *

"Everybody's doin' it," and it seems as though Brother William Strickler wasn't going to be left out in the cold. Yes, by Hick! Brother Bill took the hull town by surprise when he sent out the invites for the grand affair held at Golden Star Hall, 81 Columbia street, this city, on Saturday, June 8th. The hall was filled to capacity when Brother William and his lovely bride, Miss Lillian Warowitz, were united in the holy bonds of matrimony to the tune of the wedding march. During the ceremony and march beautifully colored effects were used. Among those present were Brother Joe McAree and lady friend, Brother Max Werner and wife. Say, Bill, you must have been saving up some time so you could get things done right. Twelve taxicabs is sure going some. Best wishes and good luck to Mrs. William and yourself.

* * * *

Being in Newark on business the other day, and concluding same in a very short time, I made up my mind to look around the moving picture theatres just to see what kind of work was being done by the operators, and I was greatly pleased to see excellent projection at the following theatres:

Belmont Square Theatre, Belmont avenue and Court street; Frank A. Wiegers, operator; William Bender, assistant. Two Powers No. 5 machines, one Hallberg and one Levine economizer, and one dissolver.

The proprietor of the above place is to be complimented on having put in an operating booth that is big enough to work in. The projection in this particular may be equaled but it simply can't be beat.

* * * *

The following Newark operators deserve credit for the projection in their respective theatres: Edward Wiegars, Gem Theatre, 216 Fifteenth avenue; Jack Wayland and Arthur Whelpley, Sea Shell, 230 Market street; Gus Benner, Odeon Theatre, 100 Springfield avenue; American Theatre, 151 Market street, Herman Metz, chief operator; David McCracken, second man; Charles Straley, third man, and Harold Gehling, assistant.

* * * *

Brother Crowley, Augusta, Kan., would like to hear if the boys are willing to bury the hatchet and meet in friendly contests in our Chat Column.

Brother operators, let us hear from you as to what you are doing in your locals and in the operating rooms. Come on, get acquainted.

* * * *

There will be a continuation meeting on Monday night, June 24th. All Auxiliary members are requested to attend as there is to be another vote taken on the delegate that is to be sent to the I. A. T. S. E. convention.

* * * *

Mr. John H. Crowley,
Augusta, Kan. June 7, 1912.

Dear Sir:

It was not my intention to hurt the feelings of the brother operators in Kansas, when I wrote that small article in the "Column," and I must say that I am very sorry to hear that they feel sore. When I wrote the offending article I thought it might make them come back at me with some real good news for our operators' page and show me what a "boob" I was. And if they would send in a few hints like yours it would prove to everyone that I was the only "boob."

Brother Crowley, I wonder if you can square me with the boys once more and let us meet through the Column in the near future and shake hands, and tell them that any time they have any news for the Operators' Page they wil be given all the space they want.

Hoping to hear from you soon, with best regards to all the boys, I remain.

Fraternally yours,
"CANUCK."

WILLIAM PALEY

One of the pioneers in moving pictures and the only one in harness to-day is laid up after an accident and surgical operation. When in the Sierra Nevada Mountains eight or ten weeks ago, making pictures for David Horsley, of the Nestor Film Company, through the upsetting of a rig coming down the mountain, he received several cuts and bruises and had his right foot injured, but as no bones were broken the old veteran plugged along, spending a week in San Francisco and Santa Barbara, finishing up the program, of course, but limping and in pain and attending to two or three cuts on the right big toe.

When he arrived at his home in Los Angeles Mr. Paley was practically "down and out" and it was found necessary to call in Dr. Albert W. Moore, who, upon examination, discovered that the bone was seriously injured and recommended an operation. Mr. Paley was taken to the Good Samaritan Hospital and four pieces of bone extracted. He remained at the hospital for ten days and was then removed to his home, 1460 West Temple street, where he is recovering as rapidly as could be expected. Although unable to put his foot to the ground as yet, Mr. Paley has hopes of being up and around within two or three weeks.

It seems the irony of fate that Mr. Paley should have had to undergo the operation at that time, as during his stay in the hospital he was offered a very lucrative position, with a two-year contract and all expenses, and was also called upon for special work for Shriner week.

THE UNIVERSAL WEEKLY

The Universal Weekly, which is the organ of the Universal Film Manufacturing Company, will appear forthwith as a weekly publication. It incorporates The Implet which for the past five months was issued by the Imp Films Company. The Universal Weekly will embody all those features which made The Implet popular with the exhibitors and will include many others designed to help the exhibitor in his business.

It is the object each week of The Universal Weekly to present the releases of the allied manufacturers in an attractive and informative manner. In addition there will be printed each week in the Universal Weekly synopses of all the twenty-four releases. There will also be illustrations of the pictures, together with brief stories written from a study of the pictureplays on the screen. Whenever feature films are to be issued by any of the contributory companies, they will be fully dealt with in the pages of the Weekly.

Besides representing the vast interests centered in the Universal Film Manufacturing Company, it will be an object of The Universal Weekly to exert itself to the utmost in assisting the progress and uplift of the picture as the most popular and intelligent form of entertainment and instruction now before the world's public.

"LOVE, WAR AND A BONNET"
Imp Drama Release, July 1, 1912

"Love, War and a Bonnet" is a story which is placed in Civil War times. The bonnet is instrumental in finally uniting a pair of lovers.

But before this consummation many events take place. For example, an invading soldier disguises himself in the bonnet which he finds in the house he is invading. Off he goes and is pursued by the owner of the hat, pretty Sallie Batte, on horseback. He throws the bonnet away and it is recovered by the girl. And when the bonnet has found its rightful head, the owner of it, after more adventures, becomes the willing prey of her soldier lover.

Scenically the picture is full of charm; it is pretty and exciting to look at and the story is distinctly above the average of motion picture scenarios.

"BETTY, THE COXSWAIN
Imp Release, July 4

"Betty, the Coxswain," is a sporting story woven around college life. It is not the first time that a similar theme has been used in short story form and it is also popular on the moving picture screen. The outstanding feature of the picture lies in the fact that the technical work is done under the direct supervision of Mr. Rice, the celebrated Columbia coach who engaged himself to give his exclusive services to the Imp people for this picture.

The race is realistic and exciting. The story is simply that of a coxswain of a boat who just before the race is inveigled away and placed beyond hope of getting to his boat. However, Betty, his sweetheart, has been practising in the boats and learning of the trouble, with the connivance of the coach, dons rowing garb and steers the boat to victory.

The acting in the picture is strong and decisive; it is a clear and interesting story and the settings are well chosen. It will unquestionably be a popular picture.

AMERICAN FILM MFG. CO. NOTES

Efforts are being directed toward the production of the highest possible grade of distinctly Western subjects, and three companies are now bending their energies toward that end.

It is the American's intention to place three good Western subjects on the market each week; also to add a two-reel subject each second week and to cover a number of scientific and educational studies as well. Some of the best negatives of a scientific nature ever seen will be announced for release in the near future.

"The Fall of Blackhawk," the historic two-reel feature recently completed by the American Film Manufacturing Company, will be given the public as a state right feature. This is due to the unprecedented excellence of the subject and to the fact that a large sum of money was required to produce it in its present form.

No other subject can possess more of those features which draw the public than "The Fall of Blackhawk." The great names of Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott are always vital in their appeal and mean money to exhibitors. The subject has other than an exact historic appeal, too, in that there are an abundance of thrilling Indian fights, a glorious stockade scene in which the blockhouse and stockade are seen to burn to the ground. Lincoln and Davis are also central figures in a very unique love affair which terminates in the marriage of Jefferson Davis and Sarah Taylor while the fort is in flames.

The American is receiving offers for state rights and will make shipments after July 6th through the Film Supply Company of America.

Above is a photograph of Mr. Charles Abrams, general manager of the Great Northern Special Feature Film Company, 42 East Fourteenth street, New York City.

The originator of the "No Bonus; No Hold Up" for state right privileges. He is on his way West with a line of special features.

In fact, we understand that he has about ten good samples with him, and anyone wishing to meet him can get his route from the main office.

Mr. DORE HOFFMAN

Mr. Doré Hoffman has assumed control of the advertising and assistant managership of the General Film Publicity and Sales Company. Mr. Hoffman was formerly advertising manager for G. Melies, and prior to that time was connected with the Film Index as advertising manager.

EDISON RESENTS 50-CENT WITNESS FEE

"Darn it! My time is worth more than fifty cents." So spoke Thomas A. Edison, inventor, when he was handed a subpœna and a 50-cent piece to appear to give testimony in a suit between John Schemmerhorn and James White, formerly connected with the Edison works in West Orange, against T. C. Waters, head of the kinetoscope enterprise at the works.

The suit involves a large amount on contract, and the hearing will take place on Thursday at the home of Supreme Court Commissioner Emil Schultz in Park avenue, Orange.

The suit will be fought out later in the Supreme Court of Court of New York.

FIRST REVIEW OF PICTURES AT THE NEW PROJECTING ROOM OF THE FILM SUPPLY COMPANY OF AMERICA

The first review of releases of the Film Supply Company of America for the press and National Board of Censorship was held in the fine new projecting room of the company on Tuesday morning, June 15. A splendid showing was made by the manufacturers whose films are to be released under the wing of this company. Among the films shown was a Thanhouser of special merit, and one of the most wholesome pictures that has been seen in a projecting room for many a day—would that there were more of them. "In Blossom Time" is the title of this picture, and truly it almost breathed the perfume of the blossoms out into the room. It is a beautiful little romantic bit, full of the human interest that counts in a commercial way.

There was also exhibited an "American" of merit, entitled "The Inheritance." This splendid effort dealt with the life of a young man who had inherited the taste for alcohol, and with the thoughtless bantering of his companions when he refused to drink, and the terrible climax where they fill his canteen with liquor instead of water. The audience is, however, left to surmise what the ultimate result will be.

Solax also had a good offering in "Indian Summer," a farce comedy dealing with love in old age. It may be said that if the Film Supply Company of America continue to make such a splendid showing, there can be only prosperity in store for them.

BRASS UNBREAKABLE SLIDES

Brass slides for general notices and titles are worth securing. We have on our desk one of these slides bearing the legend "Good Night," and if all are as sample they are good.

Write for fuller particulars to Behrend Moving Picture Supply House, 30 Union Square, New York.

THE VITAGRAPH COMPANY INSTALLS A POWER'S No. 6A MACHINE

The Vitagraph Company of America, being old experienced machine as well as film manufacturers, have just installed a Power's No. 6A machine in their studio.

Pontiac, Mich.—The White Palace Theatre on South Saginaw street was sold to T. W. Jackson and E. H. Fay.

Red Bank, N. J.—Conklin & Kelly, of Newark, have opened an open-air theatre on Carr avenue.

New York, N. Y.—Moving picture show will be built at 981 Prospect avenue.

Hutchinson, Kan.—C. Q. Johnson has bought the Majestic Theatre in South Main street.

Forest City, Iowa.—J. R. Stebleton, of the Magic Motion Picture Theatre, in Britt street, will erect a theatre here.

JUST TO INTRODUCE OUR FINE ART SLIDES

350 styles Announcements, new artistic designs; they have all other Announcement slides beat to a frazzle. Regular 50c quality, special offer 25c each, 5 for $1.00. Cash with order only. Our new catalogue of feature lectures just finished; send for a copy.

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Manufacturer, Fine Art Slides
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NEW YORK

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EXHIBITORS who have deluged our offices with congratulatory letters indicating their loyalty and friendship are assured a most careful selection of agencies for each territory, not already granted. "The exhibitor be pleased" is our slogan.

Our Program Convinces

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
AMERICAN	THANHOUSER	RELIANCE	AMERICAN
ALL STAR	MAJESTIC	SOLAX	ALL STAR
COMET	GAUMONT	GAUMONT WEEKLY	GAUMONT
		AMERICAN	

FRIDAY	SATURDAY	SUNDAY
THANHOUSER	GREAT NORTHERN	THANHOUSER
SOLAX	RELIANCE	MAJESTIC
LUX	COMET	

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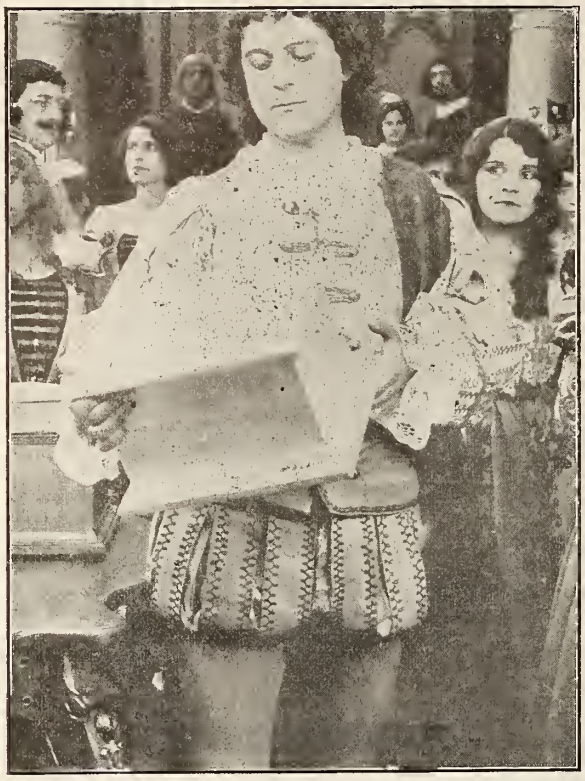


SCENES FROM "THE MERCHANT OF VENICE
Thanhouser release of July 30th.

PLENTY OF THANHOUSER FEATURES

There is no famine in the New Rochelle feature market, if reports from there count for anything. Report No. 1 gives "Merchant of Venice" as the two-reel Thanhouser release for Tuesday, July 30. Report the second announces "Put Yourself in His Place," the Charles Reade story, in a pair of reels. Next is notice of "Lucille" in two. After that, "Under Two Flags" is slated for release, also in two reels. They are doing some tall hustling up at Thanhouser Company!

"The Merchant of Venice" is said to surpass "Romeo and Juliet," to date the most noted Thanhouser Shakespearean production. It is said to illustrate convincingly the progress that has been made in New Rochelle film-making in the year that has elapsed since "Romeo" was undertaken. The Thanhouser lithographers are shipping the exchanges two kinds of one-sheets and a three-sheets, and there are also heralds and free "feature frames" from the Thanhouser offices.

ADVERTISING MATTER FOR FRA DIAVOLO

The Solax State Rights Three-Reel Feature Ready for Shipment July 12th

Exhibitors throughout the country, since the announcement of the production of "Fra Diavolo," have flooded the Solax mails with requests for advertising matter and information. For this three-reel state rights feature the Solax Company has prepared a special musical accompaniment for both piano and violin, and will also provide exhibitors with a vocal accompaniment. Other advertising matter for this state right feature includes elaborate heralds which have the appearance of theatrical programs, decorative lobby displays, two kinds of one-sheets, one three-sheets and cuts, "still" pictures and magnets.

Exhibitors in featuring this production would do well to engage a vocalist to sing selections from the opera during the exhibition of the pictures. The majority of the scenes have been produced with such fidelity to the opera that its musical accompaniment will be easy. The production makes an entire evening's entertainment.

The Solax Company has announced that it will advise exhibitors who are interested of state right buyers in their territory. In a number of states, exchanges buying the product of the Film Supply Company of America will rent the film in their territory.

THE ENTERPRISE OPTICAL CO.

We have been asked by the Enterprise Optical Manufacturing Company to state that, through an error, their advertisement in the official program of the Motion Picture Exhibitors' League of Pittsburgh was incorrectly printed, giving credit for this ad to the Riley Optical Instrument Company, of New York City, with whom the Enterprise Optical Manufacturing Company has no connection.

To compensate for this error the program committee of the Exhibitors' League of Pittsburgh have had 5,000 handbills printed in which the advertisement of the Enterprise Optical Manufacturing Company appears as it should have appeared in the program.

GAUMONT PHOTO POSTERS

The Gaumont Company is starting another innovation in the publicity line by getting out a photo-poster, half-sheet size, depicting several views from the various feature productions. The first of these will appear in conjunction with "Written in Blood" and contains six different views from this colossal production, including four of the various characters: Procureur-General, Lieutenant Gerard, the regimental ex-canteen keeper and wife, Mr. and Mrs. Bersac. These parts are portrayed respectively in the film by Mr. Jean Ayme, Mr. Oscar Julien, Mr. Robert Manson and Mlle. Rene Carl. This innovation is expected to be rapidly taken up by exchangemen and exhibitors throughout the country. A modest supply of samples of this work is being sent to exchange men operating under the Film Supply Company of America.

Brattleboro, Vt.—Emma C. Farrington expects to open a moving picture show on the ground of the Miner Building, Church and Elliot streets.

Denver, Colo.—A new moving picture theatre is being contemplated on Champa street, between 14th and 15th streets.

JOE BURKE, COMEDIAN

Eccentric Character Fun Maker Posing in Powers Picture Plays

Joe Burke, the eccentric comedian, is posing in Powers picture plays with great success. Mr. Burke has been acting before the camera for about eighteen months, working with Harry C. Matthews, and has recently appeared in the child-stories put on by Mr. Matthews. He has been for the past eighteen years one of the headliners in vaudeville, playing a wide range of

parts—Irish, Scotch and coster characters. During the winter season Mr. Burke has worked in and around New York in benefit entertainments given by secret societies and is well known to members of the Masonic, Knights of Columbus, Royal Arcanum and other societies. He has also appeared in female impersonations. His recent picture successes were in the Powers child-pictures, "No Children Wanted" and "Those Were the Happy Days."

HOT WEATHER HASTENS OPENING OF AIRDROMES

Mr. J. H. Hallberg, "The Economizer Man," reports that the present hot spell has precipitated a big rush in the opening of airdromes, and the demand for moving picture machines and Hallberg Economizers has been very large. The closed theatres not already fitted with proper ventilating equipments are buying exhaust fans and ventilating fans to compete with the open-air shows.

Newburyport, Mass—Forest Kimball, of Manchester, N. H., will erect a moving picture theatre on Main street.

Winsted, Conn.—The new moving picture show at Highland Park will be completed shortly.

"KID" WITH DOGS AND MONKEYS

The Thanhouser Kid appears with a real dog-and-monkey circus in the Thanhouser release of Sunday, June 30, "Doggie's Début." She witnessed the performance of the animals at a variety theatre near her home and was so impressed with their work that she asked the Thanhouser management to engage them to "do" a picture with her. Engaged they were. The story that was written

for the Kid and the animals showed her as a little boy who lost his home and all else when a wealthy grandfather dies. Wandering in quest of work, the boy meets his late grandsire's groom. They were "pals" in the good old days of affluence, and now the ex-groom is quick to aid the boy. He has become an animal trainer and offers the boy a job as assistant. So the Thanhouser Kid joins the act and is "safe" financially ever afterwards.

"GRANDPA"
Reliance, July 10th.

THE COMING GENERATION
Powers, July 3rd.

For Those Who Worry O'er Plots and Plays

An Interesting Statement

We have the permission of a leading script editor, now serving with one of the best known film companies, to use extracts from a letter which he recently sent the editor of this department. The statements contained therein are of interest to every photoplaywright. The letter, in part, follows:

"I am reading stories right now that I read over a year ago when with the ——— Company. They are still going the rounds. The concerns putting on the poorest stories invariably pay the least for manuscripts and consequently they get last readings. Several of the supposed leaders are falling down. They submit their stuff to favorite concerns and, if refused, it goes the rounds and then has been placed in cold storage only to be resurrected a year later. Instead of revamping, the same stories are recopied under another title.

"I do not notice any appreciable improvement in the class of scripts. There has been little improvement in the last eighteen months, notwithstanding 'correspondence' schools; sample scenarios, etc. What most writers need to be instructed in is the simple things. They continue to send pen scripts, write on both sides of the paper, and neglect to send stamps or return envelopes. This is a fact despite the efforts of the trade journals to give them a better idea.

"In many cases, the names and addresses of the authors do not appear and the offerings go to the 'morgue.' I know of one editorial desk in New York that has probably two hundred scripts awaiting indentification, and it is these authors, probably, that are besieging the News and World to print letters to prove how shabbily they have been treated, and their ideas filched.

"I received a letter recently in which the writer complained bitterly because his script had not been bought or returned, and he threatened all sorts of personal violence and litigation if he did not get some action. This letter was unsigned. The second and third letter came from the same party and he waxed more vehement. The last letter was signed by an initial and a name, but no postoffice address. We had preserved the envelope and wrote a letter directed to the general delivery of the postmark on the envelope. In due time this was returned with the usual notation that the party could not be found. All this time the script was reposing in my desk among unidentified scripts.

"I get many scripts accompanied by letters nicely typewritten, but with the signature so illegible that no one in the office can read it. Of course, there is no name on the script, and if there is, it is in the same scrawl. The name is guessed at and the script comes back to us and joins the others remaining unidentified."

No Comment Necessary

The above statements need little comment. Every trade journal department editor has been working overtime to urge writers to observe the simple things, which in the aggregate become immensely important things. Writers have also been repeatedly urged to enclose stamped self-addressed envelopes with their scripts and to type name and address of author on first page of every manuscript. Evidently a great many have not heeded these first principles in literary work—and there is no excuse to be made for such persons. "I do not notice any appreciable improvement in the class of scripts" is a significant statement coming from the authoritative source that it does. It means that despite the kindly efforts of script editors, directors, trade journals, etc., that many of those active in the scriptwriters' army have not ceased the custom of "dashing off" photoplays without giving them due thought or study.

The editor would be pleased to hear from other script editors on the statement that there has been little improvement in scripts within the past eighteen months. We believe a thorough discussion of this subject would be beneficial to everyone concerned.

Difference of Opinion

Here are two opinions written us by two well-known editors and writers:

> "You have the wrong steer. If you could see some of the stuff I get, you would wonder at the game. I can get from $20 to $35 for the average 3,000 to 5,000-word story. It takes me a day to write it. I can make the same money with the same idea in an hour writing a photoplay. One author I know gets $100 to $150 for his fiction stories. He gets out two $75 or $100 scripts with less time and work than he used to spend on the $100 story. They would all be writing photoplays if they could, but half of them have tried and the other half do not dare."

Then the other statement:

> "You are right when you say that first-class fiction writers have not yet turned their attention to the photoplay field, and I look for some top-notchers to get busy when market prices become tempting (if they ever do). It is true that many magazine writers cannot formulate a photoplay, and it is also a fact that the man or woman who has won his or her spurs in short story writing can turn to script writing much easier than can the average photoplaywright turn to the magazine field. Both fields require the art of condensation and fertility of plot, but the magazine story writer is born and the average script writer is often just made."

The above comments were caused by our recent assertion that, in our opinion, many professional writers of first-class fiction have not endeavored to seriously enter the photoplay field and that they had no incentive so to do at present market prices paid for scripts. If such writers as Chambers, Wood, Morris, Paine, Parrish, Chester, Davis, and many other top-notchers now getting from $250 to $500 for a 5,000-word fiction story, should turn their attention to photoplay writing, they would probably make good in a short time because they already possess much of the know-how. We know of but one or two men that can write a good photoplay in an hour; and there are but a lucky few who are getting $75 to $100 for their photoplays at this time. The average prices paid for scripts are from $25 to $35. While it is a fact that many of the writers of the second class stories for magazines have failed in the photoplay game, just as they have partially failed in the magazine game, still the rule would not apply to the high-class writers who have failed to take an interest in script writing.

About Text Books

There seems to be a superabundance of text books for script writers and every few days another is announced. Now there are text books and text books. The editor of this department has refused to advertise three books within the past few months for the simple reason that they were deemed of no benefit to the army of beginners in the photoplaywright field. So far as we could ascertain, not one of them had been written by an author who had ever turned out a successful photoplay. If you will take the trouble to look over the advertising pages of the News you will find that no "correspondence schools" are exploited. Offers of such advertising are turned down frequently. The News does not score a "skin" game in its reading columns and boost such institutions in the advertising columns. It claims credit for this policy. To resume: A number of the readers of this department have queried us from time to time anent the merits of this or that text book written for the benefit of the photoplaywright. We have answered these inquiries honestly. There are two text booklets in the market to-day from which the purchaser will derive full value. One of these is the "Art of Scenario Writing," second edition. published by the Moving Picture News. The other is the "Technique of the Photoplay," written by Epes Winthrop Sargent, Box 70, Madison Square Station, New York. One seeks to develop the idea of the author with less attention to the technical arrangement, while the other while paying attention to originality pays special notice to the technical side of the script. Purchased collectively, these booklets will furnish all the theory that any new

writer can desire on each and every side of the game. Both have been recommended by leaders in the profession and both are standard. We mention these booklets here, not with any free advertising intent, but to answer numerous inquiries received lately on the book subject. We have no business understanding with Mr. Sargent and mention his book in this department together with our own, for the information of our readers and because both are worthy.

The Merwin Scripts

Mr. Sargent in writing of the technical side of the photoplay recently called attention to the Bannister Merwin scripts. His statement attracted our interest. He says the Merwin scripts do not follow the present form of the photoplay, but the action is more fully and clearly narrated so that any one of two or three directors could easily read the action and catch the exact idea of the author. Like Mr. Sargent, we believe that a radical change in the form of the photoplay is about due. It must be made if the originality and inspiration of the author is to be clearly presented by the director. We contend that Mr. Merwin's early training as a writer of magazine fiction has helped him greatly in his new form of script. The art of putting down clearly and concisely the action and motif intended, so that the director can readily grasp the writer's precise idea, should also be readily undertaken by the newspaperman.

WILLIAM LORD WRIGHT.

SIMPLEX PROGRESS

Lyric Theatre, Evansville, Ind., June 11, 1912.

Precision Machine Co.,
317 E. 34th street,
New York City, N. Y.

Gentlemen:—

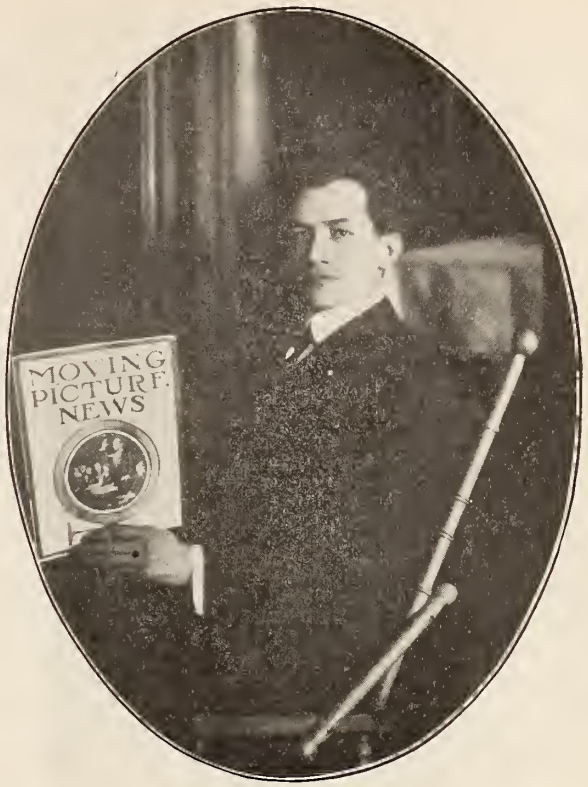
I purchased a Simplex machine from your representative, Mr. Drollinger, of this city, five months ago and wish to say I am delighted. It has not caused me a moment's trouble in the whole five months of a steady grind every afternoon and evening seven days of the week. Last week I had Mr. Drollinger take the machine entirely apart, so I might see, and am glad to state that not a part was worn, all bearings and gears were perfect, and every piece so perfect that there was no trouble in reassembling at all and machine runs as free and easy as before. I should have written you before, but have been fooled on wearing qualities of other machines and wished to give Simplex a thorough test. I am satisfied that the machine is all you claim for it, and when in the market for another machine it undoubtedly will be Simplex. You are at liberty to use this letter.

I remain, with best wishes for your success,

Very respectfully,

M. G. PERRIN, Mgr.

THE SILENT CASTLE
Gaumont (hand colored) release of July 23rd.



GEORGE H. GROMBACHER
General Manager Independent Western Film Exchange of Portland, Oregon.

NEW INVENTIONS

Reported Especially for This Paper by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, Northwest, Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent.

1,029,266. Winding Key for Photographic Cameras. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1,029,267. Pin Journal for Photographic Cameras. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1,029,268. Photographic Camera. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1,029,269. Photographic Camera. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co.

1,029,270. Photographic Camera. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co.

1,029,295. Automatic Focusing Apparatus for Photographic Lenses. L. J. R. Holst, Lansdowne, Pa. Assignor to Williams, Brown & Earle, Inc., Philadelphia, Pa.

1,029,296. Means for Mechanically Focusing Photographic Lenses. L. J. R. Holst, Lansdowne, Pa. Assigner to Williams, Brown & Earle, Inc., Philadelphia, Pa.

1,029,297. Means for Mechanically Focusing Photographic Lenses. L. J. R. Holst, Lansdowne, Pa. Assignor to Williams, Brown & Earle, Inc., Philadelphia, Pa.

1,029,487. Photographic Print Washer. E. N. Burdick, Westerly, R. I.

1,029,511. Process of Developing Photographic Plates and Films. H. M. Prindle, Boston, Mass. Assignor to A. H. Hildreth, trustee, Cambridge, Mass.

WESTERN CORRESPONDENT

Hot Springs, Ark., June 12.—The one great feature of the week in the moving picture line was the Imp reel, "The Breakdown," which contained a number of scenes taken in this city, which I mentioned in my last week's letter. The Princess Theatre "scooped" the other houses on this reel, after a campaign that resulted in communications to every exchange west of the city of St. Louis and far into Texas. It was a lively fight that the theatres waged here for this reel, and the Princess Theatre won out.

There was a great crowd out the first day the picture was shown, and business during the three days was of the top-notch order, which shows that Hot Springs people want the city advertised in motion pictures and would like nothing better than a full reel of one thousand or more feet, with all the resort's attractive features in the same. The picture as a whole pleased, but there are always to be found the chronic kickers who want everything for nothing, and it was the fact that so many scenes in this city were taken and not shown in "The Breakdown" that caused a howl of protest. For instance, there was the horse show—nary a view reproduced, together with many, many other features that were left out, and the scene showing King Baggot on his way to the baths might just as well have been omitted, for there is not one man out of a hundred outside of Hot Springs who has never been here who could recognize what that brief view actually was. It was a case of "on again, off again, Finigan," so far as any value to the city is concerned, while the views of the "bird's eye variety," which were taken from the top of the Eastman tower, were so dark that they were practically useless. Even the Majestic Hotel, where the "King" registered, was exceptionally brief, and the Maurice bathhouse was the only thing that was really "the goods," and that showed up plain. There was one laughable feature in this reel and the crowd is still having a lot of sport with the Western Union people. One scene shows a blue-coated and brass-buttoned son of Mercury delivering a telegram to King Baggot, and the manager of the Western Union company sent one of his brightest lads to play this part. The kid made good, too, but if you will look at the reel you will note that while a Western Union boy delivers the telegram, when King Baggot opens and reads it the message shows it to be a Postal Telegraph wire. Possibly Brothers Baggot and Kauffman desired to be eminently fair to both corporations, which is duly appreciated by the Postal company.

I had the pleasure of seeing this reel run off in the Princess for a dress rehearsal, and there was a lot of sport at the same. To begin with there was something wrong with the sprocket wheel of the machine and when it came to the scene showing Baggot conversing with Frank Gould, with Secretary George Belding standing nearby, the film jumped off the wheel seven times in quick succession.

"I guess I must queer that picture," commented Mr. Belding, "although when it was taken I tried to pose so calm and serene."

The Hot Springs views, however, were received with round after round of applause, and it has made the people "hungry" for a good local picture, something on the order of the Jacksonville reel that was seen in this city a short time ago. The local press is advocating this, and the New Era said editorially the day after the picture came to this resort:

"Now that we have had a sample copy of Hot Springs in moving pictures, why not spend a sufficient amount of money and get a good one? There is no better medium of advertising than that of motion photography, and one must remember the old adage that 'it takes money to make money.'"

The same paper a few nights later also contained the following, which may be of interest to the friends of gentlemen concerned, especially those in the general film exchange of St. Louis, where he gets his pictures. It's about Sidney M. Nutt, proprietor of the New Central Theatre. Yes, Sidney is the real happy boy of these "diggin's," and this is what his press agent on the New Era wrote about him the past week:

"Ladies and gentlemen, the Stroller next desires to call your attention to an expansive, brilliant and most striking exemplification of the 'smile that won't come off.' The possessor of this golden indication of supreme joy is our good friend, Sidney M. Nutt, proprietor of the New Central Theatre. You will notice that Sidney cannot concentrate his mind on the moving pictures. See, he watches them for a moment and then leaves his seat, goes to the telephone and calls up his home. He returns, but remains only for a few moments. Now watch him closely. Note that exquisite look of happy contentment. See, he is watching a moving picture now. Ah, a baby is being shown on the screen. What, the baby in the picture is seen to be crying. Mr. Nutt is also worried. See him hasten again to the telephone. Note the look of anxiety on his face and the excitement in his voice. Let's play close to the 'phone, too. He is talking to the nurse. Now, ladies and gentlemen, can you guess it? The baby in the picture made him hasten to ask concerning the baby at his home. Yes, and it's a boy, and it arrived Sunday night, and it weighed eight pounds, and Sidney says that it's just the brightest, finest and——! But what's the use? You know how all new fathers act. In closing the Stroller is pleased to note that his estimable little wife is getting along finely, and the baby—well, if you want to know anything about the baby, ask Sidney."

If it will be pleasant for the Bison people to hear, I will state that there has been such a demand for another one of your great "101" Ranch pictures that the management of the Photo Play has announced the coming of the "Crisis," which will be seen in Hot Springs the latter part of this week. They are billing it heavy, too, and, as usual, there will be a great mob out to see it. I like this little theatre, not because the gentlemen in charge of it are all that men should be, but for the reason that they put the picture on as it should be shown, bright as a new coined dollar and steady as a rock, and, notwithstanding the hot weather, the little Photo Play is doing its share of business, and good Independent reels are getting the money.

A tempting morsel in the moving picture line was held out to the church people the past week by Eddie Gavrel, of the Lyceum, who secured the "King David" special in two reels and realized a big patronage therefrom. It will be noted, too, that this is an Independent production. Never knew a good Independent picture that wouldn't add to the box office receipts. Eddie sent out invitations to the "Deacons and Deaconesses" and the clan responded. It was too good to miss, and some of those stalwart brothers and sisters who have been waging war on this industry without ever going to the picture shows to see their real worth and be educated, had their views altered and are now enrolled among the loyal band of "boosters" for motion pictures. It makes all the difference in the world, you know, just when, where and how we get our information.

I want to hand Rex a little bouquet for their reel, "Lost Years," which came to the Photo Play Theatre the past week. It was a decidedly interesting production, and the acting of the leading "loidy" was most clever. Rex, we liked that one immensely. Give us some more like it.

Thanhouser, kindly bring "Jess" forward and accept a blue ribbon! The Photo Play featured your three reels of this masterpiece and the theatre wasn't big enough to hold the people, for it packed 'em to the doors (Thanhouser News please copy). Joking aside, however, it was one of the most worthy productions that Hot Springs has seen in many, many months and is deserving of the highest praise. Go to the head of the class, Thanhouser, after that one; for you certainly have won first place.

Edison, there were no flies on your "Western Prince Charming," either, which the New Central had the past week. It was a pretty story well told and exceptionally well acted throughout. I wish I could say the same thing for the Melies' "Rustler's Daughter," but I "'jes' kain't," for it had more inconsistencies in it than is usually found in a reform faction in politics. Send that "sheriff" out to the "valley of vapors," Melies, and let us give him pointers. Possibly, though, it wasn't his fault, but the fault of the producer. Out here the sheriffs, when they make a raid, wade right in and don't let their deputies run the chance of getting plugged first. Siest du?

THE MAN IN THE BATHS.

"THE COMING GENERATION"

A Delightful Child-Story Produced by the Powers Motion Picture Company

Among the series of child-pictures being produced by the Powers Motion Picture Company "The Coming Generation" is perhaps the most delightful in the way of plot and acting and the story will interest all classes because of its originality of theme and clever interpretation.

Madge and Willie resent a fancied slight and cause their parents a few anxious moments before the mystery is solved. Their parents are entertaining at dinner and the children are ignored, being forced to partake of a simple meal in the seclusion of the nursery. They rebel and Madge steals downstairs and gets a glimpse of the diners. Returning to the nursery she unfolds a plan to Willie and they decide to dine out in a sumptuous manner. Madge dons some of her mother's finery and ransacks dressing table and commode to find articles of wearing apparel. Willie makes a surreptitious raid on the hall rack and secures his costume. Thus arrayed they go stealthily out and hail a taxicab, giving orders through the tube to the sleepy driver. They are taken to a swell restaurant where their appearance causes some excitement but, as they seat themselves and order lib-rally, they have entre to the place.

In the meantime the butler has filched a bottle of wine and is sharing it with the nurse. The check is presented to Madge and she is in a quandary for a moment, but is equal to the occasion. Hunting in the purse belonging to her mother, she finds a visiting card and hands that to the waiter, saying her papa will pay the check. The waiter telephones to their home just as their absence has been discovered by a search which has satisfied their parents that the house has been robbed and the children kidnapped. There is a rush for the cafe and the children are discovered just as they have finished their repast. All is explained and the parents are happy and the guests feel relieved.

TO PHOTOPLAY WRITERS!

In this issue of the Moving Picture News, a leading Photoplay editor asserts that the general average of scripts submitted to him during the past eighteen months has shown no improvement. He gives some reasons. William Lord Wright deemed the statement one of unusual interest to Photoplaywrights and he queried other well known Photoplay editors as to their experiences and opinions. Editors and experts have kindly responded. They all wish to aid the aspiring author, and their forthcoming views and suggestions will be found of absorbing interest. Writers cannot afford to miss reading the statements of these authorities. Tell your author friends about it!

"Eclair" Statement,

225 West 42d Street,
New York City, N. Y., June 17, 1912.

To the Trade:

We herewith notify you that this company, dating from June 10, 1912, has sold its entire assets, good will and capital stock to Universal Film Manufacturing Company, Lincoln Bldg., No. 1 Union Square, New York City. This corporation is to be dissolved and no further goods billed or communications addressed to it. We request that future communications relative to business transactions be addressed to Universal Film Manufacturing Co., Eclair Brand, 225 West 42d street, New York City.

All accounts payable of this company have been assumed by the former stockholders as individuals.

Your attention to the above will greatly oblige,

Yours very truly,
ECLAIR FILM COMPANY.

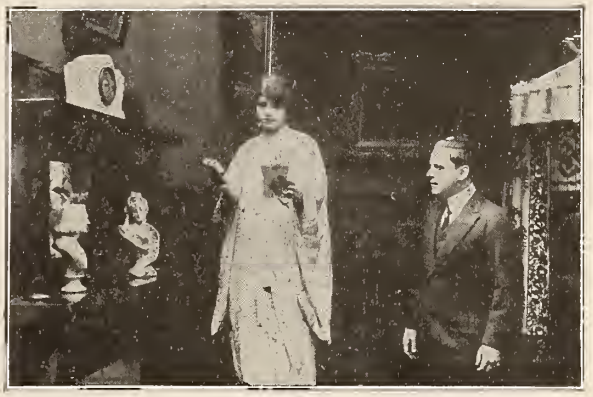
STOP THIEF

Stolen from Hall, Laurel Springs, N. J., Powers No. 5 mechanism No. 6060 with upper magazine and two lenses. Suitable reward for apprehension of thief and return of goods. Swaab Film Service Co., 129 N. Eighth street, Philadelphia.

INTERESTING THANHOUSER SITUATIONS

In "Out of the Dark," released by Thanhouser Tuesday, July 2, a lawyer's wife hides some jewels when robbers come. The shock attending the housebreaker's call unseats her reason and she cannot tell where she placed the valuables, which, by the bye, were merely being held by her husband in safekeeping for a client. While looking over some papers in his safe one night the lawyer is called to the 'phone.

Later the wife awakes with a start. Again she steals down stairs to the library invaded by the thieves, and gazes with terror as a pane of glass is broken and a hand is stealthily stretched through the opening. She remembers the jewels, and thinks that they must be protected. Gliding into the library, she opens the safe, takes out a package of papers and hides them where the other package—the one with the jewels—is. Then, as the lights are



turned on, she falls fainting into her husband's arms, her mind and his honor restored. The accompanying scene shows the wife gazing wonderingly from package to package.

* * * *

"Ma and Dad," the Thanhouser release of Friday, July 5, illustrates well the matrimonial "chances" of the manicure girl. In a palatial metropolitan hotel she meets —and may fascinate—many men. Men of affluence, of

course. The manicure heroine of this particular picture is here shown charming the heir to a million, who, in the end, succumbs to her eyes and—touch. The photo may teach the prosperous unmarried to beware of manicure tables!

POWER'S NEW No. 6A MACHINE APPROVED BY DEPARTMENT

Power's new equipment No. 6A with motor drive has been approved by New York City through the Department of Water Supply, Gas and Electricity.

Manufacturers' Synopses of Films

LOVE, WAR AND A BONNET
Imp Release, July 1

It is wartime and little Sallie Batte, finding herself without a bonnet, and unable to purchase one, decides to trim one all herself. She consults her old Mammy, who suggests a visit to the attic, where the needed material may be found. To their delight an old hat with heaps of roses is discovered lying in an old trunk. These are seized by Sallie, who soon has a pretty bonnet fashioned from the relics of the past.

While busily engaged in her work the little girl is trying to decide to her satisfaction whether she really and truly is in love with Walter Berry, a young Confederate captain, who has long been devoted to the petted child, but the masterpiece is completed before she comes to a decision.

Being called from the room, she leaves her new bonnet on the table and in her absence there enters an unexpected visitor in the shape of a youthful Northern spy, who is seeking a disguise in order to safely reach his camp. Seeing the bonnet seemingly awaiting an owner, it is the work of a moment to place it on his head, wrap a cape about him and quietly make his exit from the house. He swiftly mounts his horse and races for his life.

When the loss is discovered, Sallie, in despair, makes inquiry of all, and upon being told by an old servant in which direction the strange man, clothed in her garments, had gone, she immediately gives chase. She rapidly gains on the masquerader and he, as a last resort, drops the bonnet and cape in the road; these are found by the brave girl and hastily donned.

Meanwhile, an alarm has gone forth that a Yankee spy is in the country, and Captain Berry is appointed to effect his capture. After riding some miles, he sees in the distance a figure, whom he thinks is the man he is in search of, and spurring his horse rapidly gains upon him. Poor Sallie, for it is she, hearing the clatter of hofs, thinks the spy is pursuing her, and, dismounting, seeks a hiding place in a house she is passing. She has just concealed herself behind the sofa, when Captain Berry enters the room. Of course she is discovered, and when dragged forth by the angry man, who is prepared to handle her roughly, she removes the wonderful bonnet, and to his astonishment and chagrin there stands revealed the girl he loves.

Realizing this is his opportunity, the Captain determines he will force the stubborn girl to admit that she loves him. She at first denies this strenuously, but finally he conquers, and when they leave the house together, he has Sallie's promise to be his wife.

HOME AGAIN
Imp Release, July 6

A convict makes his escape from prison, and upon being missed is immediately pursued by guards, who rapidly gain upon him. He realizes this, and seeing a tramp bathing in a pond, quickly exchanges clothes without the hobo's consent, and continues on his way unmolested.

The guards discovering the poor tramp in the water, immediately jump to the conclusion that he is their man, at once opening fire upon him. The poor man quickly emerges from the water, and, seeing only the convict's clothes, dons them and runs with the guards in pursuit.

In the meantime the convict has escaped detection, but seeing a detachment of guards coming down the road, he takes refuge in a hay wagon, which is fully loaded, hoping by this means to make his escape good. The driver of the wagon mounts to his seat, and soon the town is left behind them. When the destination is finally reached and the convict cautiously peeps out, to his consternation he finds that he is in the jail yard, which he left only a few hours before. Now that escape is impossible, he enters the prison again and makes his way to the cell, where the guards find him calmly smoking a pipe when they make their rounds.

PRINTING AND ENGRAVING U. S. GOVERNMENT STAMPS
Saturday Imp Release, June 6

Approx. Length, 400 Feet.

Copyrighted, 1912, by Imp Films Co.

The second of the two releases dealing with the work done at the Washington Bureau of Engraving illustrates the making of the United States postage and commercial stamps. The printing, perforating, cutting and the other operations are shown, the various mechanical and typographical processes being well illustrated.

This particular picture was taken under great difficulty with regard to the lighting. Nevertheless, it presents a very vivid idea of the great business at the Bureau of Engraving in the making of U. S. stamps.

BETTY, THE COXSWAIN
Imp Release, July 4

Young Ned Dean, the coxswain of the Barton University Rowing Crew, is in love with Betty Marshall, a pretty, athletic girl, who is a great favorite in the college town. Her father gives his consent to the marriage, provided Ned and his eight win the annual 'Varsity boat race.

Ralph Cummings, a classmate of Ned's, is heavily in debt to a bookmaker who forces him to get Ned out of the way before the start of the great race in order that it may be won by the opposite side. He is anxious for the Barton University to lose, as he has gambled heavily against their crew. Ralph, therefore, sends a note to Ned a few minutes previous to the race informing him that his mother has met with a serious accident and wants him. Ned rushes out to the place where the accident is said to have occurred, but instead of finding his mother he is confronted with two men, one of whom strikes him a blow which knocks him senseless.

When he regains consciousness his first thought is of the race, and soon he has succeeded in breaking the window and is on his way back to join his crew.

In the meantime, both crew and coach are in despair, until Betty appears and begs to be allowed to steer for Ned. She disguises herself as a boy and takes her place in the coxswain's seat. Their crew is victorious, and when Ned arrives he as well as the other boys is surprised to find that their coxswain is Betty.

THE STORY OF CHOPIN
Gaumont Release, July 11

To give an idea of this film, one need but recount the salient experiences of the eminent Polish composer and pianist, Frederic Chopin's, sorrowful life. This musician seemed to be entirely too sympathetic and delicate in structure for the cold and thoughtless age in which he lived, and the narration of his experiences only convinces one of the justification for much of the life embitterment that the eminent composer wove so dexterously into his compositions. The film recounts the story of his life from the year 1830, at which time his love for Marie Wodzinska was thwarted by the cruel commands of her parents, who had selected for her a hand of less worth but more power. Again we see him in Vienna and Dresden, and also in Paris in the year 1831, where he finds his fame but loses his health. Here he became the idol of the salons, employing his leisure time in composition. In 1836 he makes the acquaintance of George Sand (Madame Dudevant) through Liszt. The intimacy lasted for seven years, when George Sand gave her butterfly the congé. Enfeebled by consumption that had been feeding on his weakening body, he dies at Paris, only after having composed one of the most expressive funeral marches that has ever emanated from the finger of a man.

LOVE'S SUREST PROOF
Gaumont Release, July 14

The noted lawyer enters his office on this particular morning, and, as usual, reads through his mail. Three letters, however, hold his particular attention, one from the Amalgamated Union of Domestic Servants, which delivers the ultimatum to the effect that unless he contributes generously to their funds, his servants will be called out on strike at 10:30 a. m. on the following day. The second letter, from his brother-in-law, advises that the latter's daughter, Amelia, arrives in his town to-morrow to commence a private course of studies, and at his request has arranged to take the noonday meal at their (the lawyer's) house. The third letter, from an old friend, imparts the information that Mark Willoughby, a local promising young jurist, will drop in at their home on the morrow and take the noonday meal with them. The writer of the letter advises, in concluding, that the lawyer's daughter be on the scene at the time of this call. The meaning of these three letters is thoroughly understood by their recipient, and he hurries home to tell the news to his beloved daughter, Susie. On the following day 10:30 marks the departure of the servants of the house. They have left on strike. At the same time the cousin, Amelia, arrives on the scene, but, unlike Susie, she is homely and uninteresting. Susie takes her out in the kitchen and explains that she will have to pardon her for culinary duties, that the servants had gone on strike and necessitated her busying herself in the kitchen, unless they were to starve that day. Amelia takes the explanation but learns from Susie's father that a suitor is expected. She hastens to her room to fix herself up, believing that she might profit by the embarrassing situation in which Susie has been placed by the strike of the servants.

In the meantime young Willoughby arrives, and after finding no one in the house, inasmuch as Amelia had not yet finished dressing, invades the kitchen. He is captivated by the charming beauty of the cook and quite forgets her rank and station. Conversation with her only proves to intensify his admiration, and before he knows it he has proposed. However, the cook does not promise to accept him, never for one minute revealing her identity. In the meantime Amelia has arrived. She makes known her presence in the adjoining room and young Willoughby, in the height of embarrassment, proceeds to call on her. The contrast is too marked and he cannot help but feel that he would far prefer the charming little cook to the homely Amelia. At this point Susie's father enters the room and explains the situation, much to the delight of Mark Willoughby, who commends himself the more for his choice and carries out his plans. This was the surest proof of his love.

DOGGIE'S DEBUT
Thanhouser Release, June 30

The little boy's life was all happiness up to the time that he was nearly nine years old. He lived with his grandfather, who seemed to be rich and gave him all the pets that any child could ask for. So it was quite a shock to him when dear old grandpa died, and he found that all the money had flown away, for the old man had suffered unexpected reverses in Wall Street, which was really the cause of his death.

Perhaps the pangs of poverty might not have been so severe had it not been for the fact that the cruel creditors seized everything. Jack saw the expensive furniture disposed of without a pang, but when they began to dispose of his pets to the highest bidder, despite his protests, things began to look serious. Several of his loved ones had gone under the hammer before he decided what to do. Then he took his poodle, the only pet left, and fled from the accursed house.

It is pretty hard for a little boy to make his way in the world, and especially difficult if there is another mouth to feed, even if

that other mouth is satisfied with dog biscuits. So it was not long before the youngster began to fear that he would be compelled to ask charity, to keep his little home together.

Luck came his way at last, for in a nearby town he saw posters advertising an Animal Congress. Convinced that his pet was bright, far more intelligent than any other dog, he decided to apply for an engagement, knowing that the poodle would gladly work to get bread for his kind young master.

Much to his surprise there was a distinct tendency at the theatre to jeer at him, but his troubles ended when the animal trainer appeared. For in the days of carefree wealth, the now trainer had been the groom at the boy's home and they had been great friends. The groom was mighty fond of the child, and only too glad to do him a favor in the time of his need.

The youngster joined the former groom, and became assistant trainer. His friend and partner never regretted his kindness, for as he often said, "The act is fifty per cent better now that I have 'Little Pal' with me."

There are many stations in life worse than that of an animal trainer, if you like animals, and the happy little boy found it so.

OUT OF THE DARK
Thauhouser Release, July 2

A young lawyer receives word from abroad that a packet of jewels, valued at $20,000, which has figured in a lawsuit, has been shipped to him from Europe, to be held for a client. He meets the steamer, receives the valuables and starts with them to a bank, meaning to place them in the vaults. He has forgotten that it is Saturday, and a half holiday, and the result is that he discovers that he must keep the custody of the gems over Sunday. This does not worry him, for he has a safe in his own home, and he does not dream that any one knows of the treasure in his possession.

The fact is, however, that the messenger has been trailed from Europe by a celebrated crook, who vainly seeks a chance to annex the valuables. He witnesses the transfer, and follows the lawyer, and is pleased to note that he takes the jewels home with him.

Late that evening the lawyer receives a telephone message that his father, who lives many miles away, is seriously ill and hurries off to see him. Until he reaches the house he does not realize that he has been tricked, and then he hastens home again, full of gloomy forebodings.

In the meantime the lawyer's wife, who has gone to bed, suddenly awakens with a start. She imagines that someone is trying to get into the house, and fearful for the security of the jewels, slips downstairs to investigate.

The lower hallway is in darkness except for a dim light from the street. The doors have glass panels, and as the woman watches one of them falls inward, and a hand appears and feels cautiously for the knob.

It is a lonely neighborhood and the woman does not dare to call for help, her one impulse being to hide the jewels. She rushes into the room hurriedly, opens the safe, takes the packet and hides it in a crevice at the top of the mantelpiece. As she turns to flee the burglar enters. There is a struggle and a scream which fortunately brings help. The criminal is captured but the shock has driven the woman mad. She remembers nothing, can tell nothing.

It is clear to the police that the burglar has been successful, for there is the open safe and the jewels have vanished. Undoubtedly his pal escapes with the booty, they figure.

The lawyer finds that he is held responsible for the loss of the gems, which cripples him financially. Besides he has no hope that his wife will ever regain her senses. Yet in the hour of his deepest despair happiness re-enters his life.

While looking over some papers in his safe one night he is called to the 'phone. His maniac wife watches him curiously, and a troubled frown comes over her face. Her perplexity deepens as he goes out and she starts upstairs to bed. Some recollection is trying to find expression.

Again she awakens with a start. Again she steals downstairs, and gazes with terror as the pane of glass is broken, and a hand is stealthily stretched through the opening. She remembers the jewels and thinks that they must be protected. Gliding into the library, she opens the safe, takes out a package of papers and hides them where the other bundle is. Then, as the lights are turned on she falls fainting into her husband's arms, her mind and his honor restored.

"It was the hand of Providence that caused me to forget my keys," the husband said later. "I had to break in the door, and the sight of my hand, as shown in the moonlight, was what restored memory to my wife."

MA AND DAD
Thanhouser Release, July 5

Things are not always what they seem to be, and here is the story of four persons which proves the truth of this statement.

First, there was the Manicure Girl. Anyone who saw her polishing away in the grand, scrumptious hotel knew in a minute that she ate only at cabaret restaurants, and had bushel-baskets of diamonds.

The fact was that the moment her day's toil was over she hustled out to Bronxville, where her mother had a tiny little chicken farm, and the two lived there very happily together.

Second, there was the Boy. He was the regular Rah Rah type, and persons frequently pointed him out as a gridiron star, or a celebrated pitcher, when the fact was that the longest time he had ever been in college was two weeks.

Third, there was "Dad," father of the Boy. Dad had oodles of money and a sad face, whereat every one talked of his blue blood, and how an ancestor came over on the Mayflower. The facts were that "Dad" himself came over on the Cunard Line Steerage, but he knew how to make money and save it.

Fourthly, there was "Ma," who lived in the country, and no one ever suspected for a minute that she was the mother of a manicure girl. The Girl polished the Boy's nails, and he told her that she had won his heart. He proposed, she accepted, but the Boy was afraid to tell Dad, fearing he might object. So the young couple ran away, and sent Dad a note, which conveyed among other information the statement that the Girl's mother was a "Countess," which was a lie. Dad didn't object to the marriage; in fact, he didn't give a hoot about the title in the family, but he was glad his son had settled down. Besides, the girl seemed all right, and he grew quite fond of her.

While the young couple were on their wedding trip Dad went out on a rural tour in his auto. As he traveled along a chicken tried to demonstrate the old question, "why does a chicken cross the road?" In this particular case the answer was "To get killed." Dad was very sorry, of course, and offered the owner, an elderly woman, money to pay for it. She refused at first, but finally accepted, on condition that he take the victim with him. There were more or less arguments and finally the woman agreed to cook the chicken for him.

The chicken tasted pretty good to Dad, and he felt more at home every minute. Then the postman arrived with a card from the woman's daughter, who was on her honeymoon down South. Proudly she showed it to her visitor, and he recognized the pictures of his son and the son's bride. Also he realized that the comfortable old countrywoman before him was the much-maligned "countess."

He was mighty glad she was not a countess, for if she had been she never could have cooked chicken so divinely, he reasoned. Dad decided that it was about time that he had settled down, too. There was a rapid-fire courtship, and when the young people returned they found that Ma was no longer a "countess," but something far more important.

She was Boss, for she and Dad were married.

THE WEIGHT OF A FEATHER
Rex Release, June 27

A feather doesn't weigh an awful lot, but to the feminine contingent a feather may weigh more than anything else in the world. Not that a woman's soul is to be taken lightly, but sometimes a feather has outweighed it.

Cleo was young, pretty and poor—a dangerous combination. She was employed in a fashionable millinery establishment, a disastrous environment. And she was unhappy, a discouraging climax.

We can preach that happiness comes from within, that pretty clothes don't do the soul any good, that contentment is the greatest religion, but a pretty girl who knows it has other views—and desires. True, it had been given her to love and be loved, but that only aggravated her discontent. Her youth and beauty cried for the tributes they deserved—for the things that are Caesar's.

Saturday afternoon: The store was filled with gay, frivolous, extravagant women who squandered sufficient money on a feather to save a few suffering souls from toil. Cleo's heart hungered.

Saturday night: Cleo was instructed to deliver a hat to a purchaser. She took it to the peacock's home, and finding her out, decided to take it home with her.

Sunday: Her sweetheart called. She looked at the old, soiled black straw hat, and thought of the tempting thing in the box. The call was strong to her eager ears too willing to hear. She hesitated but a moment, and the lure conquered. She wore the hat.

As she was entering the house on her return a careless smoker dropped his cigar through the window, and the Nemesis that pursues all Fate's toys caused it to fall on the hat. With a shriek she threw the burning hat from her head. The delicate feather was ashes.

She knew what to do. She could not face her employer and explain, she could not pay for the loss of the ruined hat, she could not escape from the relentless clutch of the desperate circumstance. There was only one escape, only one refuge.

But it was discovered that she had attempted to destroy her life in time to preserve it. The story was told, the old story of the serpent's voice and the yielding yearning. But even pretty peasants have hearts, so she was forgiven. And she realized that her sweetheart's love was of greater weight than all the feathers in the world—and a great many other things.

LOOKING BACKWARD
Rex Release, June 30

When to-day is long ago and to-morrow is far past, when the sounds and sights about us are hushed and vanished, when the throbbing realities of to-day are but the faded phantoms of an old yesterday, when we look back upon the vista of dead years, and all the ghosts of past hours glide into the memory—it is quite a thing, let us tell you, to see and remember an incident such as the old sweethearts do in "Looking Backward."

Sitting by the hearth they see in the flames the happy record of their youth. How he met and loved her, how his father refused to consent to their marriage, and her plan to win his reluctant approval. She remembers how she went to the farm with the bogus plea of being ill and needing country air. She recalls all the wiles and guiles she exerted in her effort to win his good graces. And—now they laugh—she remembers—it is amusing now that they have children of their own, though it was a mighty serious thing then—how his father fell in love with her himself, and proposed! She asked him to give her a little time, and she came to the city and told her sweetheart all about it. They visited a minister, and the son no longer feared his father's rivalry. Then they boldly returned to the farm, and told her other lover all about it. It was a serious surprise to the father, but it was even more humorous, so—he took his sweetheart-daughter-in-law to his heart.

They remember it all, and their minds are busy with the happy recollections when their children rush in upon them. There is a bashful boy with their daughter, and the story that started fifty years ago is continued is the romance of the newer lovers.

THE REASON
Gem Release, June 25

They were a successful family — because they were happy. Their home was the greatest temple in the world, because it sheltered contentment. And then the child came. They loved each other so much it seemed they couldn't spare enough for the little stranger. But they did—love multiplies itself. They were happy!

Then he met her, the pretty, dark-haired, dark-eyes, sweet-voiced Italian girl. She worked on his strawberry field, and he saw much of her. And something stirred and awakened in her and clamored in her heart for freedom—the imprisoned love that had smouldered in her being all the years of her youth. All the pulse and impulse of her race, all the fire and faith of a first love, all the timid tenderness and trust and truth of a woman-child molded into a blind passion.

He took an interest in the girl which she mistook for affection. He placed her in charge of the pickers; he was kind and gentle to her, and in her eagerness to do so, she recognized his kindness as love.

Later he began to feel the strange power overwhelming him, and gradually submitted to it. There was fascination in her, a luring challenge, a dominant seduction. Her lips were inviting in their freshness, her voice soft and sweet, her eyes contained forgetfulness—and he forgot. In those eyes were all the innocence and all the sin of the world; in their black mystery was conflict, the soul-struggle of all humanity on the battlefield of the world; yet —in their dark depths was peace.

His wife first doubted, then suspected, then realized the bitter truth. Almost at the same time the girl learned of his wife and child. But her love was too strong, too reckless, to be conquered by her knowledge of right and wrong, and her passion was only increased by the furious rage of the realization. Once she saw the child, with its sweet little face and laughing blue eyes, and realized in it her most dangerous rival for the love of the man she loved. But—had he not told her that he loved her? Yes, and had he not asked her to go away? Ah, his wife, his child, were nothing. It was she! And their love!—their love that was stronger than his soul.

Then Something took the matter in its own Mighty Hands. The child walked down to the sea one day, and in childish daring was about to step into the water. The girl saw, and felt a fiendish, inhuman delight at the promised destruction of the greatest obstacle in her path. Then God permitted her to see her error; she realized a human life was even greater than a great love, and she flew to the bank and rescued the child from the impending peril. Almost tenderly she led it from the threatening danger, straight to the arms of the distracted parents anxiously searching for it. The father pressed the child to his heart, and in the vast joy of its safety drew his wife to him and kissed her. Then the three walked off, forgetting the girl and her sacrifice, never thinking of the bitter cost of their happiness. But God whispered to the girl that she was right, and her heart sheltered a giant joy.

THE GREAT BANK FAILURE
Itala Release, June 29

This is a highly dramatic subject, with splendid settings and a monster cast. It is presented in exquisite photography, effectively bringing out beautiful tones and light effects.

Helen Gordon is the adored daughter of a banker, and is engaged to a Captain Blake. She is gifted with a wonderful soprano voice, and at a reception at her home Garrett, a music composer, falls desperately in love with her, but conceals his affection.

The cashier of the bank absconds with the bank's funds, and in the crash that follows the Gordons are deserted by their former friends. Even Captain Blake turns from the prospect of marrying a penniless girl, and father and daughter are dropped from affluence and adulation to lonesome poverty.

Helen utilizes her musical education to earn a living for herself and her father, by teaching children. Garrett, who has remained loyal to the girl, has been perplexed to find a way in which he could assist her without wounding her pride, and, having written an opera which is being produced, he persuades the theatrical manager to offer Helen the leading role.

A creditor of Gordon's has harassed the broken old man and threatens to bring criminal proceedings against him. Helen knows that he would never consent to have her appear on the stage, so she assumes a stage name. She secures an advance sufficient to take up her father's notes, removing the specter which has been hovering over their humble home, but fearing to tell her father of her action.

The first performance is given, and Helen makes her triumphant debut. An immense theatre is shown, with the audience wildly applauding Helen, who is supported by a large company on the stage.

Radiant with her success, Helen goes to her dressing room and is visited by the manager, who forces his attentions upon her. As she is struggling in his embrace Garrett enters and hurls him aside, and after a highly dramatic scene orders him away.

In revenge the manager writes an anonymous letter to Gordon, telling him to come to the Lyric Theatre if he wishes to see his daughter on the stage. The next evening Gordon is among the audience, and when Helen appears he leaps upon the stage. Helen retreats to her dressing-room, followed by her angry father. Garrett tries to pacify him, and at length makes him understand that Helen has done it all for her father.

Ashamed, the old man drops on his knees and asks Helen's forgiveness, which she freely gives, and Garrett takes advantage of the moment to ask for Helen's hand.

NAT C. GOODWIN

as FAGIN in

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HIS MESSAGE
Bison Release, June 25

Holmes and his daughter, Nell, live in a cabin, while he works his claim. Haven, a young prospector, has pitched his tent in the vicinity, and the three become friends. Haven is fortunate in his quest for gold, and the pile of yellow metal accumulates until he has a goodly fortune in his possession.

The mining operations have been secretly watched by a trio of desperadoes who await a favorable opportunity to steal it. One day Haven is severely wounded by a landslide, and his cries bring Holmes and Nell to his assistance. The girl nurses him at her home and completely wins his heart.

A week passes and Haven is about on crutches. Holmes goes to the settlement for supplies, and the thieves seize this opportunity to carry out their scheme. As they are forcing an entrance, Nell escapes through a back window and makes a desperate ride to the settlement for help.

With the gold, Haven, by means of a table and a chair, reaches the attic. He then knocks a hole in the roof, and, crippled as he is, slides to the ground. The thieves pursue him and mortally wound him. He continues his flight to the edge of the river, where he falls dying on a rock, throwing the gold into the water. The thieves come up and, not finding the gold, turn back. Haven, feeling himself passing away, laboriously writes a message on the rock with his own blood: "The gold is in the water."

Accompanied by a score of men from the settlement, Nell is hurrying back at break-neck speed. The thieves are captured and Haven's body is found, and the gold recovered.

THE COLONEL'S PERIL
Bison Release, June 29

This is a feature production, with a large cast, showing splendid battle scenes. Tom Norman, the son of the colonel, falls in love with pretty Nell, the daughter of a corporal. The colonel frowns upon the match and sends his son to college. Six months serve to completely tire Tom of college life and he enlists in the army. The colonel is hurt over Tom's conduct and refuses to communicate with him.

Two years later Tom, who has won his sergeant's stripes, is assigned to his father's post. The colonel refuses to recognize him as his son. Nell and her father, however, welcome him back.

A sudden uprising of the Indians sends the emigrants and settlers scampering for safety. Blazing cabins dot the surrounding country. At the head of a squadron of cavalry Colonel Norman sallies forth, confident in the belief that short work would be made of the redskins. He is surprised and ambushed, however, by a horde of redskins who outnumber the soldiers ten to one, and is himself shot from his horse. Tom picks up the unconscious body of his father and carries it away, pursued by the relentless foe.

Down a precipitous cliff Tom slides with his burden, and concealing his father behind a huge rock makes every shot count.

A score of wounded and frenzied soldiers escape and gallop back to the fort. The sad story is quickly told, and the second division is called out, riding like the wind to save their comrades. The Indians are routed and Tom and his father rescued from their perilous situation.

The next day, propped up in bed, the colonel is visited by Tom and Nell, and he smiles his forgiveness as he tenderly draws them to him.

THE FACTOR'S TEST and BENARES, THE SACRED CITY
Ambrosio Release, June 28

Ambrosio
MARCA DEPOSITATA

This is a split reel, composed of a laughing comedy and a beautiful scenic subject, the latter showing Benares, the sacred city on the Ganges River, India, with its thousands of bathers, the quaint structures, centuries old, etc., etc.

In the comedy subject Brown watches a picture on the screen of a theatre and decides that acting is easy work. He applies for a position at a studio and his ability is tested in various

strenuous ways. He is thrown through a window, ducked in a pond, compelled to ride a horse which throws him, etc., etc. At the end of the day, swathed in bandages and walking on crutches, he goes to the office to receive his pay and is handed the munificent sum of two dollars.

THE KNIGHT AND THE FRIAR
Majestic Release, June 23

Lady Alice, a fair maiden of the 15th century, is being serenaded by the brave knight, Tristram, who sits upon his prancing steed beneath her window, within the castle gates. The jolly Friar Tuck interrupts the lovers and calls the maiden's father, which causes the knight to ride for his life, as his family and the maiden's are deadly enemies. Swearing vengeance upon the Friar, the knight sends him a message by a peasant girl who is taking a basket of food to his cell. Later the Friar is surprised by the knight in his cell and is made to lend the knight his robe. Lady Alice enters and confesses her love for the knight to the supposed Friar, and is surprised when she learns that she has been talking to her lover disguised in the monk's gown. Friar Tuck is forced to unite the two sweethearts at the point of a sword, and thus is the feud between two noble families happily ended.

MEALS BY WEIGHT

Business is bad with Herr Sauerkraut. He thinks of an advertising scheme that will make him wealthy and puts up a sign which tells his customers the glad news that they will only be charged for the actual amount of pounds they gain while eating. Weary Willie is attracted by the new method of paying for a dinner, and with the aid of a large cobblestone hidden under his coat, finds that he can eat a good meal and be paid for the pleasure, as well. He informs his many pals of the new restaurant, and they visit a large pile of bricks before entering for their mid-day meal. Herr Sauerkraut becomes suspicious when he finds so many of his customers weighing less after they eat than they did before, and he drops a dollar bill on the floor, just out of the reach of a particularly fat-looking guest. The sight of the money is too much for the fat man, and when he reaches for it enough bricks fall on the floor to build a small church, much to Herr Sauerkraut's surprise and the general disruption of business.

PAPA'S DOUBLE
Majestic Release, June 25

In a card game at the club, Jim Thomas has the misfortune to quarrel with his prospective father-in-law, who forbids Jim to ever enter his house again. Madge Jones, his fiancée, meets him without her father's knowledge, but is found out and sent away to boarding-school, where Mr. Jones gives strict orders that Madge be allowed to see no one but her father. Jim learns of Madge's plight, and, disguising himself so that he looks like Mr. Jones, calls upon Madge and completely fools the boarding-school mistress, who thinks he is Madge's father instead of her sweetheart. Jim, while disguised as Mr. Jones, takes one of the pretty inmates of the boarding-school out for a walk and buys her a box of candy. Mrs. Jones happens along in her automobile and sees Jim with the boarding-school miss. She thinks it is her husband, and poor Mr. Jones has trouble waiting for him when he returns from business that evening. Mr. Jones calls at the boarding-school and meets Jim made up as his double, but as Jim and Madge have managed to get married, and Mr. Jones is too busy straightening up the complications that his double has gotten into to object, nothing very serious happens to the young folks.

GETTING RICH QUICK
Majestic Release, June 30

Splivins and Gelvis, two live wires who live by their wits, find themselves without any funds. By borrowing all of the office boy's small change they advertise for a partner with ten thousand dollars to finance a mail-order business. Mr. Simp reads the advertisement and, much against his wife's wishes, becomes a member of the firm. The partners immediately become prosperous with their newly found capital, and in order to give Mr. Simp a good run for his money launch a mail-order scheme which gives promise of being a dismal failure. Much to everyone's surprise, the scheme turns out to be a wonderful success. Thousands of letters arrive at the office of Splivins a Gelvis, and it takes the combined efforts of the firm, the stenographer, the office boy and all their sweethearts to open the mail. When a farmer arrives at the offices and insists upon leading his old gray mare into the inner office a climax is reached which is a real surprise.

VOTES FOR WOMEN
2 reels. Released Wednesday, June 26th. They're clamoring for it now! Features everybody of any account in Suffrage circles. 3 and 1 sheet posters.

RELIANCE

BEFORE THE WHITE MAN CAME
Released Saturday, June 29th.

MAN'S DUTY
Released Wednesday, July 3rd.

Advance releases: "RIP VAN WINKLE" (2 reels), July 6th; "GRANDPA," July 10th; "THE TOY PHONE," July 13th; "AT CRIPPLE CREEK" (2 reels), July 17th.

Sold only through the FILM SUPPLY CO. OF AMERICA.

THE GAMBLER
Lux Release, June 21

Tom Bradford was well known to the habitués of Luke Stamford's saloon as an inveterate gambler; nevertheless, he is not devoid of some redeeming features. A change takes place when Alice Redmond comes from the East with her father and Bradford gambles no more. Alice falls in love with him at first sight, and her love grows stronger when Bradford saves her from the cowardly assault of Lister, the bad man of the district.

One morning Bradford decides to sell out his gambling outfit, and his old friend, Jess, the dancing girl, seeing that her chances of winning his affection are no more, goes off into the woods to hide her sorrow. There she sees Lister attempting to run away with Alice Redmond, who is in his power, having been surprised by him upon a lonely road. Jess rushes back to the saloon and tells Bradford, who, with the aid of the boys, dashes after Lister, and finally catches him. This paves the way for an introduction to Alice's father, and finally to a happy marriage, and Bradford is known as "The Gambler" no more.

WHAT AN ASS
Lux Release, June 14

An erratic old gentleman makes the life of his servants so unbearable that finally nobody will consent to wheel him out in his bath chair. He is finally obliged to employ a very intelligent donkey. The latter takes the place of a servant in an admirable fashion. However, he also finds it impossible to tolerate the old gentleman's ill-humor, and proceeds to show the old fellow that he is not the only one who can make himself unbearable.

On the same reel

MUSIC MAD

Professor Jerry Pinkapong has a daughter who, like himself, is very musical. The musical daughter has a musical lover, and the trio hold musical assemblies at "The Musical Box," the residence of Professor Jerry Pinkapong. Paddy Fiddlesticks induces the fair musician to elope with him, and the result is one amusing medley of situations, musical and otherwise.

THOU ART THE MAN
Lux Release, June 28

A foolish son fondly imagines that he can do without his parents' help, so goes forth into the world after breaking their hearts and disgracing himself generally. Shortly afterwards he writes to his mother and tells her that he is in trouble and greatly in need of money. His fond mother is much distressed, as she is unable to persuade his father to let him have any money, and all is sadness in the little household. That night, footsore and weary, the prodigal son returns home. His father relents, his son takes his supper and retires to rest. His father is a gamekeeper, and therefore goes forth to his duties directly after supper, leaving his wife reading a newspaper. Presently a tramp comes to the cottage and asks for something to eat. He is invited in, food is laid before him. As the tramp eats the woman reads of a murder that has been perpetrated in an adjacent town. A photograph of one of the supposed murderers is given and the woman imagines that she recognizes the original of the photograph in the tramp. As a reward is offered for his capture the woman realizes that, if she can inform the police, she will get the money tht her son needs. She therefore sends her daughter to fetch the police and in the meantime plies her visitor with wine. Her son, too uneasy to sleep, comes down from his room. He enters just as the police burst in and are about to seize the tramp. The good woman is horribly surprised to see the tramp snatch off his wig and false beard, point to her son and instruct the police to arrest him. Thus in endeavoring to obtain the offered reward, the woman brings the real culprit to justice—her own son.

On the same reel

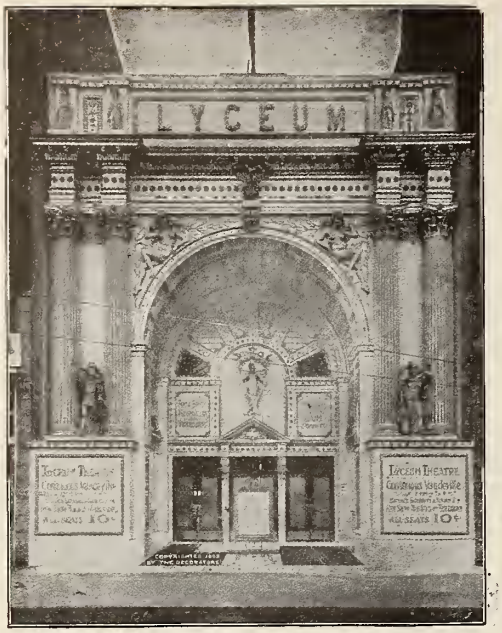
BY THE CLIFFS OF ETRETAT

A splendid little scenic film, depicting the picturesque cliffs of Etretat, a well-known little town in France.

FATHER AND THE BOYS
Solax Release, July 3

A wealthy and gay old widower, with two sons, secretly plans to marry his stenographer. His oldest son and partner in business returns from a trip, meets and falls in love with his prospective stepmother, and father's chances go glimmering. Later, the youngest son returns from college unexpectedly, and he carries off the prize—putting one over on both father and brother.

Polly Prim, the pretty stenographer, who stirs up so much excitement in the household of "Father and the Boys," holds on to her job



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by keeping her boss on the string. She plays one man against the other until they are fairly desperate. Little Bobby, the office boy, is wise to her machinations and has considerable fun out of it. He puts Bridget, the cook, wise to it all, and they both help to complicate matters.

When Billy comes on the scene and carries off the beautiful shorthand artist, father and brother throw seven different kinds of fits of consternation—and the biggest joke of it all is that "father" is compelled to pay Billy's honeymoon bills.

BETWEEN TWO FIRES
Solax Release, uly 5

Clarissa Howland, a young married woman, has written foolish letters to Henry Harrison, a blackguard who later forces money from her on his threat that he will send the letters to her husband. In an interview in which, failing to produce a thousand dollars he demands, she is forced to promise to give him a valuable emerald necklace, she agrees to leave the library window open so he may quietly enter that evening and receive the necklace in exchange for the letters. This interview is overheard by Bill Burke, a burglar, who follows Clarissa home.

That evening Clarissa opens the window and leaves the room to procure the necklace. During her absence Burke enters, and on her return is forced to conceal himself behind the curtains. He sees her place the emeralds in a desk, which she does not lock, and leave the room. Burke thereupon removes the necklace from the desk and is about to leave, when Harrison enters through the window. Again Burke is forced into concealment. An instant after Clarissa returns, finds Harrison waiting, and demands her letters. Harrison takes them from his pocket and asks for the necklace. Clarissa opens the desk and discovers the jewels missing. She instantly accuses Harrison of having taken them, and in frantic rage tries to take her letters from him by force. As they struggle Burke stuns Harrison with the butt of his gun from his place of concealment and coolly takes the letters for himself. He is about to leave when Clarissa's three-year-old son, in his night clothes, enters the room.

Clarissa begs Burke to give up the letters at least, if only for the boy's sake, and after a struggle with himself Burke throws the letters into the fire. He seems interested in the child and finally picks Harrison from the floor and kicks him out through the window, following himself. Clarissa is seated before the fire with her son asleep in her lap, when Burke returns. He stands looking curiously at the mother and son, and then, taking the necklace from his pocket, reaches over her shoulder and drops it upon the child's breast. As he is about to leave, Clarissa's husband enters, and Burke is once more forced to conceal himself. Clarissa, child and husband leave the room. Burke emerges, takes a cigar from a box on the table, lights it, shrugs his shoulders and exits.

THE TALE OF A RUBBER BOOT
Comet Release, June 22

Colin Campbell, an honest and thrifty Scotchman, has acquired a small competence, through judicious investment in Florida lands.

Being of an impressionable nature, and longing for companionship, he ignores "Sam Weller's" advice, and succumbs to the wiles of Mignon Galligan, a widow with a grown-up son, who owns some adjoining property.

Now Mignon's consent to the union was not the result of real affection on her part, but a spirit of cupidity induced her to marry Colin, hoping to add to her already generous acreage, and at the same time increase her bank account. Colin, true to his natural instincts, soon became aware of her real motives and was wary. But, alas for the uncertainty of human calculations, a contretemps occurred, which led to a disruption and Colin's complete undoing.

He disposed of part of the possessions, for which he received a cash payment of six thousand dollars, and it being after banking hours, and having no safe in his home, he displays quite some uneasiness about the security of the money. Seeking a place to foil robbers should they enter his house during the night, and also to guard against any effort on the part of his wife to get possession of it, he conceals the money in an old rubber boot, and throws it with its mate carelessly into a corner of the room.

About this time Walker Tracks, a specimen of the genus tramp, enters the grounds, and is in the act of helping himself to a drink of water at the pump. Mignon, having a natural aversion to tramps, sees him, and attacks him with a broom. The husband, hearing the disturbance, being of a kindly nature, comes to his rescue, and after reproaching his wife with her ungenerous behavior, invites Walker into the house, where he bountifully supplies him with food and drink, gives him some change, and with wholesome advice dismisses him.

In the meantime the wife has found the muddy, well-worn boots, and in a rage carries them out to the barn, and throws them in, all unconscious of their valuable contents.

It so happens that Walker has sought refuge for the night in this self-same barn, and being discovered there by the stepson, is ignominiously ejected, and various articles are hurled after him, among them the boots. As the latter come his way he realizes they are an improvement on his well-worn shoes, and in an effort to draw them on, he finds the money.

A succession of interesting incidents follow the discovery, ending in a hurried visit to the metropolis, where he quickly provides himself with an elaborate wardrobe, and arrayed in the extreme of fashion, he visits the white light district and squanders his easily acquired wealth in princely fashion. He finally meets his Waterloo, at the hands of a confidence queen and her confederate, who relieve him of the greater part of his easily acquired wealth. The lesson thus taught proved the making of Walker, for he shortly after seeks honorable employment, and through thrift and industry eventually develops into a wealthy and useful member of the business community. About this time an accidental meeting with his old-time benefactor acquaints him with facts hitherto unknown to him. The money he found in the boot belonged to the old man, and its loss reduced him to poverty of the most direful sort, and made him a wanderer and outcast in his old age. When Walker learns the truth he returns the amount with liberal interest, and assures the old man of his eternal friendship.

A REALISTIC REHEARSAL
Comet Release, June 24

Reared 'midst that histrionic environment, Southwestern Kansas, the home of "Sockless Jerry," which has produced a few clever, but an infinitely greater number of dramatic, examples Hughy Ford, whose early theatrical experience has been confined to Garden City, Cimarron, and Kingsley, Kansas, with an occasional pilgrimage to Baersack's Opera House, Lawrence, learning of the marvelous success attained by others of his ilk in that great theatrical mart, Broadway, ventures thither accompanied by his loyal wife, with an ambition born of illiterate nerve, and Reynard cunning, and being a monstrosity personally, is soon eagerly sought after by managers in search of types.

He has scarcely found lodgment in a sparsely furnished room, with the usual complement

TUESDAY, JULY 2 ONE REEL HAND COLORED

The LION'S REVENGE

A story more than sensational. See the loose roaring lions dispersing the revellers—An actual attack on man by a big feline. No amount of talking could give adequate appreciation. Buy it and see it for yourself! You'll win sure.

JUNE 25—TUESDAY
THE AUTO SMASH-UP
JUNE 27—THURSDAY
WHEN MONEY ISN'T MONEY
JULY 2—TUESDAY
The LION'S REVENGE
JULY 4—THURSDAY
WRITTEN IN BLOOD
JULY 9—TUESDAY
THAT TROUBLESOME BIRD
AND
A TENACIOUS HUBBY
JULY 11—THURSDAY
THE SILENT CASTLE (Hand Colored)

Scene from "That Troublesome Bird."

Scene from "The Story of Chopin"

Gaumont

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LIST! COMING!

TWO REELS, BLACK and WHITE TUESDAY, JULY 30

The PRISON ON THE CLIFF

Some exhibitors have been fortunate enough to see this on the recent tour of Mr. D. W. McKinney amongst their several conventions. It was shown at Chicago, Atlanta, Lexington, Cleveland, Wheeling, etc., and in each case the exhibitors have asserted their rights and demanded the exchangeman to place his order for it. There's a reason—Sensationality and Picturesque beauty were never more harmoniously combined. Watch the trade papers in their next few issues for the story and criticisms.

of light housekeeping utensils, when he receives a hurried "wire" from one of the ten per cent cormorants with which the dramatic world is infested, to call, referring to an engagement. He immediately adorns his person with the most attractive of his stage wardrobe and hastens to the agency.

As he enters the outside office he encounters the usual assemblage of "histrions," all waiting anxiously to be summoned to the inner sanctum. His attire being of a loud and unusual pattern, Hughy attracts much attention, and when the office boy approaches and learns his name, the obsequious and deferential manner of his reception occasions many snarls and sneers on the part of those less favored.

A brief conference only is necessary to convince the purveyor of dramatic genius that Hughy is the "very man for the part," so he is given the manuscript, and a contract, with instructions to present himself for rehearsals at ten o'clock the next morning.

Swelling with pride at his achievement, Hughy returns to his room, where he unfolds to his wife the story of his success, and begins at once to familiarize himself with the lines. As an inspiration for realism in the several scenes, he asks Mrs. Ford to impersonate the characters with whom he is brought in contact, during the action of the play, and as the plot develops, Hughy becomes so entirely absorbed that in his abstraction he completely loses himself, and the strenuous manner in which he handles his wife in the many startling situations alarms the neighbors, who believe that murder is being committed, and they summon the police.

Just prior to their arrival, at a particularly blood-curdling situation, where Hughy seizes his wife by the throat and drags her about the room, an oil stove is overturned, the curtains take fire, and an alarm is sent in, resulting in the arrival of several engines at the scene. The ensuing excitement and confusion attracts a great crowd, the police and firemen enter the room, now a scene of great havoc. Explanations are in order, the crowd is dispersed, and Hughy and his wife are left alone to brave the wrath of an irate landlady.

Mabel Paige, an actress, whose name is a household word in every Southern city, forms an important part of "A Realistic Rehearsal," which is said to be as nearly original in theme and construction as it is possible to reach.

THE TOY PHONE
Reliance Release, July 13

Mr. Webb, struck by the novelty of a little toy 'phone offered for sale by a street peddler, buys one for his daughter, Ruth. The child is delighted with her new plaything when her father shows how it can be run from her bedroom to the nursery of her little friend, Gladys, who lives across the street. On the day after the 'phone is installed Mr. Webb has occasion to discharge an impertinent gardener, Pedro. He leaves the house vowing revenge. And on the following day, when Mr. Webb is at the office, the Italian returns and steals into the house. Mrs. Webb is alone, sewing, in Ruth's room. Pedro enters and secures her hand and foot. Then he attaches his revolver to the door so that the first one to enter will set it off. He leaves by the window, closing it after him. The woman is terrified and cannot move. Suddenly she remembers the toy 'phone close at her side. She calls through it to her little girl, who is playing in Galdys's nursery. Ruth finally hears and understands her mother's cry for help. She rushes to her own home and is about to open

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the door, which would mean her mother's death, when the mother's warning cry causes her to go around to the window. She cannot reach the window and rushes wildly for help. She finds a policeman and he goes to the window with her. In the meantime Mr. Webb has returned home and enters the front door. He goes in search of his wife and decides that she must he in Ruth's room. Just as he puts his hand on the door-knoh the policeman enters through the wirdow and, realizing the situation, he pulls the chair and Mrs. Webh out of the way as the hushand enters and the shot misses her. Pedro, repenting his terrihle act, rushes hack to the house and arrives just in time to hear the shot fired. He comes to the conclusion at once that Mrs. Webh has been killed, and falls on his knees in remorse. The door opens and Mrs. Webb enters with her husband, the policemen and little Ruth. Mr. Webb wants to have the man arrested, but his wife, seeing that Pedro's grief and remorse are real, prevails upon her hushand to let him go free. Pedro falls on his knees beside the little girl whose plaything saved her mother from a horrible death.

THE DAWN OF NETTA
Nestor Release, June 24

Will Barton has gone to the mountains in search of health. He learns from the doctors that he is dying, and is distracted at the thought of leaving his beloved daughter, Netta, a girl of seventeen, alone and unprotected in the world. He telegraphs to Jack Gordon, his best friend, and upon his arrival Barton asks him to marry Netta. Jack is a popular man and hesitates hetween his present method of living and his desire to gratify the dying wish of a man who has been his benefactor. Gratitude and pity conquer and he acquiesces. Barton places the hand of the wondering Netta in Jack's.

Later, Jack sends Netta to a school in Paris, and as time passes he gradually ceases to think of his promise to Barton and his engagement to Netta, and becomes attached to Mrs. Smith Douglas, an attractive widow.

The time for Netta's return arrives and Jack persuades Mrs. Douglas to take care of Netta for a few days in order that he may have time to provide suitahly for her. Jack neglects to tell Mrs. Douglas that he is engaged to Netta.

Netta arrives, and instead of the forlorn little maid in hlack that Jack had parted with he sees a developed and heautiful woman, and falls madly in love with her. See'ng how popular Netta is with the young men, who pay her great attention, Jack has a mental struggle hetween his love and a desire to he unselfish. He finally decides to give Netta her freedom that she may marry a man of her own choosing and nearer her own age. He does this gently, not knowing that Netta is genuinely in love with him and always has been. She is hearthroken, hut consents, thinking that Jack does not love her.

Netta seeks a secluded spot in a window-seat and finds refuge in tears. Mrs. Douglas, who has grown fond of the girl and who is at heart a kindly woman, finds Netta, comforts her and extracts her secret. She seeks out Jack and takes him to Netta, where they renew their troth in the soft light of the moon, whilst Mrs. Douglas, seeing their undoubted affection, draws the curtain gently that they may be alone.

A ROMANCE IN OLD KENTUCKY
Eclair Release, June 25

Sue, the pretty daughter of old Si Timothy, a mountaineer, who is secretly a distiller of illicit liquor, is heloved by Joe Marsdon, an honest young Kentuckian with a heart, a mind, and a good body, hut none too many of this world's goods. He is in disfavor with old Si, hecause the latter wants Sue to marry Bob Cherrington, a supposed lumber dealer with money, who is really a revenue spy. Sue coquettes with Bob to tease Joe, with the result that the latter leaves a dance party in the mountain town,

REX FILMS

WE LOSE

a lot of time thinking about our plots, but the result *tells the story!*

FEATHERS

don't weigh an awful lot, but sometimes a feather outweighs a woman's soul—not that a woman's soul is to be taken lightly. She was young, pretty and poor—a dangerous combination. And she was unhappy—a disastrous climax. Poor little, discontented kid!—she made a giant mistake and discovered that most material desires are only

"THE WEIGHT OF A FEATHER"

RELEASED THURSDAY, JUNE 27TH.

1000 feet of LIFE! With a feather to balance it. Gee, but we're cynical!

WE CAN'T

all look forward, but we can all look back; back upon the vista of vanished years and the faded phantoms of the past. Memory is the greatest blessing and the greatest curse of mankind—it all depends on the scenario for the movin ture in the mind. In the present instance it's a tender memory and makes a happy picture.

"LOOKING BACKWARD"

RELEASED SUNDAY, JUNE 30TH.

A half century of happiness in twenty minutes. A little side-light on the light side of life.

UNIVERSAL FILM MFG. CO., 1 Union Square, New York City

and on his unhappy walk home learns that Si is a moonshiner with many stills. Next day Cherrington and his deputies learn the same thing, and he tries to arrest old Si. But out of love for his sweetheart Joe destroys the active evidence of the moonshining, takes the blame and elopes with Sue, to seek life in the West, away from moonshining, revenue men and jealousy.

AT AN ARABIAN THEATRE

The dancers, jugglers, the musicians on their weird instruments, and the still more droll and interesting audience; all these make a very popular educational topic for old and young.

PARIS ECLAIR COMEDY-DRAMA
Eclair Release, June 30

Emile Vaillant loves Miss Lamarck, the daughter of the man for whom he works as clerk. He dares not express his love, however, despite the kindness and evident reciprocation of Miss Juliette. Her father is a hard man, and by his very selfishness brings himself into a position where he is robbed—enforced "charity," as one might say, and on the other hand compelled by his daughter's strategy to do more good with his money. He is so embittered against his clerk that he accuses the clerk of stealing money which Juliette had used for charity, and it is through the young girl's love that all is eventually adjusted right, and papa is willing for the match.

On the same reel,

THREE MEN AND A GIRL
Eclair Release, June 27

John Henry Dubbs, a jolly, successful man of fifty, and Bob Andrews, a young electrical engineer, are fellow-lodgers at the house of Mrs. Scrubbins, where also dwells a winsome little school teacher, Eleanor Edwards. Both men are in love with her, but have kept their sentiments pretty well covered. Andrews is unfortunate in the work of promoting an invention for electrical uses, and he is dislodged by the landlady from his room. In fact, she keeps his belongings to insure early payment, and his model for the patent is locked up with his other "duds" in the closet of his room. Now, it happens that George Haviland, a prosperous theatrical manager, is riding in his auto, and sees the beautiful young teacher walking home. He follows her and becomes a boarder at the table of the thrifty Mrs. Scrubbins, in order to meet this girl, with whom he has fallen desperately in love. He is assigned to the room of Bob Andrews, and investigating the closet he finds the model. As a theatrical man he realizes its great value for stage lighting effects, and he immediately begins interesting a number of capitalists and promoters in it, as his own discovery. Poor Bob Andrews, during this time, is wandering jobless, and altogether "down and out," when he is discovered by jolly John Henry Dubbs. The bachelor rehabilitates him, buys a new outfit of good clothes and reinstates him financially. He takes him to the boarding-house again, where Haviland is making strenuous suit for the hand of fair Eleanor. They arrive in time to save the rights of the patent ownership, to thwart the sale by Haviland, and to land a snug fortune and more fame for Bob Andrews. John Henry Dubbs proposes, and learns that his suit is hopeless, for the schoolmistress loves Bob, whose proposal is at last accepted, while old Dubbs retires to his library to dream in clouds of tobacco smoke of what might have been, comforted in the generous thought of his own help to the two young people.

GRANDPA
Reilance Release, July 10

RELIANCE.

Tony is a cross and exacting old man who works on the large dry docks of New York. His pretty daughter, Gertrude, is in love with Captain Jim, whose ship is anchored nearby. While on her way to the docks one day with her father's lunch, Gertrude meets him. They go off for a stroll on the docks and forget all about Tony—who every moment is growing more peevish over the non-appearance of his lunch. When the pair finally do turn up it is way past his lunch hour. This makes him even angrier at the sight of Captain Jim, whom he always had a grudge in for—because he wanted to marry Gertrude. The old man forbids him ever to see his daughter again. Jim returns to his ship, but that night he sends a note to Gertrude proposing that they elope. The girl agrees. She and Jim are married, and then they wire to the old man, who refuses emphatically to forgive them. So they go off on Jim's yacht. They return a year later. An old friend sees them and their baby. He rushes off to tell Tony—but Tony wants nothing to do even with the baby. A few more years elapse. Jim and his wife are going on a long cruise and decide to put the little girl, Rosanna, in a convent school. On this cruise the mother and father go down with the ship. The old man hears the news and for the first time he breaks down. Knowing where Rosanna is, he decides to get her and bring her hom with him. He goes to the school, but the child takes a great aversion to her grandfather. However, she is given into his charge and in the days that follow the old man does all in his power to win the little one over to him. But the child is as hard as he once was. He cannot awaken one spark of love in her heart. At the end of his resources and breaking down under his weight of remorse and loneliness, his sobbing attracts the child's notice and for the first time she goes to him of her own free will and puts her arms about his neck. To his question, "You love grandpa?" she nods "Yes," and tightens the clasp of her arms. And the old man knows that he need be lonely no longer.

REAPING THE WHIRLWIND
Nestor Release, June 26

Tom Ainslee has a charming wife and a dear little baby, still he is a discontented husband, only too ready to see as much as possible of Nina Harrington, the flirtatious wife of kind-hearted, good-natured Jim Harrington, who had but recently arrived in the West and rented a cosy shack near the Ainslees. Of course, the inevitable happens; Martha Ainslee comes into a room unexpectedly and discovers her husband embracing his neighbor's wife. As soon as the woman goes, Martha pleads with her husband, but to no avail, for no sooner is his wife's back turned than he follows Nina and again tells her of his love. Martha, when she discovers his absence, takes the baby and follows him. This time she pleads with Nina, who merely laughs at her misery and turns gaily away.

The next day, as soon as Tom leaves the house to meet Nina, which fact Martha has learned from a note which she had deftly extracted from her husband's pocket. Martha takes her rifle and follows Tom. From the other side, Jim, who had the day before witnessed Martha pleading with his wife, carefully loads his revolver and keeps Nina in sight. Martha is taking careful aim when Jim comes upon them with his revolver. Quickly Nina springs before Tom, pleading with her husband not to shoot. Tom endeavors to run, and it was this which decides Jim—the other man is not worth shooting; so commanding them to go, the outraged husband returns to pack his belongings and leave forever. No sooner is Nina's husband out of sight than Nina upbraids Tom for running. Tom, feeling assured of Martha, frankly tells Nina that she means nothing to him and returns home to find, instead of the patient Martha, this note pinned to the door: "Tom—It is all over between us. I have taken the baby and gone forever. Martha."

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YOUNG WILD WEST LEADING A RAID
Nestor Release, June 28

Young Wild West arrives in the town of Big Echo with his party and makes an enemy of the mayor of the town because he will not buy drinks for the crowd. The mayor and Wild West fight, and Wild West shoots the gun from the mayor's hand to teach him a lesson. A short while after, Wild West saves his cook, a Chinaman, from the clutches of the sheriff, who had arrested him in mistake for a thieving Chinaman. This action of Wild West incurs the enmity of the sheriff. The mayor and sheriff, with two accomplices, have been robbing the town and have been letting their positions shield them. They had planned to rob the Golden Giant mine on the day that Wild West and his party arrived in the town. The Chinese cook overhears the plot in the saloon and hurries back to the camp to tell Wild West. They decide to lay low and capture *them* later.

Meanwhile, the robbers, headed by the mayor and the sheriff, make their way to the mine and with the help of the night watchman, who belongs to their gang, they carry the gold away and hide it in an old shack in the canyon below.

The next morning the news spreads that the mine has been robbed, and the superintendent of the mine, hearing that Wild West is in town, sends for him. The mayor and sheriff arrive at his office at the same time that Wild West puts in his appearance. The superintendent gives them what information he can and tells them he will take them to the scene of the robbery. The sheriff and mayor object to Wild West going, but the superintendent's suspicions have been aroused and their objections are useless. They arrive at the scene of the robbery and question the night watchman, who breaks down and confesses all. In the meantime the sheriff and mayor have sneaked off and are making their way to the shack. Wild and two of his men, with the superintendent and his sweetheart, follow them, and Wild West, climbing to the top of a high cliff, sees the shack in the distance and knows he is on the right track. He and one of his men go to the canyon, while one man goes to town for help, leaving the superintendent and his sweetheart behind. The mayor and sheriff, who have been hiding close by, hold up the remaining two. Outside, the posse joins Wild West and he leads them toward the shack. The men realize their safety lies in flight, but after a few short chases the four are captured. Wild West returns the gold to the superintendent and receives his thanks.

PAT'S BREECHES
Champion Release, July 1

Pat was a street cleaner, and with it a "devil" among the "gurls." One day he left his hose for a quiet little chat with a fair creature who lived in a doctor's establishment in the district where he plied his daily cleansings. The doctor had gone out and so had the doctor's wife, so this was a fine opportunity for a little spooning. While Pat was thus engaged, some street urchins began taking liberties with the street hose, much to the consternation of passers-by. Pat dashed upon the scene and they turned the hose on him, whereat he beat a hasty retreat to his girl's house.

Nora procured a dressing-gown and put his breeches before the fireplace to dry. Meanwhile the doctor returned and threw his overcoat over the chair on which Pat's breeches reposed, Pat hiding behind the screen. Back to their spooning went Pat and Nora, only to be disturbed again by the homecoming of the doctor's wife. She took her hubby's coat from before the fire and inadvertently Pat's breeches were carried away by her into the doctor's room. Pat was in consternation, but Nora sneaked her hand through the curtains and brought forth—the doctor's trousers. Before the exchange could be made the doctor was aroused by a hurry call, and the room being dark he put on the white ducks of the Irish street cleaner and sauntered forth.

Arriving at his destination, he found his patient in the final throes of dissolution, but one look at the doctor's white ducks, which were half-way to his knees, sent her into a fit of laughter. Discovering his ridiculous appearance, he dashed away through the streets like a wild man towards home. Pat, in the meantime, had put on the doctor's trousers, and when the latter arrived, raving and wild, with drawn revolver he shot at the man who dared to destroy the sanctity of his home, but he only succeeded in shooting off Pat's official hat.

Nora flung herself on her knees before the doctor to explain the peculiar aspect of the case, and all parties became hilariously humorous over the amusing situation.

On the same reel

LITTLE OLD NEW YORK

The scenes presented in this picture must at once be wonderfully instructive and interesting. There are three market-places shown, the like of which could not be seen in any other portion of the globe. The Jewish market-place gives us an insight into the thriftiness of this remarkable race in the environs of New York. The bartering—the criers—the itinerant peddlers—all are seen here in their glory. Next comes the Italian market. Here again we see the teeming multitudes, jostling one another and hustling to and fro like so many human bees in a monstrously large hive. We gaze on the scene with wonder.

But next and last comes the great market-place of the world, "The Rich Man's Market," as it has been aptly called. What a contrast there is between this Wall Street environ and the places we have just left behind us! Here the world's greatest transactions in finance are daily juggled. What an object-lesson these three market-places should be for us, the market-places of the poor and that of the rich.

THE COMING GENERATION
Powers Release, July 3

An unique and breezy child comedy, in which two youngsters resent a fancied slight in a manner quite out of the ordinary.

Madge and Willie are children of parents who shine in society circles, and are quite precocious. Their parents entertain at a recherche dinner, to which their select friends are invited. The children are taken by their nurse to dine in their playroom and are given a cereal to start a frugal meal. Madge resents the slight and steals down to the dining-room, where she gets a fleeting view of the table fairly groaning under its weight of delicacies, and she is up in arms. Returning to the nursery, the children discuss their wrongs and then decide to go out and dine at a restaurant. They have no well-defined plan, but resolve to submit to chance. To think is to act, and, while Madge arrays herself in her mother's finery, Willie goes stealthily downstairs and appropriates a costume from the hallrack. Thus arrayed, they go out unnoticed, and hailing a taxicab, they give orders through the tube and are whirled away to a swell café. Their entre causes some surprise, but the affable waiters are all attention when the children order liberally from the menu.

In the meantime the nurse and the butler have abstracted a bottle of wine and are having a surreptitious feast. The children are missed and a search is instituted. A trip through the house reveals the disorder in the room of the mother, and there is general consternation. That the house has been looted and the children kidnapped there is no doubt, and an officer is summoned.

When the waiter presents his check Madge gives him one of her mother's visiting cards, assuring him that her papa will settle the bill, and the waiter telephones to the residence. The agonized parents and their guests rush to the café, to discover the children just finishing an elaborate meal, and the mystery is explained—a happy culmination to the pranks of the little ones who took umbrage at not being invited to the dinner at home.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
ay 22—A Country Man's Experience (Com.)	
ay 29—The Ghost (Dr.)	
ay 29—The Optician's Dream (Com.)	
ne 14—If I Were King (Com.)	
ne 14—Italian Lakes	
ne 22—The Maniac	
ne 28—The Actor's Test	
ne 28—Benares, the Sacred City	

AMERICAN

ay 30—The Brand	
ne 3—The Green-Eyed Monster	
ne 6—Cupid Through Padlocks	
ne 10—For the Good of Her Men	
ne 13—The Simple Love (Dr.)	1000
ne 17—The Weaker Brother (Dr.)	
ne 17—A Fifty-Mile Auto Contest	
ne 20—The Wordless Message (Dr.)	1000
ne 24—The Evil Inheritance (Dr.)	
ne 27—The Marauders (Dr.)	
ly 1—The Girl Back Home (Dr.)	

BISON

ay 15—The Crisis	
ne 1—The Lieutenant's Last Fight	
ne 8—The Outcast (2 reels)	
ne 11—Memories of a Pioneer	
ne 15—A Soldier's Honor	
ne 18—His Punishment	
ne 22—On the Warpath	
ne 25—His Message	
ne 29—The Colonel's Peril	

CHAMPION

ay 20—The Cashier's Ordeal	950
ay 22—Mrs. Alden's Awakening	950
ay 27—The Ranch Woman	
ay 29—Heroes of the Blue and the Gray	
ne 3—The Derelict	950
ne 5—A Squaw Man	950
ne 10—Camille (2 reels	950
ne 12—A Western Child's Heroism	950
ly 1—Pat's Breeches	
ly 1—Little Old New York	

COMET

ne 22—The Tale of a Rubber Boot (Com.)	1000
ne 24—A Realistic Rehearsal (Com.)	1000
ne 29—The Wild Rose of the Hills	1000
ly 1—Jenks and His Motor Boat (Com.)	1000
ly 6—A Heroine of Pioneer Days	1000

ECLAIR

ne 4—The Hardest Way (Dr.)	
ne 18—The High Cost of Living (2 reels)	
ne 18—How She Became Her Husband's Wife (Dr.)	
ne 20—The Title Hunters (Com.)	
ne 23—The Detective's Dog (Dr.)	
ne 23—Willy Wants a Free Lunch (Com.)	
ne 23—Among the Bedouins	
ne 25—A Romance in Old Kentucky	
ne 27—Three Men and a Girl	
ne 30—For Love (Com. Dr.)	

GREAT NORTHERN

ay 25—The Isle of Bornholm (Sc.)	
ne 1—Love at First Sight (Dr.)	
ne 8—Those Eyes (Com.)	
ne 8—The New Teacher (Dr.)	
ne 15—The Price of Secrecy (Dr.)	
ne 22—Painter and Peasant (Dr.)	

GAUMONT

	Feet
June 18—When the Leaves Fall	
June 20—Bells of Paradise	
June 20—By the Zeyder Zee	
June 25—Auto Smash-Up	
June 27—When Money Isn't Money	
July 2—Lion's Revenge	
July 4—Written in Blood (2 Reels)	
July 9—That Troublesome Bird	
July 9—A Tenacious Hubby	
July 11—The Silent Castle	
July 16—Love's Surest Proof	
July 18—Mid-channel Romance	
July 23—Love's Floral Tribute	
July 25—Detective Fuzzle's Triumph	
July 25—A Modern Hercules	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—Lion's Gratitude	

GEM

June 18—Hill Folks	
June 25—The Reason	

IMP

June 24—The Dividing Line	
June 27—A Child's Influence	
June 29—His Other Self	
June 29—Portugese Joe	
July 1—Love, War and a Bonnet	
July 4—Betty, the Coxswain	
July 6—Home Again	
July 6—Printing and Engraving U. S. Government Stamps	

ITALA

Feb. 10—Hunting Ducks	
Feb. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	

LUX
By Prieur.

May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arabella's Flight (Com.)	291
May 31—The Apache Ball (Dr.)	698
June 14—What An Ass (Com.)	514
June 14—Music Mad (Com.)	453
June 21—The Gambler (Dr.)	948
June 28—Thou Art the Man (Dr.)	721
June 28—By the Cliffs of Etretat (Sc.)	259

NESTOR FILM COMPANY

June 12—The Squatter's Child (W. Dr.)	
June 14—The Girl and the Sheriff (W. Dr.)	
June 21—Beneath Western Skies (Dr.)	
June 19—The Land of Might (Dr.)	
June 17—The Bandit of Tropico (Dr.)	
June 24—The Dawn of Netta (Dr.)	
June 26—Reaping the Whirlwind (Dr.)	
June 28—Young Wild West Leading a Raid (Dr.)	

POWERS' PICTURE PLAYS

June 8—Hats and Happiness	
June 12—Those Were Happy Days	
June 15—Italian Friendship	
June 19—No Children Wanted	
June 22—Two Gay Boys	
June 26—Their Day's Work	
June 26—The Helping Hand	
July 3—The Coming Generation	

RELIANCE

	Feet
June 22—The Forbidden Way	
June 22—The Pelican	
June 29—Before the White Man Came	
July 3—A Man's Duty	
July 6—Rip Van Winkle (2 reels)	
July 10—Grandpa	
July 13—The Toy 'Phone	

REPUBLIC

June 18—The Serpent	
June 22—Her Father the Sheriff	
June 25—The Queen of May	
June 29—In the Balance	
July 2—Evil Be to Him Who Evil Thinks	
July 6—The Girl in the Auto	

REX

June 13—The Flirt	
June 16—The Diamond Path	
June 20—Power of Thought	
June 23—The Voice of the Millions	
June 27—The Weight of a Feather	
June 30—Looking Backward	

SOLAX

June 21—Indian Summer	
June 26—Love's Railroad	
June 26—Planting Time	
June 28—The Call of the Rose	
July 3—Father and the Boys	
July 5—Between Two Fires	

THANHOUSER COMPANY.

June 11—On the Stroke of Five	
June 14—The Night Clerk's Nightmare	
June 23—The Farm and the Flat	
June 25—In Blossom Time	
June 28—The Professor's Son	
June 30—Doggie's Debut	
July 2—Out of the Dark	
July 5—Ma and Dad	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

June 23—The Knight and the Friar	
June 23—Meals by Weight	
June 25—Papa's Double	
June 30—Getting Rich Quick	1000
July 2—The Flat Upstairs	
July 2—The Burglar Alarm Mat	
July 7—The Cook Came Back	
July 9—Father's Bust	
July 9—The Widower's Widow	

SHAMROCK

May 25—The Kissing Germ	
May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	
June 14—Not Like Other Girls (Com.)	

ECLAIR FILMS

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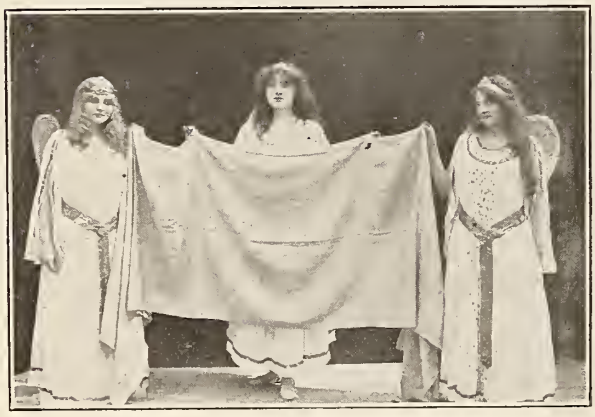

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"A ROMANCE IN OLD KENTUCKY"

RELEASED TUESDAY, JUNE 25

A thrilling story of love and hate, good and evil, in a mountainous country.

"THREE MEN AND A GIRL"

RELEASED THURSDAY, JUNE 27

A romance of boarding house life, with a vein of humor running through a story of beautiful sentiment.

"FOR LOVE"

RELEASED SUNDAY, JULY 7

A Paris Eclair, telling a story of riches, struggles, ambition and success.

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BIOGRAPH

Feet

June 10—A Temporary Truce (Dr.).....
June 13—Neighbors (Com.).....
June 13—Katchem Kate (Com.).....
June 17—Lena and the Geese (Dr.).....
June 20—The Spirit Awakened (Dr.).....
June 24—A Dash Through the Clouds (Com.)
June 24—The New Bahy (Com.).....
June 27—The School Teacher and the Waif (Com. Dr.) .....

CINES
C. Kleine

June 11—A Soldier's Heart (Dr.).....
June 11—Messina as It Is To-day (Sc.).....
June 15—Leah, the Telephone Girl (Com.)...
June 15—Venice, Italy (Sc.).....
June 18—The Frality of Man (Dr.).....1000
June 22—Her Vengeance (Dr.).....1000
June 25—The Girl and the Mayor.....1000
June 29—The Wandering Minstrel (Dr.)....1000
July 2—A Violin and a Pipe (Com.).....
July 2—Jenkins Sneezes (Com.).....
July 6—In Wrong (Com.) 1000
July 9—Lear Learns to Dance (Com.).... 400
July 9—The Gay Deceivers (Com.)..... 595
July 13—For Her Father's Sake (Dr.).....1000
July 16—Disowned (Dr.) 1020
July 20—The Part the Servant Played (Dr.) 995

EDISON

June 11—Ten Days With a Fleet of U. S. Battleships (Edu.) .....
June 12—The Angel and the Stranded Troupe (Com.) .....
June 14—The Prisoner of War (Dr.).....
June 15—How Father Accomplished His Work (Com.) .....
June 15—Kitty's Hold-Up (Com.).....
June 18—A Man in the Making (Dr.).....1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy 650
June 19—Apple Pies (Com.)..... 350
June 21—The Passer-by (Dr.).....1060
June 22—The Girl at the Key (Dr.).....1000
June 25—The Little Bride of Heaven (Dr.).1000
June 26—Pennsylvania State Police, Troop "B" 500
June 26—The Wooden Indian (Com.)..... 500
June 28—Master and Pupil (Dr.).....1000
June 29—The Father (Dr.).....1000
July 2—The Close of the American Revolution 1000
July 3—Partners for Life (Com. Dr.).....1000
July 5—The Workman's Lesson (Dr.).....1000
July 6—How the Boys Fought the Indians (Com.) 700
July 6—An Intelligent Camera (Com.)..... 300
July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.) 300
July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000

ESSANAY FILM CO.

June 11—The Mis-sent Letter (Com.).....1000
June 13—The Honeybug's First Quarrel (Com.) 1000
June 14—The Passing Shadow (Dr.).....1000
June 15—Western Hearts (Dr.).....1000
June 18—Broncho Billy's Gratitude (Dr.)..1000

Feet

June 20—The Return of William Marr (Dr.) 1000
June 21—Derby Day at Churchill Downs....1000
June 22—The Foreman's Cousin (Dr.).....1000
June 25—Billy and the Butler (Com. Dr.)..1000
June 27—A Guardian's Luck (Com.).....1000
June 28—Springing a Surprise (Com.).....1000
June 29—Broncho Billy and the Indian Maid (Dr.) 1000

LUBIN

June 19—The Widow Casey's Return (Com.)
June 20—The Ingrate (Dr.).....
June 22—The Runaways (Com.).....
June 24—Over the Divide (Dr.).....
June 26—The New Physician (Dr.).....
June 27—From Fireman to Engineer (Dr.)..
June 28—Bridget's Explanation (Com.).....
June 28—The Tramp Elephant (Com.).....
June 29—What the Driver Saw (Com.).....
July 1—The Spoiled Child (Dr.).....
July 3—The Prize Essay (Dr.).....
July 4—A Child's Prayer (Dr.)..!.....
July 5—Just Pretending (Com.).....
July 5—A Pair of Boots (Com.).....
July 6—The Back Window (Com. Dr.).....
July 8—The Halfbreed's Treachery (Dr.)..
July 10—The Stolen Ring (Dr.).....
July 11—The Sheriff's Daughter (Dr.).....
July 12—Over the Hills to the Poor House (Com.) .....
July 12—The Hypnotist (Com.) .....
July 13—The Stranded Actors (Com.).....
July 15—Honor Thy Father (Dr.).....
July 17—The Senorita's Remorse (Dr.).....
July 18—Together (Dr.) .....
July 19—Buster's Dream (Com.).....
July 19—The Uninvited Guest (Com.).....
July 20—A Western Courtship (Dr.).....

G. MELIES

June 6—Making Good (Dr.).....1000
June 13—Ghosts at Circle X Camp (Com.)...1000
June 20—Two Loves (Dr.).....1000
June 27—A Woman's Way (Dr.).....1000
July 4—The Cowboy Kid (Dr.).....1000

PATHE FRERES

June 19—The Gambler's Reformation (W. Dr.) .....
June 20—The Fickle Soldier (Dr.).....
June 21—The Mystified Pierrot (Com.)....
June 21—London (Travel) .....
June 22—An Indian Idyl (Dr.).....
June 24—Pathe's Weekly No. 26.....
June 24—A Nation's Peril (Dr.).....
June 25—The Death of Saul.....
June 26—True Love (Dr.).....
June 27—Deerslayer's Retribution (Dr.)....
June 28—The Heat Wave (Com.).....
June 28—The Frog .....
June 29—The Squawman's Sweetheart (Dr.).
July 1—Pathe's Weekly No. 27.....
July 2—Wild Birds at Home (Edu.).....
July 2—The House of Mystery.....
July 3—Where Jealousy Leads (Dr. Com.)
July 3—Winter Landscapes in Finland (Travel) ..!.....
July 4—The Greed of Gold (Dr.).....
July 5—The Would-be Hunter's Nightmare (Com.) .....
July 5—Hairdressing of Other Days.....
July 6—The Wooing of White Fawn (Dr.)

KALEM CO.

Feet

June 7—The Pugilist and the Girl (Com.)...1000
June 10—Making Photoplays in Egypt.....1000
June 12—The Gun Smugglers (Dr.).....1000
June 14—The Girl Strikers (Dr.).....1000
June 17—The Bag of Gold (Dr.).....1000
June 19—An Arabian Tragedy (Dr.).....1000
June 21—The Rube Detective (Com.).....
June 21—The Chauffeur's Dream (Com.)....
June 21—The Ruhe Detective (Com.).....
June 21—The Chauffeur's Dream (Com.)....
June 24—The Colonel's Escape (Dr.).....1000
June 26—Captured by Bedouins (Dr.).....1000
June 28—The Penalty of Intemperance (Dr.).1000

SELIG

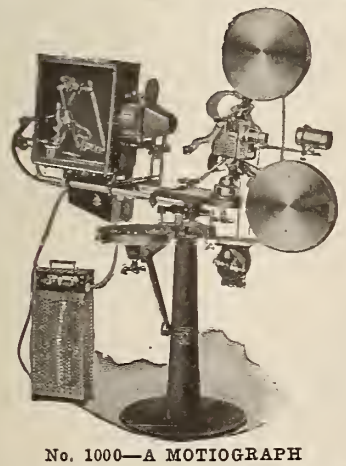
June 10—The Price of Art (Dr.).....1000
June 11—The Old Stage Coach (Dr.).....1000
June 13—The Vision Beautiful (Dr.).....1000
June 14—Goody Goody Jones (Com.)..... 500
June 14—Katzenjammer Kids No. 7—Unwilling Scholars (Com.) 500
June 17—The Professor's Wooing (Dr.)....1000
June 18—The Captain of the "Nancy Lee" (Com. Dr.) 1000
June 20—In Exile (Dr.).....1000
June 21—Sheep Shearing in New Mexico (Edu.) .....!..... 500
June 21—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.) 500
June 24—The Adopted Son (Dr.).....1000
June 25—Pansy (Com. Dr.).....1000
June 27—His Father's Bugle (Dr.).....
June 27—Elephant Butte Dam at Albuquerque (Edu.) .....
June 28—Murray, the Masher (Com.).....1000

URBAN ECLIPSE
G. Kleine

May 29—Rope Making by Hand in Kent, England (Ind.)..... 367
May 29—Glimpses of Belgium (Travel)..... 275
June 5—In Days of Old (Dr.).....1000
June 12—Percy's First Camera (Com.).....
June 12—Making Silk Hats (Ind.).....
June 12—Through Saskatchewan (Sc.).....
June 19—Motor Boat Races at Burnham (Top.) .....
June 19—Studies of Fish Life.....
June 19—Bergen, Norway (Sc.).....
June 26—The Music Hall Singer (Dr.).....1000
July 3—The Wax Model (Dr.).....
July 3—Scenes in Somerset (Sc.).....
July 10—A Mysterious Case (Dr.).....1000

VITAGRAPH

June 1—An Eventful Elopement (Com.)....1000
June 7—The Cylinder's Secret.....1000
June 8—Half a Hero.....1000
June 10—Lulu's Doctor 1000
June 11—Pandora's Box (Com.).....1000
June 12—Yellow Bird (Dr.).....1000
June 14—The Light that Failed.....1000
June 15—Days of Terror.....1000
June 17—The Nipper's Lullahy.....1000
June 18—Her Diary.....1000
June 19—Chased by Bloodhounds.....1000
June 21—Her Brother.....1000
June 22—The Gamblers.....1000
June 24—The Extension Tahle.....1000
June 25—The Transition 1000
June 26—When Roses Wither.....1000
June 28—Pseudo Sultan 1000
June 29—At the End of the Trail.....1000



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UNIVERSAL PROGRAM

MONDAY JUNE 24	IMP—"The Dividing Line" NESTOR—"The Dawn of Netta" CHAMPION—"Sisters"
TUESDAY JUNE 25	GEM—"The Reason" BISON—"His Message" ECLAIR—"Romance in Old Kentucky"
WEDNESDAY JUNE 26	POWERS—"Helping Hands" NESTOR—"Reaping the Whirlwind" ANIMATED WEEKLY
THURSDAY JUNE 27	REX—"The Weight of a Feather" IMP—"A Child's Influence" ECLAIR—"Three Men and a Girl"
FRIDAY JUNE 28	POWERS—"A Jealous Wife" NESTOR—"Young Wild West" AMBROSIO—"The Actor's Test," "Sacred City"
SATURDAY JUNE 29	BISON—"The Colonel's Peril" IMP—"Portuguese Joe," "His Other Self" ITALA—"The Great Bank Failure"
SUNDAY JUNE 30	REX—"Looking Backward" PARIS ECLAIR—"Willy Wants a Free Lunch," "Picturesque Portugal," "Women's Work in Oporto"

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Peerless Film Excbange, New York City.
Great Eastern Film Excbange, New York City.
Metropolitan Film Excbange, New York City.
Swanson Film Exchange, Denver, Colo.
Swanson Film Excbange, Salt Lake City, Utah.
Laemmle Film Service, Minneapolis, Minn.
Laemmle Film Service, Omaba, Neb.
Lacmmle Film Service, Chicagc, Ill.
Laemmle Film Service, Des Moines, Ia.
Victor Film Service, Buffalo, N. Y.
Victor Film Service, Cleveland, O.
Rex Film Excbange, Albany, N. Y.
Toledo Film Exchange, Toledo, O.
California Film Exchange, San Francisco, Cal.
California Film Exchange, Los Angeles, Cal.
Central Film Service, Indianapolis, Ind.
Miles Bros., San Francisco, Cal.
Miles Bros., Los Angeles, Cal.
Eagle Film Exchange, Philadelphia, Pa.
Exhibitors Film Service, Wilkesbarre, Pa.
Philadelphia Film Exchange, Philadelphia, Pa.
Pbiladelphia Projection Co., Pbiladelphia, Pa.
Independent Film Exchange, Pittsburgh, Pa.
Pittsburgh Photoplay Co., Pittsburgh, Pa.
Swaab Film Service, Philadelphia, Pa.
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Consolidated F. & S. Co., New Orleans, La.
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A Husband's Hand Becomes the Hand of Providence

RELEASED FRIDAY, JULY 5

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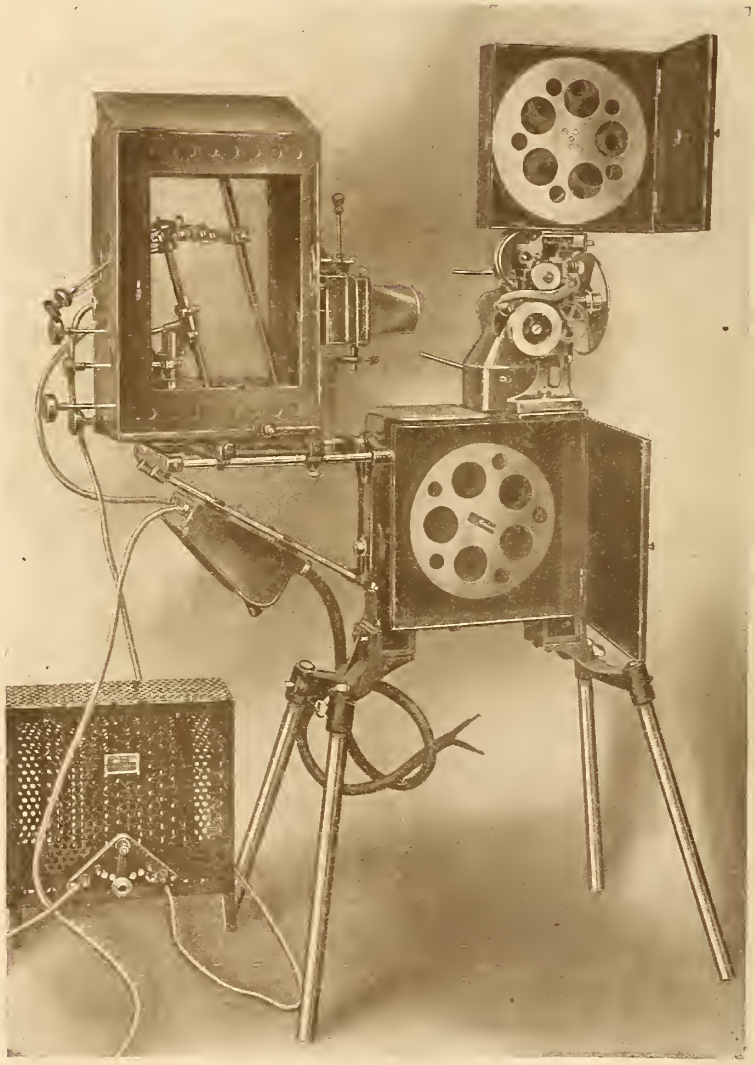

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JUL 5 1912

MOVING PICTURE NEWS

VOLUME V
No. 26

JUNE 29
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BY OUIDA—IN TWO REELS

OUT SUNDAY, JULY 7

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2 REELS **"THE HOLY CITY"** 2 REELS

A Biblical Masterpiece founded on the American hymn "THE HOLY CITY"

JULY 4th
HEARTS AND MEMORIES

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

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Volume V **June 29, 1912** **Number 26**

THE EXHIBITOR

THE time has now arrived when the exhibitor must be supreme. The power is his and he must use it. No longer must he be dictated to; he must now assume the role of dictator. How can he do this? By organization, of course! During the past few weeks there have been placed on the market a series of the most mediocre films it has been our province to witness, and we are now going to start a page of criticism on the films as they are shown to the Board of Censorship so that our readers—the exhibitors—may be able to select their program. We have recently returned to writers (who have asked us to publish their letters and articles) many very valuable articles about the way they are being deluded and defrauded; defrauded is the term several used, and we thought it too strong a term. During the past two weeks we have had occasion to alter our mind, and if these esteemed correspondents will once more return those rejected manuscripts we will assure their publication. Some of the three reels a week recently put out are veritable rubbish, and ought to be thrown into New York Bay before being sent to exchanges and exhibitors. Three large houses in New York have recently gone for their service to the Associated Manufacturers, and we do not blame them. Talking to a prominent exhibitor the other day, he remarked: Saunders, your last week's article was fine. If I could have had an honest service I would be independent to-day. But I could not compete with a house owned by an exchange and manufacturer to boot who was always showing first-run, while I had to take what was left, and you know some of the rubbish I had to put up with. I'll tell you what, I do get decent treatment from the General Film Service, although I hate it like poison, yet what am I to do? Again that combine of manufacturers and exchanges is rotten and is going to be detrimental to the business. They are going to ruin the business and drive more exhibitors to the association and then end by cutting one another's throats. Some of their stuff is rotten and even though they do change their name and put hair on their arms to deceive the blind old man "the hands are the hands of Esau but the voice is the voice of Jacob."

The time is now fully ripe for the exhibitor to make a great advance movement for the uplift of the whole industry and to do this he must be absolutely free to choose for himself that program best suited to his needs and the benefit of his patrons. How can he proceed? As we said before: By organization, by joining the Moving Picture Exhibitors' League of America, an organization absolutely free and independent, from whose ranks are debarred all exhibitors who are connected with an exchange or manufactory of films. An organization which is becoming more powerful each day, and when they establish their own Censorship Board the members may rely upon a program that will eliminate the blasé, the poor, the mediocre, the suggestive, the revolver, the thief, the roué, and all such like films from their repertoire. Is not this a consummation devotedly to be wished. If this can be accomplished the public will be given only elevating, moral, uplifting, educational subjects. Listen to what M. A. Neff, president of the M. P. E. L. of America, says:

> "Organization and co-operation make for the uplift of cinematography. We are in the cleanest and most educational line of business in the world," he said. "Where moving pictures are shown superstitions vanish as do the shadows with the morning sun." He then touched on the difficulties encountered in bringing the average exhibitor to see the necessity of organization. At the first convention called at Columbus, Ohio, only ten exhibitors attended; the next the number had increased to eighteen, and the next to thirty-five and now as the result of dogged efforts Ohio has to-day one of the most vigorous organizations in the world. "You have in your control one of the greatest powers for good in the world, and what you need to place your business interests where they ought to be is strong, vigorous organization. You have great opportunities before you now which you must grasp while you have the chance.
>
> "Our organization is based on the principle of a fair, square deal to every one. We do not allow any man who is interested in the manufacture of films, or otherwise interested in the moving picture except in the exhibition end of the business, to become members of our league. And of the exhibitors belonging to the organization we

have only bona fide men. Through organization you men become acquainted with one another; you get to know what each other is doing; you see a certificate hung outside a theatre and you go in and chat with its manager, discuss the question of booths and other things of mutual interest, and, by the way, when you have a strong organization you can build your booths as you like; you can make them out of iron, concrete, asbestos board, or any material you like as long as it is fireproof. The great trouble is that everyone knows better how to run the moving picture theatre than the exhibitor himself. How do you expect to get in touch with Albany for relief and proper legislation unless you are banded together on a co-operative plan? You are answerable as you all know to no law that conflicts with the laws of your state. Of course, maybe we ourselves are sometimes to blame for ordeals to which we are subjected—we don't say we are not. We have to be wise as a serpent and gentle as a dove.

"I am not talking to you as M. A. Neff, I am talking to you as the president of the strongest organization in the world. We moving picture exhibitors are educating the industrial classes and the fact is as long as you have a prosperity in the tenements you have a prosperity that counts. Remember, the millionaire riding down the street in his automobile does not make prosperity."

Mr. Neff hit the nail on the head when he said, "We moving picture exhibitors are educating the industrial classes. . . ." This is just what the exhibitors are doing. Their houses are emptying the saloons, clearing the street corners, gathering together family parties. and preaching greater sermons than the pulpits of our land. And to do this thoroughly they must be organized. There is at present a great disruption in the ranks of the manufacturers. The independent forces must win. Cinematography must be free. And to this end every individual exhibitor must lend his aid, to full and complete organization.

THE FEATURE FILM

LAST week we had occasion to criticize the feature film (so-called), and for this we have been taken to task and told we are trying to ruin a paying industry. We are doing nothing of the sort. The feature film for state rights (?) is about played out. If there are any more "hayseeds" in the land who will waste money on a paying proposition—to the promoters only—then we are sorry for them. For the information of our readers we will in future publish the cost of each production, as sold here, and the fabulous prices asked. Recently a production was stated to have cost half a million of dollars ($500,000) to produce; the actual cost was $25,000 to $30,000 and this is the cost some of the state rights were asked. What was paid is another story. Promoters are now bidding for the Olympian games: the lucky (?) bidder may pay $15,000 to $25,000 for them. Already state rights are being offered to prospective "hayseeds" for ten, fifteen and twenty thousand dollars. This is a "bunco" game. Investors don't waste your money. Twelve to fifteen cents per foot should be enough for these films. "Pathe Freres" will have them, "Gaumont" will have them, "Eclair" will have them, "Great Northern" will have them, "Kinemacolor" will have them. So keep your money in your pockets where it is at least safe and belongs to you. While on the subject of saving money, another wily promoter is asking money to start another corporation. "He is a Jonah." Every company he starts—jails—it is a case of heads you lose—tails I win—just like some of the feature films. State rights are and were offered to us for advertising space. One editor lost a lot of money on this speculation; we did not.

JOE ENGEL

Present indications point to the appointment of Joe Engel to some responsible position in the Universal Co. At the present time Mr. Engel has been attempting to direct the producing departments, the advertising de-

partments, the publicity departments, as well as handling the general sales of the company. Mr. Engel, it is said, declined the general management of the Universal Co. His experience as an employee of Wm. H. Swanson's Film Exchange and in the Rex plant eminently fits him for any of the above positions.

AN APPRECIATION

To Arthur V. Johnson from London, England

Of all the picture players,
The one I like the best
Is Mr. Arthur Johnson,
"The Hero of the West."

I watch each Lubin picture
Projected on the screen,
And wait in breathless silence,
Till He is on the scene.

I like his noble features,
His steady, upright walk;
I'd give a thousand dollars
To really hear him talk.

FREDA APPLEBY.

NOTE

On and after June 28th the Lubin Company will release five pictureplay films each week, some of which will be 2,000 feet reels.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA AT PITTSBURGH

At the opening on Tuesday, June 25th, Mr. Christensen and Mr. Morris made a short address thanking the exhibitors for the honor of addressing such a distinguished lot of business men.

Nomination of Officers. President: Walter Steumpfig has been nominated by Harry McGowan, seconded by Mr. Victor. Motion carried. Moved by Mr. Delves, seconded by Charles Bennett that the nomination close and "Doc" Steumpfig elected by acclamation. "Doc." Steumpfig in his address thanks the organization for the honor in placing him. First vice-president: Cresson E. Smith nominated by Fred J. Herrington, seconded by H. A. Victor. Moved by Mr. McKee, seconded by Charles Bennett. Motion carried. Mr. Smith elected by acclamation. In a few remarks, Mr. Smith thanked the organization for the honor in placing him and selecting him as first vice-president. Motion carried. Second vice-president: Mr. Miller, of Plymouth, is nominated for second vice-president by H. A. Victor. Moved by Mr. Katchem, seconded by Mathew Tipletz. Elected by acclamation. Mr. Miller elected second vice-president.

Secretary: Mr. Roth, of Philadelphia, is nominated by H. A. Victor. Moved by H. A. Victor, seconded by Katchem that the nomination close. The motion carried. Mr. Roth elected by acclamation. Treasurer: F. J. Barbin by thirty-three votes, while Harry McGowan had twenty-six votes. Mr. Barbin elected. Motion carried by acclamation. Tuesday, June 25, 1912.

National vice-president: Nominated by Mr. Siegle, Fred J. Herrington for national vice-president. Seconded by Mr. Miller. Moved by Cresson E. Smith that motion be closed. Motion carried. Mr. Herrington then made a speech thanking the organization for the election. Delegates: G. C. Miller, of Plymouth; Latto, of Beaver Falls; Harry Kliehm, of Pittsburgh; Henry Poke, of Pittsburgh; Harry E. Reiff, of Pittsburgh; Harry McGowan, of Pittsburgh. Delegates: Reiff, McGowan and Poke. Alternates will be the three lesser delegates. Moved by Fred J. Herrington.

Mr. Poke declines the nomination. Mr. Miller nominated and elected by acclamation. Alternates: Mr. Mercer, of Monaca, Pa.; John Wick, Jr., of Kittaning; Ed. Fisher; James Smith, of Hazelwood, Pittsburgh; Ellswick, of Vandergrift; John Hayes, of Philadelphia; Silvermann, of Altoona. Moved by Mr. Fred J. Herrington, seconded by Mr. Delves that the nomination be closed. Motion carried. Alternates: Hayes, of Philadelphia; Silvermann, of Altoona; Mercer, of Monaca; and "Doc" Steumpfig moves that the next convention be held at Philadelphia. Mr. Herrington seconds motion. Motion carried.

Moved by Fred J. Herrington, seconded by Mr. Victor that the second annual convention of the Pennsylvania State Organization No. 3 be held at Philadelphia, first Monday and Tuesday in June.

Moved by Charles Bennett, seconded by Mr. Miller, that we extend a rising vote of thanks to the stenographer and also Mr. Neff for the efficient services tendered us during this meeting. Motion carried.

A rising vote of thanks was extended to the convention officers. A rising vote of thanks was given to the officers, to the past officers. A rising vote of thanks was given to Mr. Neff.

Moved by Mr. Miller, seconded by Ketcham, that the meeting be adjourned at 12:45.

Albany, N. Y.—Dan Deegan has leased the Smith Opera House from M. M. Gutstadt.

WASHINGTON, D. C.

Another attempt was made on Saturday, June 22nd, to form an exhibitors' association in the capital of the nation. This is attributed chiefly to the efforts of M. A. Neff, president of the Motion Picture Exhibitors League of America, who presided as chairman of the meeting. Although all exhibitors were notified, only eleven responded to the call and attended the meeting which was held at the Palace Theatre on Ninth street.

President Neff plainly set forth the advantages of a local association in many ways. He dwelt upon the unjust and arbitrary license that was imposed in many cities and how these conditions had been adjusted by the exhibitors' league. He pointed out how such a union of amusement men could effect and control legislation towards the motion picture, which had been the butt of so many injustices of law-makers who had no interest in the industry or sought to know its advantages. Especially did he see where the men of Washington could do a service in the Halls of Congress, not only for themselves but for the exhibitor all over the country. Mr. Neff also mentioned the necessity of effecting an organization at this time, so that a charter could be granted from the National Association and representatives from Washington sent to the coming Chicago convention.

At the conclusion of Mr. Neff's remarks, Fulton Brylawski, temporary secretary, spoke briefly of the need of unity of exhibitors, further strengthening the former speaker's words. He made mention of the previous attempts of forming an exhibitors' association, which had amounted to little. He reminded the company of the Johnson Sunday Bill in Congress which has appeared regularly at every session for some time past. The attitude of exhibitors to out-do their neighbor in adding an "extra reel" to his show was also touched upon.

Mr. Brylawski concluded his remarks by moving that a temporary organization be formed with temporary officers, and that a permanent one be effected at the next meeting, when a more representative number of exhibitors should be present. There was some objection to this on the grounds that there were sufficient exhibitors on hand for a permanent organization then. However, Mr. Brylawski's point was seconded and carried and the election of temporary officers was next in order.

There was no delay in the election, which resulted as follows: President, A. J. Brylawski, president of the corporation that controls a number of picture houses; vice-president, E. S. Wertz, of the Maryland Theatre; and secretary-treasurer, Fulton Brylawski, of the Senate. All of these are men of business ability, who are interested in the advancement of the motion picture industry with the needs of the exhibitors at heart.

A motion was made and seconded that a charter be applied for from the national association, and before Mr. Neff left that evening for Pittsburgh, this was put in his hands in the proper form by the newly elected secretary. Before the adjournment the next meeting was called for June 28, when a permanent organization will be accomplished.

It was indeed a treat to have the enthusiasm of Mr. Neff among the Washington exhibitors. He is a plain talker and one who believes in doing now. Two other out-of-town members were also present at this meeting. These were A. K. Greenland, of the Gaumont Company, and C. Lang Cobb, Jr., of the Reliance Company. Their attendance was appreciated and during their stay in the city they found much to interest them among the exhibitors and at the exchange.

W. H.

Portersville, Calif.—The Dreamland at Main and Thurman streets has opened.

THANHOUSER RELEASES "UNDER TWO FLAGS"

SCENE FROM "UNDER TWO FLAGS"
Thanhouser release.

With Catherine Horn as Cigarette, William Garwood as Bertie Cecil, and Flo La Badie as "The Silver Pheasant," Thanhouser Company releases on Sunday, July 1, their two-reel production of "Under Two Flags," from Ouida's well-known story. The two kinds of one-sheets, a three-sheet and attractive heralds are ready for exhibitors who want to feature the subject, which is described as better than "Jess," a picture somewhat of similar character. The film tells how Bertie Cecil, heir and eldest son of an English Viscount, fled from his regiment to shield his brother, who had committed forgery. He took the blame upon himself, and the search was soon dropped, for it was believed he had been killed in a railroad wreck. The fact was that he reached Algeria, where he enlisted in the French Foreign Legion.

In that country, strange though it was to him, he won fame as a gallant soldier, but failed of promotion because his colonel, for personal reasons, hated him. After twelve years under an alien flag, he had only reached the grade of corporal, although his merit was unquestioned.

A beautiful young vivandiere, Cigarette, met Cecil and fell in love with him. Cigarette had been with the army all her young life, and her bravery and patriotism won all hearts. She saved the detachment with which Cecil was assigned from destruction by the hostile Arabs, and to recompense her, it was decreed that she be made a member of the Legion of Honor.

When the presentation was made by a Marshal of France, a number of English people, guests of the Colonel, witnessed it. Cigarette, who watched Cecil jealously, saw that he recognized the strangers, although they did not notice him.

A day or so later, the one Englishwoman in the party unexpectedly surprised Cecil, who was kissing a tiny purse. This woman was the sister of Cecil's dearest friend, Lord Rockingham, and years before when she was a young girl, she had given it to Cecil with all her pocket money, because she was sorry when he lost a horse race. He refused the money but made her very happy by asking for, and retaining the purse.

This link of the love of long ago betrayed Bertie's secret, and he confessed his identity but made the woman promise not to breathe a word of it to anyone. They met frequently, however, and one evening were surprised by the Colonel. He made a sneering remark and Cecil knocked him down. For this serious offense Cecil was tried by courtmartial, and sentenced to death.

Cigarette, who by this time had realized that her hero was not for her, decided to save him. By a wonderful ride she reached the headquarters of the Marshal, sent in her Legion of Honor ensign as a credential, and by her argument, won a pardon for the brave soldier. Then she started back again in her race against death. On the way she encountered a sand storn, but fought her way through it. Her horse was exhausted, so she made her way to a camp of Arabs, knowing that they sought her life. She told them she would consent to be their prisoner, on condition that they speedily forwarded the pardon in time to save a brave soldier unjustly condemned.

The Arabs, won by her heroism, set her at liberty, gave her a fresh horse, and she reached the camp just as the firing squad raised their muskets. Rushing in front of the prisoner, she waved the pardon in the air, and received in her own body the bullets that were fired at Cecil. She lived long enough to tell him that she knew he would be happv with the English girl, and died. Cecil, his honor restored by the tardy confession of his weak brother, returned to England to claim the fortune and title that was his, his father having died. And although his married life was happy, he often thought of the girl who gave up her life for him.

Lewiston, Idaho.—William Burford will conduct an open-air moving picture show on Main street during the summer months.

WILLIAM LORD WRIGHT

Miss MacDonald says:

William Lord Wright's page is the Sunshine Alley of our magazine. When we want to lure forth a smile we turn to read some of the cheery lines penned by this clever young scribe. If we feel that someone has let us go by the board on a word of cheer we turn the pages disconsolately over until the name of William Lord Wright beams at us from the top of the column.

The power to make people laugh is more valuable than untold riches.

One of the most appreciated members of the staff of the Moving Picture News is William Lord Wright. Mr. Wright is a young man of great promise, an inveterate

WILLIAM LORD WRIGHT

worker, full of enthusiasm in his work, and is possessed of all the attributes of personality and mental vigor which make for success. In his writings may be noticed a dash of humor, a sparkle of wit, and a good foundation of common sense theories, making in all a combination that can't be beat.

W. M. Petingale says:

Mr. Wright has made many friends for the News through his able articles, and his advice and assistance given to scenario writers in the department conducted each week for them are eagerly sought for.

Mr. Wright is a journalist, hails from Bellefontaine, Ohio, and has filled all the "jobs" on a newspaper with success, and is abundantly qualified to conduct the departments assigned to him in the News, and many a one who has worried over plots and plays have found solace in his sayings.

Mr. Wright recently stole a march on Mr. Saunders and "wrote him up" in a very clever article which appeared in a recent issue of the News, so the rest of the "staff" thought it just and proper to get together and say what we could for Mr. Wright. Look at his picture, it speaks for itself.

Alfred H. Saunders says:

We always appreciate a good thing when we see it, and William Lord Wright is a man for whom we have a great amount of respect. We have had occasionally to trim off a "little caustic" with the blue pencil. His sarcasm might have hurt some of those whom we thought were our friends; recent events prove Wright was right. It sometimes needs a pretty severe shock to awaken one as to the true situation of affairs, and we sometimes have to go away from home to learn our lesson. William Lord Wright has from now on "Carte Blanche" to write as he knows and we promise not to blue pencil the truth.

Are you satisfied now W. L. W.?

ROBERT GRAU'S VOLUME OFF THE PRESS

"The Stage in the Twentieth Century" is the title of the Third Volume of Robert Grau's works, which will be issued early next week to the thousands of subscribers.

Mr. Grau discovered that the silent drama was a subject that could not be ignored in treating of theatrical progress and the result is shown in over 200 pages of the 400 comprising the work as a whole. There are over 300 illustrations, some of which are rare and valuable.

Robert Grau has done his share to aid in the uplift of the motion picture and his new volume is eagerly awaited in the film industry.

LUBIN BASEBALL TEAM

A game of baseball was played last Saturday between the Pathé Frères team and the Lubin team at the Philadelphia Ball Park, the Pathés winning by 3 to 1. A return game will be given shortly at Jersey City. The Lubin boys, however, will be pleased to meet any moving picture manufacturing team in Philadelphia or at their home town. Negotiations to be addressed to Bennie from Lubinville, Lubin Manufacturing Co., Philadelphia.

GOSSIP

We hear that J. E. Brulator, of the Eclair Co., vice-president of the Universal Film Co., has resigned from the latter position and has severed all connection with the Universal and has sailed to Europe. Also that Eclair has withdrawn from the Universal.

We hear that Florence Lawrence (Mrs. Solter) and her husband are being approached to return to Lubin.

We hear that S. E. V. Taylor and his wife (Marion Leonard) are sizing up kinemacolor.

We hear Powers picture plays will be known in future as Victor films.

We hear that Tom Cochrane made his exit from kinemacolor and picturedom.

N. J. M. P. EXHIBITORS' ASSOCIATION

Greenwood A. Robinson, of West Hoboken, was elected president of the New Jersey Moving Picture Exhibitors Association June 20, at the organization meeting held in Heflich's Hall, West Hoboken. The newly formed association affiliated with the National League, and elected a complete set of officers.

W. F. Daly, of Paterson, was elected first vice-president; Frank T. Daley, of Hoboken, second vice-president; P. M. Kirchner, of Union Hill, secretary; C. Fred Ruhimanns, of Trenton, treasurer; L. Blumenthal, delegate to the national convention to be held at Chicago.

Addresses were made by President Neff, of the National Exhibitors' League, and Mr. Trigge, of the New York Exhibitors' League.

"LOVE ME LOVE MY DOG"
Reliance release, July 20.

"AT CRIPPLE CREEK"
Reliance release, July 17.

WASHINGTON NOTES

Among the recent visitors to Washington were C. Lang Cobb, Jr., of the Reliance; A. K. Greenland and M. A. Neff, president of the Motion Picture Exhibitors' League of America. The latter had with him his hobby for exhibitors' association, and did effective work while in our city. You just can't ignore Mr. Neff's enthusiasm for unity and strength among the picture men. Both Mr. Greenland and Mr. Cobb enjoyed themselves among the theatres, the exchange and exhibitors, appearing quite pleased with the condition in the Capital City, with the exception of the absence of an exhibitors' association. This, however, has been supplied now.

* * * *

Manager Lucus, of the Mutual Film Corporation, is devoting his time at present to visiting exhibitors and theatres in the nearby states, with the idea of unifying matters and simplifying distribution. He is now in and around Philadelphia. During his absence, William Mack is ably handling the helm in Washington. The office here reports "very busy."

* * * *

"The Pendelton Round-Up," that most natural series of reels taken by Mr. Harback, has closed a most successful run at the Majestic for a week. The fact that these pictures were not posed for the camera, but merely the daring feats of cowboys in their own "play for championships," greatly enhanced the value of this film. Tom Moore, who holds the states rights for "The Pendleton Round-Up," considers this one of the most wonderful sets of views of Mr. Harback's realistic collection.

* * * *

The following extract from a letter just received from Paris will be of interest to the patrons, manufacturers and exhibitors of motion pictures in America: "The moving pictures here are not to be compared to those in Washington. The price is one franc (20 cents) for a show lasting the entire evening. Three Indian pictures (two comic ones and one drama) and the Pathé Journal comprised the exhibition I recently attended. There were three intermissions of about ten minutes each—to lengthen the show, I suppose. I could have seen in less time in Washington the same amount of films for ten cents. All desirable shows are one franc here, but when I get to Nice, in the south of France, I will find an excellent exhibition for ten cents for the entire evening with a well-balanced program. Considering that the grand opera may be heard in Paris in some places for two francs, the price of the moving picture shows seems particularly high." W. H.

THE POTENCY OF POWER'S 6A

The following letter, quoted in part, speaks for itself.

We received the two No. 6A machines from you last Saturday, and after a thorough test we must congratulate you on being the manufacturer of the best moving picture machine in the world. The machine is simply a wonder and looks as if it is built for hard work. The lamp house is a great improvement, especially the arc, which is very handy to operate.

We have had several exhibitors visit our operating room, and they all expressed great satisfaction and admiration, and we do not hesitate to say that within a few weeks you will have several orders from Washington through our influence.

Very truly yours,
MILLER BROS.,
Room 4, Warder Building,
Washington, D. C.

MR. CHARLES SIMONE

Mr. Charles Simone, the well-known publicity man of the Nestor Film Company, has assumed a responsible position with the Universal Film Company in addition to the publicity duties of Nestor.

ONE DAY'S WORK

BY VIRGINIA WEST

(Adapted from Power's Release)

The first bright days of spring had come. The crows and blackbirds flew back and forth across a half-plowed field in excited anticipation of the seeds soon to be dropped in the soft earth. There was much calling of questions as to the disgraceful delay.

A strange man came down the lane past the field leading the old white horse. The crows flew from the fence and back across the field with a loud cawing. What in the world did such proceedings mean? That was not the way it was done at all. Things would never go along right if they were not attended to in their proper order.

There was the little girl going into the house. Perhaps she would start things going.

"Grandpa, where did the man take old Joe?" asked the child anxiously, as she ran to the old man's side.

The grandfather sat with bowed head and did not answer.

"Grandpa, why did you let the man take him to-day? We must finish the field and drop the corn before another rain, you know."

The old man put out his hand and drew her to him.

"That's what you said yesterday, Grandpa," insisted the child.

"My pet, we cannot finish the field until some of our neighbors are through plowing and will lend us a horse."

"But it will rain and then we won't get the corn planted."

"Yes."

"And our corn will be late and we won't have any to sell and then we will be very poor next winter. Didn't you say our corn paid for our food and clothes?"

"Yes, child."

"Then why did you let old Joe go to-day, Grandpa?"

"Dear little girlie, I'll tell you the truth. I had not finished paying for Joe. I could have finished after the next crop but they wouldn't wait."

The child stood for a moment looking at her grandfather with wide, wondering eyes, then the tears slowly gathered and she turned away.

"Where are you going?" called the old man as she left the room.

"Nowhere. Just out to think," replied the child.

The old man smiled sadly. To think. She was too young to think of anything but play, and yet she had the problems of a woman on her mind.

The child's mother had died at her birth and two years later the father followed her, leaving the little girl of two years to Grandfather Stevens.

The old man was not very prosperous, but he managed to make enough for himself and little granddaughter by his one field.

The section of the country in which Mr. Stevens lived was famous for its corn. He owned one large field and by working a little harder and being a little more careful in every way than his neighbors, he managed to have the first corn. And this brought enough to carry him and the little girl through the winter. But it was necessary to take advantage of all the opportunities that nature offered.

So when the old man found himself suddenly without a horse and his field half plowed, he realized what it meant.

The little girl realized, too, and she was wrinkling her tiny brows as she trudged along a path towards the woods.

Into a little glade beside a stream, surrounded on three sides by trees and bushes, the child was accustomed to take all her problems. It was to this spot she was going now to find a solution to the new difficulty.

As she parted the bushes and was about to step into the clear space, she heard voices. The child stopped instinctively and was on the alert.

"Look," said a man's voice.

"Ain't she a pretty little girl," said another.

"Come here, little girl," said a third.

The child did not speak but indignation shone through her tears.

"Come on, kid, we ain't goin' to hurt ye," said the first man kindly.

The child moved away from the bushes and stood frowning. "You've got my place," she said.

"This? This here your place? Why, bless you, there's room for us all, ain't there? Come, sit down."

"I can't."

"Why can't you?"

"My Grandpa says I can't."

"Yer Grandpa ain't got the pleasure of our acquaintance, kid."

The little girl thought a moment to fully grasp the meaning of the man's words. Then she said. "You're tramps, and my Grandpa says I must just give tramps something to eat and let them go. I mustn't talk to them, he says."

The three men laughed. "Well, he means bad tramps," said one, "and we're good tramps. Don't ye think we look good? Say now."

The little girl looked doubtful. "I—I don't know."

"Well, is yer Grandpa good to ye? Ye been cryin'. Does he ever whip ye?"

"My Grandpa?" cried the child. "My Grandpa whip me? No, he don't. My Grandpa loves me and I love him and keep house for him."

The men were silent for a while, then one said, "What's yer name?"

"Helen Stevens. What's yours?"

"Bill—just Bill. And this here fellow's named 'Rummy,' and this'n 'Hunch.' Gentlemen, bow to the lady."

The two tramps doubled over where they sat until their heads nearly touched their feet.

"My Grandpa always stands up when he bows to the ladies," said the child quite solemnly.

"Well, my gosh, ain't she perticular," said Bill.

The three tramps sat looking at the child, and she stood looking at them with big, sad eyes.

"I wish't ye'd look happier, kid," said "Rummy." "Come, play horse, if me old bones'll stand it."

The man rolled over and then raised himself onto his hand and knees. "Whoa, now, Whoa! Come, get on him, kiddie, he won't kick."

The little girl clasped her hands to her breast and exclaimed very seriously, "Oh, I wish you were a horse," and then without any warning the tears commenced to run down her cheeks.

"Gosh, what's the trouble? Do youse want a horse as bad as that?" asked "Rummy," as he crawled over and sat down at the child's feet.

"I want old Joe," she sobbed.

"Where is he?"

"A man took him away and my Grandpa's field is only half plowed and he can't plant his corn and—and—and we will be so poor." She ended with a flood of tears, and the rough tramp gathered her to his ragged breast and tried to comfort her.

"If—if you were a horse," she continued, "we could just hitch you to the plow."

"Yes, it makes me tired to think about it," said Rummy.

Bill and "Hunch" began to laugh.

"I'd like to see old 'Rum' hitched to a plow, I would," laughed Bill. Then he stopped suddenly. "Say, 'Rummy,' have ye saw a ghost?" he asked.

"No, boys," answered "Rummy" sadly, "I ain't saw a ghost but I seen a vision. It's a vision of three tramp fellers doin' hard work. Oh, Lord, it's hard."

"Ahe the three us, 'Rummy'?" asked "Hunch" in a whisper.

"Yep. Come on, let's look at the field. Helen's got to get her field plowed somehow."

"But, Rummy,' we ain't used to no such work," complained Bill.

"It'll kill us," whimpered "Hunch."

"We got it to do," replied "Rummy" with a groan.

The child led the way and the three men followed wearily after her.

"It's a big field, little girl," said "Rummy," leaning dejectedly over the fence.

"Yes," replied Helen, "and that's why my Grandpa needs it plowed right away. And my Grandpa is old, too. Oh. I wish I were a big man!" The tears began to run slowly down the child's face.

"Come on, boys, it's got to be done!" groaned "Rummy." "If we got to die, we might as well start in. Fasten the plow to me an' 'Hunch,' Bill. You drive first."

"Oh, Gawd, 'Rum,' you'll kill me," whined "Hunch," but he slowly took his place beside Rummy.

Bill gathered the reins and they started.

Back and forth they went, the child running along in high glee, trying to keep up with them.

From time to time they changed places and stopped for breath and to wipe the dirty water from their faces.

At last the final row was reached and the three men dropped to the ground.

"Why, old Joe didn't fall down when he finished," exclaimed the child.

The three tramps rolled their eyes at her but no one spoke.

"I'll go get some supper now and you can come eat it," said Helen, turning toward the house.

A glimmer of interest shone in the three pairs of half-closed eyes.

The child found her grandfather absent, but she set to work like a little woman and prepared supper for the hungry men. Bacon and eggs and coffee, and bread and butter and preserves greeted the tramps when they dragged themselves to the house.

They ate until the poor child's eyes were almost ready to jump out of her head with astonishment, but she remembered the plowed field and brought out all she had.

At last the men bade Helen good-bye, and with stomachs as comfortable as their legs were uncomfortable, the took up their way along the dusty road.

An hour later Grandfather Stevens came wearily up the lane. He lifted his bowed head to gaze sadly across his one field.

He looked and blinked his eyes, and looked again. Then he took off his glasses and after wiping them carefully, put them on again. Yes, it looked just the same. What in the world did it mean?

Helen came running down the lane to meet him.

"Helen," cried the old man, "my eyes are playing me tricks. That field looks as though it had all been plowed."

"Oh, it has, Grandpa, it has," and the child threw herself into his arms, sobbing for joy.

When the story had been told the old man carried his little granddaughter into the house, murmuring, "My little girl, grandpa's little treasure."

And that night there was not a happier old man nor a happier little girl in all the world.

As the sun sank behind the hill, throwing a glow over the freshly plowed earth, the crows and blackbirds flew back and forth across the field with much calling and much discussing of the queer things that had been going on there that afternoon.

AVIATION FILM CO. OBTAIN EXCELLENT FILMS OF PANAMA CANAL CUT

An interesting interview was obtained with Mr. Louis A. J. Geleng, the camera expert who was dispatched some little time ago to the Canal Zone in the interests of the Aviation Film Company, of 334 Fifth avenue, New York, to take pictures of the scene of one of the largest and most pretentious developments of modern times.

Mr. Geleng was accompanied by Clarence de Giers, an aviator with whom he was to fly over the Canal cut from beginning to end. The winds in Panama are, however, so treacherous that it was necessary to abandon this plan after the first ascent, when the motor, in a fit of obstinacy, refused to work.

After the abandonment of the aviation plan, bird's-eye views were taken from an electric tower 195 feet high,

and which Mr. Geleng describes as being so shaky as to make the ordeal of picture taking from its top most trying. However, excellent films are the result of the careful efforts of this clever young camera man.

Many views of exceeding excellence and interest were photographed between Panama and Colon, and from Gatun to Gatun Lake. Pictures were taken of the main cut of the Canal, which is about 900 feet deep, extending a distance of ten miles, by crawling to the bottom of the cut over the most ragged places and most difficult of traverse. These pictures are of special interest. In this cut have been employed from 30,000 to 40,000 men, who are now being laid off at the rate of 2,000 and 3,000 a week, as the Canal nears completion.

A splendid view of the City of Panama was obtained as it lies against the Paific Ocean, backed by a long hill of about 875 feet in height. Very beautiful scenes were photographed around Cristobal, one of the beauty spots of Panama. Here the fire department made a special run for the benefit of the camera men. Pictures were also

taken of street scenes in Colon with the trains running down the main street of the town. Also the new Masonic Temple here figures in the films, which was built at a cost of $500,000. Other important buildings were photographed, also boats leaving for New York; registering for election; pictures of rioters; annual parade of the Virgin Mary; aviator in machine; the Panama lottery on a Sunday morning at ten o'clock when a $30,000 prize was being offered. In all, 2,000 feet of negatives were brought back to New York by Mr. Geleng.

Mr. Geleng attributes a great deal of the success and enjoyment of his trip to Panama to the efforts of Captain Jack Crawford, well known as the "Poet Scout" who obtained entrée to many places which would otherwise have been closed to Mr. Geleng.

Reading, Pa.—Chas. H. Schlegel, Mt. Penn, was awarded the contract for a moving picture theatre at Cotten, near Seventeenth street, by Frank A. Gould.

Suffolk, Va.—The new Lyric Theatre has opened.

Waterbury, Conn.—Plans are being figured for a new moving picture theatre to be erected at the corner of North Main and North streets for B. E. Hausdorf.

York Beach, Maine.—The Arcade Theatre has opened for the season.

Baltimore, Md.—West Baltimore is to have another moving picture show.

PATHE BASEBALL TEAM DEFEAT LUBINS IN CLOSELY CONTESTED GAME

Giants of the Moving Picture Studios Contend for Baseball Supremacy

The Pathé team, easily the champions of all the moving picture baseball teams, greatly surprised the Lubin players last Saturday at the National League Park, Philadelphia, Pa. The game was attended by a thousand or more enthusiastic friends and employees of the Lubin firm, and a good number of the Pathé Company, who, through the courtesy and generosity of Mr. Berst, went all the way to Philadelphia to witness the game.

The excitement was intense. In fair sportsmanship and the enthusiasm it reminded one of the good old college games. Harry Sanger pitched a faultless game for the Pathé, holding the Lubin team down to one run which came in on the catcher's error. There was no end of sensational features, including a triple play neatly executed by the Pathé, when the Lubin team had three men on base and no outs. The batter fanned, on the third strike the catcher shot the ball to third base, nailing his man, the third baseman quickly threw the ball to second. The runner caught between second and third, in a quick exchange, was put out, sliding to third.

The routing for Pathé was lead by Mr. and Mrs. Handworth, and James Slevin, of the Pathé, with loud megaphones that stood off the Lubin's superior numbers.

After the game when the boys gathered around Mr. Gasnier, the general stage manager, and he realized that they had won the game, he smiled. Mr. Gasnier is a very stern and severe man, rather inclined to melancholy, but he really smiled on this occasion. It is of record that this is the first time he has ever been known to smile since he arrived in America.

ADVENTURES OF SOLAX DIRECTORS PREPARING THE EQUINE SPY—TWO-REEL FEATURE

An octogenerian bachelor stood up and cast a verbal screen around his fine old Colonial mansion. He was ready to defend it with his life against the inquisitive and truth-telling camera. But the Solax board of strategy, consisting of Edward Warren, Harry Harvey and Fannie Simpson, put the wheels of its machinery in motion and converted the bachelor.

The success of a historical production depends on the authenticity of the settings, scenes and costumes. Now, while the public may be crazy about historical romances, directors get crazy producing them. In this decade of marble, brick, cement and mortar, it is rather a difficult matter to find a house that looks like the dwellings of our forefathers. A director is obliged to travel miles looking for appropriate "locations." In the course of his journeys he meets many interesting characters.

The octogenerian bachelor whom Mr. Warren met in the wooded environments of Baltimore during the taking of "The Equine Spy," is indeed a "personality." He lives alone in a spacious Colonial mansion and rarely leaves it. He spends all of his time on his farm and has no use for the world in general and actresses in particular. He is well educated and, when a young man, had an "affair" with a New York actress. She jilted him and married his friend, and ever since he had been a recluse and a hermit without faith in mankind.

The house which this recluse inhabits is about one hundred and fifty years old. His grandfather and father lived there before him. During the Revolution it was attacked by Lord Howe's regiments and withstood the attack until aid came from General Lee. This house Mr. Warren badly wanted for his big two-reel feature, "The Equine Spy," and got it with a little diplomacy.

Harry Harvey got the "location" and apparently had it all settled for the company to come down on a certain Tuesday. Mr. Warren, however, had other plans and instead of coming down on a Tuesday, came down on a Friday. The company got ready to take the picture, relying on the bachelor's promise. But—— he came out of his house as angry as a bull. He raged to the limit of five minutes and refused to let Mr. Warren have the rise of his house because, as he expressed it, "You fellows have broken your promise to me. You said you would come Tuesday and you didn't come. On Tuesday I was ready and expected you. I will have no dealings with a man who breaks his promise to me." He stormed some more at Harvey.

It was a fine pickle. Here we were. Came all the way from New York down to a small farm in Maryland with a camera man and a number of actors, and we couldn't do a thing. Things looked blue. Then Harvey cutely spoke and said, "You see, sir, I have nothing to do with this picture. Mr. Warren is the boss."

"Yes," said Mr. Warren, in his characteristic liquid tones, "I knew nothing of Mr. Harvey's arrangements with you. I am sorry we have inconvenienced you. We are not the kind of men to break promises."

Warren and the bachelor talked until Warren began to tell of his ancestors who fought in the Revolution—the big fibber—and how his grandfather was wounded in the charge on Trenton, and so forth. That settled it. After that, Warren could have had the old man's toothbrush. He took the director all over the house, showed him Colonial cupboards, furniture and bedsteads. Oh, yes, we forgot to mention that Fannie Simpson and the old gent got chummy, and Fanny was there with the blarney, and so was the old man. Warren is eligible for membership in the Ananias Club.

SOME SPECIALS THAT THE SPECIAL FEATURE FILM CO., INC., HAS TAKEN

Mr. Beck has taken the interior of the New York Sun office, showing the editor, which will be exhibited for the employees at a banquet to be given by the New York Sun at the Hotel Brevoort, and a set of films will be made a present to the editor.

The picture that was taken has about 4 copoquets, and is one of the prettiest educational pictures that has been ever attempted. He has also taken a special film for advertising a machine to put caps on bottles at the rate of 100 per minute.

This is a scientific line that the Special Event Film Mfg. Co., Inc., are working, and have some very big contracts on hand in regards to educational work.

MATES AND MISMATES

(Powers Release)

Mabel Wentworth and Jack Allison are sweethearts and the world looks bright to the happy pair. They had never dreamed that their plans would meet with opposition, and when the mother of Jack informed him she had other plans for his matrimonial future, he experienced a rude awakening. His aristocratic parent married him to a gay leader of society and they lived beyond their means and he was bankrupted.

The father of Mabel forced her to mate with a wealthy young man of prominence in the business world and a lion in his social set, and thus the strangely assorted couples found themselves mismated and the inevitable happened. Mable, in her simplicity, was not intended as the mistress of such an establishment and she suffered by comparison with other women who came to her home. Her husband soon tired of the woman of whom he was ashamed, and found enjoyment in the society of other women. In the meantime Jack, unable to satisfy the demands of his wife in a financial way, was neglected and his wife plunged into society and there met the inevitable man. There could be but one result—Jack and Mabel were both shamed. The fickle man was accompanied in his flight by another woman and the wife of Jack deserted him for a man.

One couple was drowned while enjoying a boat ride and the other quarreled on a high eminence and both fell to the ground below to their deaths.

Mabel returned home and related her marital woes to her father, and Jack, his little fortune having vanished, became a wanderer on the fact of the earth. Fate intervened in a strange manner. Mabel repaired to a pond to end it all in a watery grace and Jack came to the lonely spot for the same purpose. He plunged in and was saved by Mabel. Nothing stood in the way of their being reunited and the lover, who had hungered so long for the sweetheart of his youth, took her in his arms and they were happy.

WILLIAM LORD WRIGHT'S PAGE

THE GLORIOUS FOURTH IN FILMLAND

By William Lord Wright

Raw fer th' Fourth of July!
Raw fer Taft *******???????

Also three raws, a sis boom and a ray fer the patriotic films!

What is more appropriate right now than a dissertation on patriotic films and the good work such productions have achieved in the love-of-country cause?

We sat in a picture show the other evening and enjoyed Kalem's "War's Havoc." Kalem boasts of a director that just dotes on those massive, spectacular, sis boom ah, Old-Glory kind of pictures—the kind that causes your pulse to beat overtime, and makes you want to sit right up straight and give three loud and vociferous cheers. And that is just what some members of the "War's Havoc" audience did the other evening. When the stars and stripes and the stars and bars were shown, there was a whoop and a hurrah and nobody cared if the Yanks were a-gittin' theirs. Lord! Wasn't it all in th' family?

We cannot get enough of these good old melodramatic war pictures of the halycon days of '61-'65. They relieve the monotony, foster love of country, and prove to Americans what has been done, and what can be accomplished in the future, if necessary.

Through the medium of historical drama many an urchin has been taught an abiding pride of race and of tradition that could not have been impressed upon the youthful mind in any other manner.

Give us more and more of the Washington-Crossing-the-Delaware, Stonewall-Jackson-Gettysburg, Admiral-Dewey-kind of pictures. Thanhouser, Champion, Edison, Imp, Selig and other manufacturers have been very kind to the small boy, and to his elder, too, with the patriotic film. However, like Oliver Twist, we are asking for more.

And make 'em true to history, please.

* * * *

OUR EXCHANGE READER

The following interesting items appeared in the Fourth of July edition of the Moving Picture Scrapbook:

A fillum exploded in the Idle Hour night before last and the Squnkville Fire Department was called. Most of the stock was watered.

Leading heavies are asked to inspect our crash suits. Strictly loud for July 4th wear.—Adv.

Trousers will be shorter this summer. If some of these film comedians get any shorter on trousers they will not land short of jail.

The Funny Features Film Company will soon release a five-reel production entitled "A Porous Plaster." We think it will prove popular and draw well.

* * * *

WHICH IS BEST?

Which is best for little Johnny
On our Independence Day?
Cannon crackers, lots of money,
Matches, and a loft of hay?
Ye Gods forbid that I should question
Where our little John should go,
But I point in the direction
Of the nearest picture show!

* * * *

The picture play philosopher says: "Forth ev Jooly in a pictur show, seein' th' flag waved an' hearin' stirrin' moosic is good ernough fer me."

* * * *

Do you know that the civilized world is indebted to the moving picture theatre on July 4th of all days? The fact is acknowledged. Ten years ago, the Fourth of July in the United States was a day of misgiving and dread. The significance of Independence Day was lost in the rivalry among boys and men to risk life and limb by medium of dangerous explosives and carelessness. With the increasing popularity of the moving picture, a radical change became noticeable. The columns of details of terrible accidents appearing in the newspapers the day following the Glorious Fourth became shortened; the death list dwindled; to-day safe and sane Fourths are in order, principally because of cinematography. It is estimated by a statistician that a half million boys and men now attend the moving picture theatres in the afternoon and evening of the national holiday. There they can satisfy their patriotic cravings with the blood-stirring, patriotic moving picture plays appropriate to the day. Before the theatre became popularized, these self-same men and boys were on the streets tampering with toy cannons and cans of powder not only dangerous to themselves but to others.

Score another point in favor of the moving picture!

* * * *

THEN IT HAPPENED

I

A writer wrote a picture play
About the "Dogs of War,"
Cannon flashes, soldier dashes
Centered with the star.
To make the color local,
He engaged a country yokel.

II

The writer of the picture play
Was heated with his work.
"Can of powder makes it louder";
He wasn't one to shirk!
He told the sturdy farmer
How to make the picture warmer.

III

The writer with the picture dope,
The farmer and his wheat,
Started forth, upon the Fourth,
The pair was hard to beat!
Writer had a pipe to light—
Forgot about his dynamite!

IV

————————********??????????
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********pppooooooo???|||||||
%%%%%%%%=======///!!!!**
Funeral services well attended—
Each the other had befriended.

* * * *

CALL THE WAGON!

"Big Fourth of July celebration down at the Hours o' Pleasure."

"What do you mean?"

"Why, the leadin' man was the big noise in the film until the leading woman appeared—simply stunning."

* * * *

Some of the necessaries to be seen in the picture theatre on July Fourth:

The American flag. The Goddess of Liberty. General George Washington. The Declaration of Independence. Continental soldiers. Lexington. Mt. Vernon. Happy Hooligan. The Katzenjammer kids. John Bunny. Billy Quirk.

* * * *

EDITORIAL TRIALS

"Now what th——! Here's a 'dopster' with a July Fourth yarn that calls for two battleships, three cases of dynamite, and our leadin' heavy gets fired from the mouth of a cannon. He'll get fired, all right, but there won't be any cannon around!"

"Say, look here, old sport," exclaims a director, rushing in with a script, "how on earth am I goin' to have th' hero die with an American flag wrapped around him when Jones has got our flag up in Maine!"

"Ain't got no flag; well, ain't that fierce!"

"Mr. Johnson—Mr. Johnson. I've come in here to tell you that if I can't get a part once in a while as befits the leading lady of this concern, I'll forfeit my contract, that's all."

"Good—whatsthematternow; can't you see I've got all I can tend to without you buttin' in?"

"Matter enough, sir—and don't you address me in that tone of voice, or I shall inform my husband, sir! Here I am cast for the slender-formed beauty in "The Milkmaid's Dream," and you know I weigh one hundred and eighty."

"Well, madam, all I've got to say is for you to practice with the dumbbells, see."

"Now, old sport, th' only thing I can use for a flag is that red table cloth we had for 'The Hired Girl's Vengeance' and if the boss kicks on the picture I'll tell him you've been furnishing scripts beyond our facilities."

Director follows leading lady out of editorial sanctum sanctorum, and editor turns again to his desk murmuring absently:

"Ain't got no flag; well, ain't that fierce!"

* * * *

FORGET IT!

They had a fight in dear old Chi, and one in Baltimore. Both sides chose a battle cry, and everyone is sore. To Taft and Teddy, Bill and Champ, we gently say, "Go slow"; leave aches and pains and wild refrains; attend the picture show.

They had a fight at Lexington, and one at Bunker Hill. With shot and shell and general, well, it gave both sides a chill. But Britisher and Yankee bold have forgotten it, you know. To-day they're traveling arm in arm towards the picture show!

WESTERN CORRESPONDENCE

Hot Springs, Ark., June 19.—Well, summer vaudeville did not pan out as well as was expected at the Airdrome, so exit the variety! One reason why this kind of entertainment did not materialize the profit that was expected was because there was not enough newspaper advertising done. There were posters and bills galore, but the good old press "dope," the reading notices that go with display "ads," was missing, and this is some eager public where the newspapers are concerned.

"The Bell Boy" opens a two weeks' engagement at the Airdrome this week, and this attraction makes the longest jump of any show that ever came into the city, so far as ye oldest resident knows. They are coming here in their special car, after a ride direct from Norfolk, Va., and I opine that is "some" jump. They are also bringing with them a sixty-foot car, but they won't be able to use any of their scenery, for the stage at the Airdrome isn't big enough for scenic effects such as that company has with them.

The picture houses are doing a good business in spite of the hot weather, and if ever there was a town that takes pride in keeping the theatres cool and comfortable it is Hot Springs, Ark. The moment one steps inside the door a gust of wind greets you and there are fans buzzing at you from many angles.

Biograph sent us one picture, "A Fiend at Bay," that was by far the best reel with automobile features that has been seen here in weeks. It was also the first time that I knew Little Mary could drive a car, but it remained for the "hurdle jumper" to get a rise out of the audience. I was in the New Central Theatre when this reel was being shown, and the men actually got on their feet when the auto with the guards riding on it came down the hill and made that sensational leap. They cheered as if the thing was real. It was a great feature and easily surpassed anything that the trust people sent here the past week.

Th Independent output gets the blue ribbon and if Bison will step forward we'll fittingly decorate them for "The Crisis," which came to Hot Springs and packed the Photo Play from the time the doors opened in the afternoon until they closed at night. It was a great production, Bison, and, like the others, you have contributed greatly to that phase of history that deserves preservation through the medium of motion photography.

THE MAN IN THE BATHS.

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

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Independent Exhibitors

INCREASE YOUR ATTENDANCE
MAKE YOUR THEATER KNOWN
SECURE THE INTEREST OF YOUR PATRONS
HELP RAISE THE STANDARD OF THE WHOLE MOTION PICTURE BUSINESS

At No Cost To You

The Motion Picture Story Magazine is now printing Independent as well as Licensed Stories. Your patrons will want to read it. You can put it on sale at your theater at no risk to you.

We will ship you the magazine at ten cents per copy, cash in advance, giving you the privilege of returning unsold copies and receiving a rebate of ten cents each. This arrangement protects both you and us. We will send you slide and advertising matter free.

Thousands of exhibitors are now increasing their attendance by the use of The Motion Picture Story Magazine. Send in your order today, You will be surprised at the result. Just fill out the blank below.

Date.....

The Motion Picture Story Magazine,
26 Court St., Brooklyn, N. Y.

Gentlemen:

Inclosed please find $..... for which kindly send me—copies of the Motion Picture Story magazine for the month of ..... It is understood that I am to have the privilege of returning unsold copies and receiving a rebate of 10c. each.

Name .....

Street and No......

Theatre .....

Notes of the Week

Judging from the following quotation, moving picture audiences are on the road to self-assertiveness. And where vaudeville is concerned, it is high time that some of the managers were given an emphatic lesson on the more refined and moral sensibilities of their audiences. This quotation is from the St. Louis, Mo., Star:

"Unable to bear the taunts of scores of women and children who demanded that the 'entertainers' be removed from the stage; that the hook be used, and that a generous supply of certain vegetables and fruits would be forthcoming providing they did not make a hasty exit, two 'German comedians' hurried behind the footlights at an airdrome theatre at Eighteenth street and Franklin avenue, which displayed large signs stating that it was 'amateur night,' when they found that the audience refused to let them proceed with their 'comedy' any further. It is evident that many in the audience had been unfortunate enough to have suffered during previous stage spasms by the 'jokers,' as hardly had the latter set foot on the stage when a general roar of protest, including general hissing, cat-calls, etc., were hurled across the footlights as a fitting reception.

"Following their hasty departure, an attache of the theatre appeared on the stage and asked the audience not to be so severe in its criticism, as the performers were only amateurs. Hisses greeted his appeal, and he hurried behind the scenes to make way for a little 'miss' in short dresses, who was announced to sing.

"The child wore her dresses barely below her knees and appeared to be not more than fourteen years old, despite the fact that police regulations forbid children under sixteen years to appear at theatres in St. Louis.

"Many slurring remarks by a crowd of rowdies in the theatre were directed at the child, who in an effort to win one of several small prizes of money, contended with this display of rowdyism."

* * * *

Dr. H. C. Eyman, superintendent of the Massillon State Hospital, who recently read a paper before the American Medico-Psychological Association, says that the moving pictures were used to great advantage at the meetings, in exhibiting various types of insanity. All types from the raving maniac to the bedridden were shown.

"Such films will be valuable to physicians who are so situated as to be unable to study the types of insanity," said Dr. Eyman. "Once they had seen them they would be the better able to make an accurate diagnosis, at least so far as outward indications and movements are concerned. The productions of such films means that very helpful clinics may be held in the remote corners of the land where little opportunity for wide observation is afforded."

* * * *

According to the Indianapolis, Mo., News, the "movies" has made its debut in a new phase: "A new factor has made its appearance in politics and, hereafter, the wily politician who wishes to run for office must see to something else in addition to his 'organization,' the 'machine,' his 'support' and whatnot. He has now to reckon with the 'movies.' The prime question in the future will be: Are the 'movies' with you? And woe be to the man, it seems, who aspires to office and reckons without his 'movies.'"

* * * *

The House bill prohibiting the interstate transportation of pictures and moving picture films of prize fights has passed the Senate. It was amended to provide that violators would be subject to a fine of $1,000 for each offense.

* * * *

The copyright bill which was prepared by Representative E. W. Townsend of New Jersey, extending the present statutes to motion picture films, and to protect composers against unpaid reproduction of their works on phonograph records and for automatic piano players was approved by the House on Tuesday, June 17.

* * * *

Wm. A. Brady, who sailed for Europe some two weeks ago to attend the Olympic games intends bringing back to America motion pictures of the sports which he will show in first-class theatres here.

* * * *

The following from the Los Angeles Times is too good to keep:

Caution

Motion pictures at Ontario are to be closely censored. This is as it should be. Motion pictures should be made to behave. These shadow people have no business cutting high jinks on the alluring canvas and setting all the rest of us a bad example. A motion picture with bad manners should not be allowed to go out in public. We are glad to say that the morals of these pictures are so excellent that they sometimes attend church on Sunday night. Of course we do not pretend to know what kind of practitioner should be called in case a motion picture caught cold while sitting in a damp church.

* * * *

If the plans of a committee of San Francisco women prevail, there will be established in the city a number of municipal recreation "club" houses, which will be maintained for the benefit and general welfare of the children of the city.

* * * *

Moving pictures are used by a French scientist in the study of the deformation of metals when strongly compressed by the hydraulic press. In some cases he uses a brass tube of three inches diameter and .04 inches thickness of metal and observes the appearance of the surface when the tube is flattened out by pressure. Sometimes the tubes are filled with a liquid and then compressed. Various figures appear on the surface of the metal, and moving picture views are taken at the rate of 15 a second. By throwing the views on a screen it is easier to study the effects than by direct observation.

* * * *

Says the Los Angeles Examiner: The modern sanitarians and physicians interested in the welfare of the public health, are making use of up-to-date methods in the education of the public in matters related to hygiene and the preservation of health. It is well recognized that all education is better begun in early life. This is especially true of early education along the lines of general hygiene and preventive medicine, since most diseases and a great majority of deaths occur in early life. It was considerations of this sort that led the Los Angeles County Medical Association and the Los Angeles Society for the Study and Prevention of Tuberculosis to enter into a joint arrangement for the presentation of motion pictures dealing with health subjects.

The Los Angeles Society for the Study and Prevention of Tuberculosis has distributed through the schools 100,000 souvenir programs containing short descriptions of the motion pictures dealing with health subjects, and also a most complete resume of the modern methods used in the prevention and cure of tuberculosis. Besides being presented in the schools, these health pictures will be shown in a number of the moving picture theatres. Since only a small proportion of the schools are suitably arranged for the exhibition of the motion pictures, the Los Angeles Society for the Study and Prevention of Tuberculosis has arranged to show these pictures at the Temple Auditorium, Fifth and Olive streets, Saturday morning and afternoon, June 15. To this exhibition no admission fee will be charged ,and

invitations are extended by the society to the pupils, their parents and friends.

* * * *

An ingenious if cumbersome invention has been offered to the Paris police authorities for the detection of crime committed in the streets. The proposal is to install in the clock towers in the various streets a cinematograph apparatus directed by wireless. The apparatus would record all the movements in the street, at the same time fixing the hour and minute.

* * * *

According to the New York Herald: More than five thousand persons were in Mount Morris Park, Harlem, last night when the Committee on the Prevention of Tuberculosis gave the first of a series of open air moving picture shows to be presented in the parks of the city during the summer. A canvas was stretched between two tall trees, eighty feet apart, and the band stand was utilized by the operators. One hundred and fifty "health" pictures were thrown on the screen, showing the benefits gained from ventilation, cleanliness and light.

Frank H. Mann, secretary of the committee, said: "The committee recognizes the popularity and general educational value of moving pictures, and we believe we can impress younger persons in this way."

EXHIBITORS' NOTES

Says the Shenandoah, Pa., News: "Every moving picture theatre proprietor in Blair County has received a letter from District-Attorney Marion D. Patterson asking him to refrain from showing films depicting murders, robberies or crime of any sort because of the effect they have on the minds of boys. He suggested comedy, travel and educational pictures. His request will be generally heeded.

* * * *

At last Montclair, N. J., is to have a motion picture theatre. By a vote of seven to four the Town Council has committed in favor of motion pictures.

The sale of the Lubin Theatre (Richmond, Va.) lease by Dr. S. Galeski to W. T. Martin, of the Martin Amusement Company, and the reported transfer of the Victoria Theatre, Norfolk, to the Wells interests, are new developments in the theatrical situation. Mr. Martin's purchase is an individual venture. The Martin Amusement Company is not financially interested. It is understood that the price paid is $12,500.

Dr. Galeski recently vacated the Imperial Theatre, Washington, D. C., which had been leased to him at $16,200 a year, but is still conducting the Casino in that city. His general manager is William T. Kirby, who managed the Bijou Theatre, Richmond, last summer.

The Victoria Theatre, Norfolk, was built by a company headed by Dr. Galeski. It was opened only a few months ago.

* * * *

The reform movement directed against Indianapolis motion picture theatres received a severe setback not long ago when, at a joint meeting of a committee composed of representatives of several charity organizations and the Indianapolis Moving Picture Managers' Association at the Y. M. C. A. building, the committee failed to show the owners of the theatres that reforms are necessary.

The only tangible request that members of the committee made of the moving picture men was that they employ a censor to criticise all films exhibited in Indianapolis. Owners of the theatres then asked members of the committee for specific reasons why such a censor should be employed, and when this information was not forthcoming, they said that they did not believe it necessary to appoint a "guardian" to care for their business.

Speakers were interrupted frequently, and disorder permeated the entire meeting. Dan Brown, attorney for the moving picture men, spoke in their behalf, declaring that the agitation against moving picture theatres is unwarranted.

"What do you say?" Mr. Brown asked, "when Gertrude Hoffmann appears in a local theatre wearing nothing but a smile? What do you say when in other cheap theatres fourteen men are killed in the first act?

"You will praise the presentation of 'Ten Nights in a Barroom,' but when a drunken scene is portrayed on a screen, the so-called good people hold up their hands in horror, and declare motion picture theatres must be reformed. We are willing to obey all the laws governing moving picture theatres, but we do not intend to be persecuted.

Mr. Isador Schwartz, who has been manager of the Jefferson Theatre, Roanoke, Va., for the past two seasons, has forsaken his theatrical interests and is permanently located with the motion picture firm of Lubin, Inc., of Philadelphia.

* * * *

Record was made, June 14th, of the transfer of the northeast corner of Germantown avenue and Venago street, Philadelphia, to George F. Steumpfig from Joseph H. Campbell for a consideration said to be $35,000. The property was bought as the site for a large vaudeville and moving picture theatre to be erected and operated by Steumpfig and the Keith interests. The lot measures 125 x 200 feet, and the sale was made by Worster & Krider, brokers. The total assessed value is $10,700.

* * * *

The German Government has decreed that moving picture machines shall be enclosed in a fireproof booth, a steel closet lined with asbestos, and France has followed suit. In large shows the apparatus is placed outside of the auditorium.

* * * *

Three properties have recently been sold in Philadelphia, Pa., as sites for picture and vaudeville theatres. One theatre is to cost about $240,000, and the other two in the neighborhood of $100,000 each.

* * * *

A mirror screen, said to be one of the largest and most costly ever placed in a theatre, was recently installed in the Palace motion picture house, Youngstown, O., owned by Edgar Leedy. The screen weighed 5,000 pounds and was installed by a Shelbyville, Ind., house.

* * * *

According to "Reel Observer" in the Chicago Tribune, the manager of a moving picture show in Chicago has both humor and practical working knowledge of psychology. Before the show opens he throws this sign on the screen: "No woman who paid 98 cents or less for her hat need remove it."

* * * *

The annual picnic of the Motion Picture Exhibitors' League, of Cleveland, O., was held in Forest City Park on Wednesday, June 19th. No less than 200,000 free tickets were distributed to patrons of the motion shows.

* * * *

A big banquet to be held at the Lake Harbor Hotel Thursday evening, July 11th, will be the crowning event of the state convention of motion picture exhibitors which is to be held at Muskegon July 9, 10 and 11. Arrangements have been completed for the banquet by Carl Ray, treasurer of the state association. It is expected that about 300 will attend the convention.

* * * *

A motion picture weekly devoted exclusively to picturing news events in and around Los Angeles is a project to be inaugurated in that city this month.

The Sunset Motion Picture Company, with offices in the American Bank building, will manufacture and produce the pictures.

* * * *

From Daily Consular Report: The proprietor of a new theatre in a foreign country (a modern vaudeville and picture house just completed with American fittings throughout) desires to be placed in communication with persons in the United States controlling film rights and also persons capable of contracting for vaudeville performers of recognized ability. The American consul who forwarded this report writes that several theatres under one management with others acting under agreements form a circuit of considerable and constantly increasing importance in the country in question. Only films of the better class or artists with established reputations are desired. References will be given and required.

George T. Stapleton, who for the past four years has been the proprietor of the Gem Theatre, Rocky Ford (Colo.), has exchanged his property here with J. A. Funk of Guthrie, Okla., for a picture theatre in that city.

* * * *

No more "movies" for Lotta Crabtree, says the Boston American. The famous actress was president and principal stockholder of the Savoy Theatre Corporation of Boston. She appeared before Judge Hardy in the Superior Court June 21 and asked that the corporation be dissolved. The company was formed in May, 1910. It represented the Savoy Theatre, on Washington street, near Boylston, and was used as a moving picture house. Miss Crabtree told the court that there were no liabilities or assets. Judge Hardy granted her plea, and now Lotta is out of the "movies."

* * * *

A free picture show will be given by the management of Riverside bathing beach, Indianapolis, every night during the summer. This amusement feature of the resort will be continued throughout the season, according to present plans. Playgrounds Commissioner Tutewiler suggested the motion picture production and has agreed to provide the use of a machine and a number of films to start the "stunt." A large canvas has been stretched in front of the grand stand of the beach and the pictures will be thrown on it in such a manner that swimmers from the water can see as well as persons on the broad walk or in the grand stand.

Covington, Ky.—Brice's Airdrome has been opened.

Canton, Ohio.—The new airdrome at Fifth and North Cherry streets has opened.

Hoboken, N. J.—The moving picture show at Fourteenth street and Park avenue has opened.

Syracuse, N. Y.—A moving picture show will be erected at 509 South Geddes street by James Kearney.

Baltimore, Md.—The Edmondson Amusement Company will build a moving picture theatre at the northwest corner of Edmondson avenue and Pulaski street.

"THE TOY PHONE"
Reliance release, July 13th.

SPANUTH, STROUSE AND HOFFMAN IN AUTOMOBILE ACCIDENT

The General Film Publicity and Sales Company barely missed its doom in a recent automobile accident in which the two members of the firm, H. A. Spanuth and Joseph Strouse and the general manager, Dore Hoffman all met with slight injuries.

The firm recently purchased a sixty horsepower Locomobile for business purposes. After a pressing day of business, the three decided to take a run down to Coney Island for a brief respite from the sweltering humidity of the city. The chauffeur drove the machine to the Island and all went well until on the last stretch coming home, Mr. Spanuth took the chauffeur's place in an endeavor to learn to run the machine. The return trip was made at a late hour when there was very little traffic, and Mr. Spanuth was congratulating himself on the rapidity with which he absorbed the details of driving a large car.

The crash came when the party was driving beneath the elevated structure on Fulton street, Brooklyn, close to the steel poles that maintain the elevated. Mr. Spanuth turned to speak to his companions and in doing so loosened his grip on the steering wheel and the machine swerved slightly towards the pole. Quickly he gave the steering wheel a sharp turn, but in his excitement and inexperience, turned it the wrong way and drove the machine directly into the steel pole, causing a head-on collision. There was a crash that was heard for blocks and all that the members of the party are able to remember is finding themselves in various undignified positions.

The chauffeur, who occupied the seat in front, next to Mr. Spanuth, was thrown over the dashboard to the pavement. Strouse and Hoffman, in the rear, were thrown violently against the front seat, bruising their knees and receiving a severe shock. Mr. Spanuth received the greatest injury in that the steering wheel drove into his abdomen, causing internal injuries.

The machine, badly wrecked, was put into the hands of a nearby garage and the members of the party, after being treated at a Brooklyn hospital proceeded home by taxicab. Perhaps the only reason they escaped with their lives is that the car was running at an unusually low speed. Friends of the party are congratulating them on their narrow escape from serious injury.

THE RELIANCE COMPANY

Leave Saturday, June 22nd, for a four or five weeks' stay in the heart of the Catskill Mountains. They have a great number of extraordinarily good subjects to take while there, and with the beautiful exteriors they will have on hand some pretty good work may be expected from them.

Mr. Jas. Kirkwood, former director of the Reliance Company, has returned to New York after an extended sojourn in the wilds of Michigan, and is now hard at work on some big sensational two-reel subjects for the Reliance Company. In accordance with its recently stated policy to give the trade a two-reel subject once a month, the Reliance Company is making a number of subjects from best possible material, both in the matter of story and environment.

GEORGE KLEINE'S OFFERINGS FOR WEEK ENDING JULY 6

Two Cines and an Urban-Eclipse! This is what George Kleine has for you the week ending July 6. One Cines is a split reel containing two side-splitting Cines comedies, "A Violin and a Pipe," and "Jenkins Sneezes," and will be released on Tuesday, July 2. A split Urban-Eclipse consisting of a strong dramatic offering, "The Wax Model," followed by a beautiful travel subject, "Scenes in Somerset, England," will entertain moving picture audiences on Wednesday, July 3. And for Saturday, July 6, a highly amusing Cines farce will furnish abundant material for many laughs.

Tampa, Fla.—A new theatre is being built opposite Tibbets' corner and will open July 1.

Newark, N. J.—Permit has been granted Frank Apple to erect an open-air theatre at 400 South Orange avenue.

Manufacturers' Synopses of Films

WINSOME BUT WISE
Solax Release, July 10

An inpecunious little lady finds herself out West. She had no luck in the East, although she was full of energy and pluck. Her advent in the West hegins with a very exciting experience. The coach in which she rides to her little town of promised fortune, is held up hy a highwayman. The highwayman had been lurking in the neighhorhood for some time—and after each of his daring robheries has heen successful in escaping the sheriff and his posse.

After the holdup of her coach, the sheriff who goes on the trail of the bandit, is desperate. But his desperation doesn't help him catch the desperado, so he gets the town council to offer a reward of $500 for the capture of the handit, dead or alive.

Somehow the impecunious little lady from the East gets an idea into her head that she can catch the handit. Although all the cowhoys laugh at her, she is determined to try and get the $500 which she hadly needs.

She sets out and after wandering for several days, comes upon the ohject of her wanderings. The handit is aware of her approach. She sees him also hut feigns ignorance of his presence and appears on the scene with suppressed excitement—hut seemingly on a stroll. The bandit jumps out and tells her to throw up her hands. He demands her hag, which she throws at him. The bandit opens the hag and begins to laugh as he pulls out a powder puff. She jumps up, snatches the bag from him, from which she takes a little mirror and proceeds to powder her nose. She then places the articles in the hag again and sits down. The handit is astonished; he returns to contents of hag and takes out a roll of bills, which he places in his coat pocket. Then he pulls out a lady's pistol and, laughing, compares it with his own. The girl smiles at him over her shoulder. The handit is flattered. She invites him to sit on the ground beside her and he does so, placing his gun on the ground near his foot. She pretends to admire the gun and reaches for it, hut he puts his foot on it and shakes his head positively. She pouts. The handit again examines the contents of the hag, in which he finds a pair of handcuffs. Looking at her narrowly, he inquires where she got them and she replies that she found them down the trail. He looks at her for a moment and then decides that she is telling the truth. She takes the handcuffs and looks them over. She asks him how they work and, illustrating his answer; he puts his hands together. Suddenly she calls to him to listen, and as he turns his head, she quickly snaps the handcuffs on his wrists and, snatching up the gun, she holds the furious but helpless handit at hay. And she gets her reward.

HOTEL HONEYMOON
Solax Release, July 12

A man who has imbibed a little too freely passes through a hotel lohhy and staggers up the stairs. An old maid, with very red hair—mostly artificial—arrives, registers and follows hellhoy No. 1 up the stairs. A hride and groom arrive and they are also taken up stairs by hellhoy No. 2, the bride dropping a glove unnoticed. The drunk not being a new guest, finds his own room, No. 45, and throws himself on the bed fully dressed. The old maid is shown to room No. 47 by hellboy No. 1, who, not heing tipped by her, through revenge, transposes numhers 45 and 47 on the doors. Bellhoy No. 2, having shown the bride and groom to No. 49, immediately after emerges from that room and, as a joke at the expense of the newlyweds, transposes numhers 45 and 49, the three adjacent rooms now showing numbers 47, 49 and 45, reading from left to right.

The hride soon discovers that she has lost a glove, which huhhy cheerfully goes in search of. In the lohby, having secured the glove, he comes upon an old friend, whom he tells of his marriage. His friend, as a means of expressing his congratulations, leads him, though he goes reluctantly, off for a drink. The hride hecomes impatient at the extended absence of her hushand and determines to go in search of him. In the meantime, the groom hids goodbye to his friend in the lohhy and returns. He enters the old maid's room, showing number 49, and as he closes the door, the bride emerges from her room and goes in quest of him. The groom, in the old maid's room, sees, as he supposes, his wife in hed asleep. He steps softly so as not to awaken her and removes part of his upper clothing. Bellboy No. 1 passing along the corridor hecomes afraid of what might he the consequences of his transposing numhers 45 and 47, and thinking he is remedying his mischief, transposes 47 and 49, the three numhers now arranged as 49, 47 and 45, left to right. The bride is assured of her hushand's proximity by the clerk and returns. Upon finding, as she thinks, her husband in bed fully dressed, she calls, and is startled when a strange man sits up and waves sillily at her. She rushes out of the room frightened and goes in the direction of the lohby, the drunk following her, but going in the opposite direction.

In the meanwhile the groom has made a disconcerting discovery. He has found the old maid's artificial, red hair. His wife's hair is hlack. He goes inquiringly over to the hed, and it is disclosed to him that he is in a room with a strange woman. He gathers his clothing and steals out without awakening her, and realizes upon seeing No. 47 on her door that he entered the wrong room. He discovers No. 49 on the next door to the left and goes in, to find it empty. This surprises him somewhat but he concludes his wife has stepped out for but a short while and makes himself at home.

There are a numher of disconcerting complications hefore the newlyweds aie happily reunited. The frantic old maid, the drunk and the mischievous hellboys add much to the fun.

AT CRIPPLE CREEK
Reliance Release, July 17

Belle Gordon, orphan, finds an advertisement in the papers for a governess to apply to the Rev. Strong, at Cripple Creek, Colo. She writes and has her fare advanced. Upon arriving there she finds the place consists of a crowd of disreputahle miners and dance-hall girls. She learns that the advertisement was merely a trap to lure her out into the dance hall of Martin Mason. She tries to get away, but cannot. Dynamite Ann, one of the worst women of the place, remembering the time that she first came to Cripple Creek through the same sort of an advertisement, wishes to help the girl. Joe Mayfield, the United States Deputy Marshal, enters and, seeing Belle's plight, rescues her. He takes her away with him and also Maggie, Mason's young daughter. He asks Dynamite Ann to go to his cabin to look after the girls. She accepts, grateful for the trust reposed in her. Reginald, a young dude from the East, dances attention on Maggie, while Joe Mayfield loses his heart to Belle. Joe is interested in a mine called the "Last Dollar," which is reputed to he worthless. Mason and his partner, Alvarez, discover gold in the mine and try to bargain with Joe for its possession. Joe refuses to relinquish it and for revenge the Mexican takes up Joe's adopted child, who is walking on the rocks, and flings her down. As he goes up, Wahketa swings out on a grapevine and catches the child in midair. The next day Mason and Alvarez go down into the mine. Joe and Belle coming down later, are surprised by them and tied hand and foot. Wahketa, who is also tied, manages to hurn the cord off his hands and releases Belle and Joe. The three make their escape in the bucket of the mine. A short time later, on the wedding day of Joe and Belle and Maggie and Reginald, Mason and Alvarez come and look in at the festivities. The wedding takes place and just as the guests are leaving the room the Mexican shoots through the window at Joe, but Ann jumps forward and receives the hullet in her own heart. She dies in Joe's arms and as she says—she dies right.

LOVE ME, LOVE MY DOG
Reliance Release, July 20

While Jack is staying at a fashionahle summer hotel he often wanders off into the woods with his dog. One day he meets Rose, a pretty girl who lives alone in a tiny cahin in the woods. He hecomes quite friendly with her in the following few weeks. Finally he asks her to marry him and she consents. But his parents, who have discovered his friendship with the girl, refuse their consent to the match and insist that their son return home with them at once. The dog, who had often carried letters hetween the lovers, is now given a farewell note to Rose. The dog hrings the letter to the girl, who is heartbroken when she reads that Jack is going away. The dog, seeing the girl's grief, refuses to leave her. Jack, waiting for the dog, hecomes worried about him and, against his parents' commands, he goes off in search of him. He finds Rose crying with her arms ahout the dog's neck. The sight decides him—he will not return to the city, he will remain with the girl he loves. He goes to his father and tells him of his decision and is disowned. A year passes. Jack and Rose are now the parents of a baby. The dog, while ramhling about, sees Jack's parents returning to the same hotel. He returns to the little cabin and takes one of the hahy's shoes and, carrying it to the hotel, he puts it at the feet of the grandparents. The little shoe tells its own story. Both the old people follow the dog and find a happy family grouped outside of the cabin. Realizing their son's happiness, they become reconciled to him and to his wife.

THE GYPSY BRIDE
Champion Release, July 8

Harry Mason, the petted son of a social leader, while out walking with his sister, comes upon the camp of some gypsies. The sister wants her fortune told and Harry goes with her. While here he meets the daughter of the gypsy queen. Love at first sight and many meetings follow. Harry's mother interrupts one of these meetings while passing by in her car, and Harry is ordered to get in and return home. He refuses, hut when he does come home his irate mother demands that he cease his flirtations with the gypsy. Harry assures her it is more serious.

Some time later, realizing that his mother's consent cannot he gained, Harry marries the girl without it. They are first married according to the customs of her people. A regular gypsy wedding, with the quaint and curious rites of her people, after which they are united hy the Church and the State. Being still unahle to gain his mother's forgiveness, Harry settles down in a cottage. A year later a child comes to hless their union. On learning of the arrival of a granddaughter the proud old mother hastens to Harry's little cottage to clasp the little one to her hreast.

Years go hy and all is happiness till one day the wife is out on her way to make some purchases. She is surprised to meet her gypsy mother at the gate. The trihe is again in camp near the house. The mother is invited to see her grandchild, a girl of six. The presence of the gypsy woman angers the oversensitive husband, who has just come in. Then follows the first quarrel between man and wife. The wife begins to regretfully look back over the years of free life spent with her people, and she takes out the costumes she had worn at their first meeting. He enters, prepared to ask forgiveness, but indulgently retires rather than disturb her.

Seated in the little parlor with his daughter on his knee, the young husband falls asleep. The wife returns, pensively takes her violin and softly plays a favorite melody of his. Then he dreams—the quarrel is re-enacted, his young wife returns to her people. He sees her take the child and he follows, arriving in time to

separate her from his old rival, whom he engages in mortal combat. They fight furiously and the rival suffers death. At this juncture the husband awakens, and finds his faithful little wife standing by, playing to him in dreamy attitude.

A PROPHET WITHOUT HONOR
Rex Release July 4

The town ridiculed and reviled him. There might have been a few who pitied him. A few others hated him. None loved and very few tolerated him. They considered him shiftless, careless, hopeless. And his wife; she was one of those very rigid, very pious and righteous personages—you recognize the tribe. She was just a little short of a human being. There was something lacking in her composition, that something that alone makes the world worth living in. She made the villagers' opinion regarding her husband unanimous.

The prophet—you'll know why we call him that a little later—went his way in peace and patience. Meek and reserved in the presence of his wife and townfolk, he would undergo a complete metamorphosis once he left the house and the vicinity. Eyes gleaming with the glory of a great light, shoulders straight with the pride of a vast conquest, his heart beating high with the happy hopes of those who associate with things beyond the earth, he would walk along the road, playing his flute, and talking to the cosmos—yes, and hearing the thin, far-away reply.

He was an ambling, rambling prophet. That same gentleness with which he reproached the country boy for swearing at the innocent gate because it would not open, the humble force with which he taught two quarreling sweethearts to smile, the patient firmness with which he exhorted the man who was to elope with another's wife to leave her in her own home with its happiness—that sweet spirit of human love and tenderness, too spiritual to be recognized in its real value and volume by his foolish neighbors, directed and designed his every act and motive.

And one day a far-off minister heard one of his impromptu sermons, and he asked him to address his congregation at a revival meeting. The sincerity and integrity of his appeal, the genuineness and gentleness of his plea, sank into the hearts of the throng and whispered solace to their souls. The meeting was a success, and the minister wrote to the minister of the prophet's home parish, and recommended that he hold a revival meeting, to be addressed by the same eloquent exhorter.

When the people assembled in the little church saw their shiftless neighbor mount the pulpit they were dumbfounded and horror-stricken. When they heard the words of truth and the tender voice passionate with the hunger of right, when they looked into the eyes looking into theirs, lighted with a divine glow of sympathy and sincerity, when they felt that mysterious note of common joy and common sorrow that his voice betrayed, they purged their hearts of the error they had permitted to dwell there and they took him and his teachings to themselves.

THE UNKNOWN BRIDE
Rex Release, July 7

When the actress learns that if she married the man his father would disinherit him she was rather determined for his sake not to marry him. When his father, at the point of death, suddenly had a will drawn up leaving everything to his wife, and then commissioned his attorney to go out and find a woman who would marry him, it was she whom he met and to whom he broached the daring offer. And she accepted. When she learned that she had married the father of the man she loved, and that she had everything and he nothing—they arranged a plan of their own whereby the fortune would be more equally distributed.

THE MEDAL OF HONOR
Gem Release, July 2

He was old. His dim eyes had almost read the last page of the Book of Life. His heart was a battlefield where all the wars of the world had been fought and lost or won. He had seen life and heard it—in his ears had rung the shout of victory and the groans of defeat and despair, songs of merriment and the silence of misery. A thousand times he

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I don't care whether you call it Laemmle Luck, Laemmle Enterprise or Laemmle Anything else, the Big Fact remains that those who hitch their wagon to the Laemmle star are successful. I never saw so much new business in my life as the Laemmle Film Service offices have taken on in the past few weeks. We have simply been swamped, but we've kept on buying and buying film enough to supply the demand.

Rub the Laemmle rabbit's foot on your box office receipts and watch them grow! Write right away and let me tell you just what kind of a service I can give you—a service that will make you independent in every sense of the word—a service that will smash your worries to pieces and boost your good fortune. Let me tell you that you're lucky to own a theatre right now. There's nothing I'd like better than to own a hundred theatres, each getting the glorious service the Laemmle offices are now supplying. Hook up with the winner while the hooking's good!

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had been close to the door of death, but some power had not permitted him to enter the far-away so near, and he had lived to know, living, all the miseries and mysteries of hell. He looked back upon the dusty road of time, and he saw his youth and its reckless bravery, saw the smoke and fire of the battle-line, the storm of lead, all the ecstasy and anguish of the conflict, all the gory glory of the fray. . . . But now he was old, and in its tardy time had come the Medal of Honor that his valor had earned in the distant yesterday. Amid a solemn hush the speaker arose, and in a voice trembling with the emotion of the buried memories of the red days and the crimson carnage told of the deed that would live after what was said there would be forgotten — how, 'midst the blinding smoke of musket-rattle and death, shots falling thick and fast, in the very hell-horn roar of battle, with shot and shell screaming their dirge, all forgetful of self, he dashed across the death-line and rescued the colors. Timid, trembling, tenderly he took the medal and pressed it to his heart, while the cheers of the veterans echoed again all the din of the conflict. Only one voice was silent, only one heart envious. He, too, had been brave and valiant, had suffered and attempted much throughout the strife, hut he was one trait short of being a hero—he lacked resignation and repression. He looked with covetous eyes upon the medal, and a dangerous greed stole into his heart.

The old hero's granddaughter was a happy girl when she heard the glad news. Proudly, reverently, she caressed the symhol of suffering and sacrifice. To him the medal was everything, plus.

He became ill. The ecstatic excitement created hy the medal may have had lots to do with it. There was no money in the house. It wasn't that the girl valued the medal less. but that she loved him more—so she sold it; sold it for medicine, hartered it for the life that had so often ben placed in jeopardy to earn it; sold it to him who envied and coveted it. His life was saved, but he was more than dead when he discovered the loss of the medal. Something in the bereaved mind surrendered to the great grief that overwhelmed him, and he forgot; forgot all but the medal. and it was pitiful to see him searching, searching, always searching, and searching always in vain. The girl, hroken-hearted and desperate, raised the money and tried to redeem the medal, but he refused to part with it. If he had been a younger man he could not have resisted her tears and the pathetic, sympathetic plea in her sohbing voice; but he was old, old and selfish, selfish and vain. He refused.

At last she went to the Legion of the Medal of Honor and told the truth of the tragedy. The wrong was righted, the hero received back all that he lived for, and that he had so nearly died for. And. gee! it was sweet to see him kiss the hadge of his suffering.

MATES AND MISMATES
Powers Release, July 5

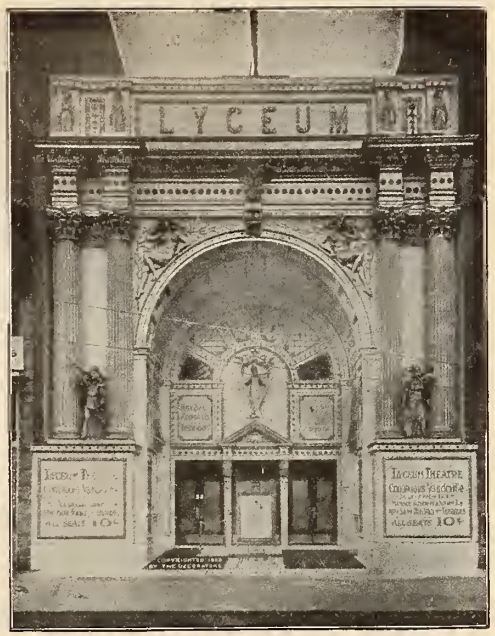
Mahel Wentworth and Jack Allison are sweethearts and love each other devotedly, although their parents have other plans for their children and their dream of love is shattered. Mahel is forced to marry Will Howard, a society man, and Alice Middleton is the convenient wife for Jack. The story concerns the two homes with the husband of the gay hutterfly repenting the choice of the mother and Mahel grieving as the true character of her hushand is revealed—two mismated couples—who are miserable. Jack struggles to maintain his wife in the society she covets and fails. He is about to hlow out his brains with a revolver, when fate intervenes in another manner. His wife elopes with the hushand of his sweetheart and he is genuinely relieved. The wife has proven false and unworthy and he uphraids his mother for choosing a helpmeet so hase.

Mabel is leading a life of uneasiness and is miserahle. Her hushand hrings a gay woman of the world to their home and openly flirts with her. There are a series of flirtations and finally an elopement and Mabel returns to her father and is grand in her indignation. She tells him all and he is shocked and repentant. He sees the injustice of it all and the saddened life of his cherished daughter. The shock kills him.

The guilty partner and the wife of Jack go rowing, and are enjoying their flight, when their hoat is upset and they are drowned together with the mother who was instrumental in wrecking the lives of two estimahle young people. The story closes with the other couple on an eminence. The glamour has worn off and they quarrel and both are dashed to their death. Mahel embarks in a hoat to end her existence in a watery grave and Jack appears on the bank, hent on self-destruction. He throws himself into the water and is rescued by the girl he has always loved. Barriers removed, they are happy and are free to marry. It is a strong and well-balanced story—a melodrama that will surely please.

A MID-CHANNEL ROMANCE
Gaumont Release, July 18

Susie Hampton is a vivacious little creature of twenty years, hut unfortunately has been born to a family and cast in an environment altogether unsuited to her nature. Her father is a slow, phlegmatic Englishman, her mother equally as deliherate and prosaic. They have selected her fiancé who, necessarily, to measure up to their standards of judgment had to be quite as lifeless and uninteresting as hoth her parents. On this particular occasion she completes a party of four with the three ahove included, on a trip to Naples. After meeting with no success in trying to encourage either of the trio for a promenade on the decks of the vessel, she finally determines to set off for herself, hut in doing so a turn came to her placid life. A young Frenchman of particular charm descried her as she passed up and down the promenade deck and decided that meet her he must, no matter how the manner. He attempts to flirt but except for the most timid encouragement, receives no satisfaction. He proves equal to the emergency, however, and determines then and there that English is an indispensable language for him. He manages to meet Susie's father and asks him for reference to a fellow passenger on board capable of instructing him in English. The father, believing this an opportunity for his future son-in-law, acquaints him with the latter, who happens to he an Episcopalian clergyman. The teacher and his pupil become great friends, wherefore their acquaintances must he known to each other, as a matter of fact. In this manner the dashing young passenger meets Susie. Complications follow. The lessons in English become irksome, while the walks with Susie monopolize all the student's time. Upon arriving at Naples the romance is continued. Susie and her lover take a long stroll in the large park opposite



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the hotel. They venture to kiss, only to be caught in the act by the clerical fiancé. The Frenchman, in order to make reparation, offers to fight a duel, but the Episcopalian prefers to abide by the English code of settling quarrels and informs his disowned student that the only proper reparation he can make is to marry Susie. Cupid dances with delight at such a suggestion and consent on the part of both lovers is instantaneous. The mother and father, of course, are now unable to interfere. The romance has been completed.

LOVE'S FLORAL TRIBUTE
Gaumont Release, July 21

The famous French beauty, Susie, the model of many artists and the original of many sketches, is proposed to by two different gentlemen of high birth and standing but cannot determine which one she likes better, nor which one cares more for her. In order to settle this perplexing problem she decides to employ a strategem and tells each of her lovers when they renew their suit that she will marry that one who guesses her favorite flower. At this word of encouragement, both hasten to the flower market and come back laden with flowers of all descriptions, colors and sizes; the one brings lilies, while the other brings roses. These fail to satisfy so they come back, one with gladioluses, the other with hyacinths. Again Susie rejects these flowers, whereupon they sue for her hand the one with violets, the other with orchids. Trying to find out which flower it is that Susie admires most they in turn present her with narcissus, sweet peas, lilacs, pansies, nasturtiums and clematis, but to no avail. They simultaneously think of chrysanthemums and hasten out to the market, only to return one with lavender and white and the other with yellow and pink autumnal chrysantbemums. What is their delight to learn that they have guessed the flower, but their sadness on finding out that they have not come across the proper color. Susie confesses that it is a blood red chrysanthemum she likes most, whereupon the one lover rushes headlong to the flower market to beat his rival while the other aspirant, realizing the handicap to which he has been placed, bares his wrist and slashes his arm, allowing the red blood of his own body to stain the pure white chrysanthemums to the desired color. Susie recognizes in this the valor of true love and rewards him with her hand.

JENKS AND HIS MOTOR BOAT
Comet Release, July 1

Abner Jenks decides to buy a motor boat. He visits a number of boat houses along the river front and finally decides to purchase a gasoline power boat with a carrying capacity of four persons. He purchases the boat from a dapper young salesman; pays his money, and hastens home to inform his wife of his purchase.

Mr. Jenks has two sons, one 17 and the other 8 years of age; the boys are delighted. Mrs. Jenks is a bit doubtful as to the wisdom of such purchase. Mr. Jenks requests Mrs. Jenks to prepare lunch for a little trip in the newly purchased boat. Mrs. Jenks consents reluctantly.

Mr. Jenks hastens to a nearby haberdashery and purchases yachting togs for himself and family. Dressed in up-to-date yachting clothes, the Jenks family reach the wharf and get in the boat to take a sail up the river. When Mr. Jenks tries to start the motor it fails to work. He calls the dapper young salesman to his aid and the boat is quickly started. Mrs. Jenks is very uneasy; she has her doubts about Mr. Jenks' seamanship. At last Mr. Jenks succeeds in getting the boat to work, and they disappear out of picture and up the river. Suddenly, without any apparent cause, the motor grows silent. Mr. Jenks labors faithfully to start it, without success. Mrs. Jenks demands to be taken ashore at once. Jenks tries to persuade her there is no danger. Mrs. Jenks insists. Jenks finally succeeds in starting the motor again and makes the shore where Mrs. Jenks leaves the boat. She demands that both boys leave the boat also, as she does not consider it a safe trip with Mr. Jenks at the wheel.

Mr. Jenks, to show Mrs. Jenks that it is perfectly safe, makes another trip into the river. Again the motor fails to work. Jenks labors industriously to start the motor again, but it fails to work. He imagines there is something wrong with the gasoline tank and proceeds to the bow of the boat to unfasten the cap over the tank. He cannot see whether there is any gasoline in the tank and decides to hold a lighted match over the top of the tank to illuminate the inside of the tank in order to see how much gasoline, if any, there is left in the boat. He accidentally drops the match into the gasoline tank and a terrific explosion follows. The boat is blown to splinters and Mr. Jenks is sent high in the air. He is seen coming down head-first, after which he swims to the remaining hull of the boat. He is rescued by a yachting party and taken to another boathouse where a sign painter is painting a sign which reads, "Motor Boat for Sale," and, drenched to the skin, Mr. Jenks asks the sign painter to lend him the brush and the sign painter consents. Mr. Jenks paints the figure "2" before the word motor, adds the letter "s" to the word "boat," returns brush to the sign painter, and points to the river, indicating, "My boat is out there; anybody wants to buy it, it's for sale."

THE POUGHKEEPSIE INTER-COLLEGIATE REGATTA
Comet Release, July 8

The Comet Company's alertness is again evidenced in the above film, which they succeeded in obtaining with no little effort and at considerable cost.

A vivid and truthful reproduction of this great aquatic event is shown in this picture, in which the best specimens of physical manhood, selected from six of our most celebrated institutions of learning, took part.

The importance of these several colleges, in the field of athletic sports, has given to this race an interest far greater than any hitherto shown, enlisting as it does the most ambitious efforts of the following colleges: Cornell, Syracuse, Leland Sanford, University of Pennsylvania, University of Wisconsin, Columbia, and their respective coaches, Courtney of Cornell, Rice of Columbia, Murphy of Leland Stanford, Ward of University of Pennsylvania, Vail of University of Wisconsin, and Ten Eyck of Syracuse.

The start and finish of the Freshman four, the Freshman eight, the 'Varsity four, and the 'Varsity eight are truthfully reproduced, together with views of the beautifully situated city, Poughkeepsie, resplendent in holiday attire, and the most wonderfully constructed grandstand ever erected.

This stand in itself is a marvel, being built on forty specially constructed flat cars, with seats pitched to a height of twelve feet; its seating capacity is twelve thousand persons, and its length is four thousand feet. It is transported a distance of four miles to a location below the Poughkeepsie bridge.

Along the course are massed thousands of gaily decorated craft, from which the frenzied spectators view the race, while a moving multitude lines the river banks on either side.

The "Aquatic Derby" presses into service every conceivable sort of craft, even many that are borrowed from Long Island Sound, and its tributaries.

It is the one grand and imposing aquatic event in college circles of the world, and the Comet experts have succeeded in reproducing it in every detail.

EVIL BE TO HIM WHO EVIL THINKS
Republic Release, July 2

The saying made famous by King Edward I, which caused the organization of the famous Knights of the Garter, is used as the theme of this modern story.

Hiram Perkins, a young farmer, had married a beautiful country girl, and after the novelty of the honeymoon had worn off he became blind to his wife's charms and made of her a farm drudge. His main object in life was money and to increase his income he decided to take in summer boarders.

Dick Ravenwood and his mother were the first to come there and Dick becoming charmed with Mrs. Perkins' personality did everything in his power to lighten her burdens. Perkins' mind, too cramped for any broad thought, misunderstood these innocent attentions and did not hesitate to unjustly accuse his wife of unfaithfulness. Mrs. Perkins bore all this with the spirit of a martyr and was greatly relieved when upon her younger sister's arrival Dick concentrated all his attentions upon her.

Dick's impetuous nature knew no obstacles, and he quickly won the heart of Mrs. Perkins' younger sister, Nellie. Nellie would not name the happy day until Dick had spoken to her sister, so Dick sends a note asking Mrs. Perkins to meet him in a secluded spot (where Nellie is in hiding), as he has something of great importance to tell her. This note falls into the hands of Perkins, whose brain becomes fired with jealousy and whose evil mind can see nothing but wrong in every action.

Perkins bides his time and upon seeing Dick alone in a canoe fires at him, causing Dick to fall into the water, helpless. Mrs. Perkins hears the shot and, looking toward the lake, sees Dick slowly sinking. Without a moment's hesitation she leaps into the river and rescues him. Perkins is finally made to realize his mistake, and also to appreciate his wife, whose drudging days are about over at the time when Dick marries her sister.

THE GIRL IN THE AUTO
Republic Release, July 6

An international marriage, the desire of a fond and title-loving mother, which would have turned into a tragedy, is averted by Willie's love of a pretty face, a glimpse of which he had caught during an auto trip. Willie's desire to become acquainted with the owner leads him into many strange places.

During a visit to the Immigration Office, he becomes interested in the case of an Italian woman who is seeking her husband, of whom she has a photograph which she shows Willie in her appeal for assistance.

Willie, after leaving the immigration office, decides upon a trip to the seashore and a dip in the ocean. To his surprise and pleasure, he meets the young lady whose face has haunted him for many days. Throwing convention to the wind, Willie and the young lady, mutually attracted, soon become very fast friends, and Willie plans to visit the young woman at her home.

He meets the title-loving mamma, who does not hesitate to discourage Willie's attentions to her daughter, which was not at all pleasing to the daughter.

The Count is introduced to Willie during an evening on the plazza, and Willie is immediately struck with the remarkable resemblance of the Count to the photograph that he saw at the immigrant office in the hands of the deserted wife.

Willie communicates with the authorities, who bring the wife to the seashore and in the presence of the title-worshipping mamma he proves the Count to be an impostor as well as the husband of the Italian peasant. Needless to say that both the daughter and Willie were very pleased at the outcome, while mamma ——.

THE PARSON AND THE MEDICINE MAN
Imp Release, July 8.

Love laughs at locksmiths and at many ethnographic distinctions. The little Indian girl, Fawn, took an aversion to the Medicine Man of her tribe, though commanded by her father to marry him. In effecting her escape from the red man she was befriended by a white, and the white in this case was a kind hearted parson to whom the little aboriginee promptly hands her heart. But the parson was not a very robust specimen of manhood; he was tuberculous. He fell sick, and Fawn, as she was known, nursed him.

In her ministrations she was discovered by the Indian whose suit she discouraged. He was on the point of dragging her off by main force when the poor parson rose to the occasion and saved the girl at the pistol point. Then there was another struggle, in which the jealous Indian, for the time being, was paramount. But help was at hand and he was finally secured before he could carry out his scheme of abducting the unwilling girl.

The clergyman recovers and inasmuch as the girl has probably saved his life he, out of gratitude, sends her East to school and the Medicine Man to a reservation.

The picture gives a faithful representation of modern life amongst the few remaining aborigines of the North American continent.

CAUGHT IN A FLASH
Imp Release, July 11.

Jack Gayboy is in love with Dolly Varden, a famous Broadway favorite, and true to the proverb their love affair fails to run smoothly. The father, Mr. Gayboy, objects to his son's marriage with an actress, though as the picture develops it is shown that he, too, is an admirer of the fair sex.

Jack, knowing his father's weakness for pretty women, arranges with his sweetheart to impersonate a maid in their home, and by a well-arranged plan they succeed in securing kodak evidence of the old boy's penchant for those whom he considers not in his sphere.

When confronted with proofs of his fondness for the girl, Mr. Gayhoy relents and gives his consent to the marriage of Jack and Dolly.

THE WRONG WEIGHT
Imp Release, July 13.

Louis Schnitz and his wife, Lena, are proprietors of a small restaurant and business is very, very poor; no one seems in need of

ANOTHER BIG ONE COMING

The Equine Spy

(TWO REELS)

RELEASED AUGUST 23rd

A sensational "horse sense" feature with thrilling and spectacular incidents. "Don," the famous trick-horse, does everything but talk.

This is comedy week. An exhilarating Western comedy and a fast honeymoon comedy that is a scream from beginning to end, are the big headliners on this week's bill.

Winsome But Wise

RELEASED WEDNESDAY, JULY 10th

The bandit thinks he's a smart one, but the girl from the East is much smarter. She goes after him with a toy pistol—after he had robbed her stagecoach—and gets him by a clever ruse. A Western comedy full of breezy situations and lots of fun.

Hotel Honeymoon

RELEASED FRIDAY, JULY 12th

The newly-weds, through the efforts of bell-boys who were not "tipped" are separated. The number on their room is removed and exchanged for a number of a room occupied by a society drunk. An old maid gets mixed up in the scandal and before the newly weds are reunited there are some scandalous doings.

HOW DO YOU LIKE OUR ART POSTERS? CLASS? EH?

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

food and the only persons who enter the place are those who wish large bills changed. Even the animals plot against the German, for a dog contrives to steal from the counter a prime cut of beef. He and the wife, in their anger, rush from the restaurant determined to wreak vengeance on the guilty one.

While passing a store where scales are displayed an idea occurs to him; novel in the extreme. He buys a pair and places them in his restaurant and puts this notice in the window: "You pay 5c. for each ounce gained; we pay you 10c. for each ounce lost."

This attracts the attention of a shabby man and he devises a plan to get the better of the Germans. He loads his pockets with bricks, enters the restaurant and is duly weighed. He then orders his dinner and while the couple are preparing the food he removes the bricks. On again being weighed it is discovered, to the consternation of Louis, that he is fifteen pounds lighter than before partaking of the hearty meal, and Schnitz is forced to pay him the sum of $24.00.

After his departure the bricks are found under the table, and Schnitz, realizing the trick played on him, gives chase, hurling the bricks as he runs. His wife follows also, armed with the heavy missiles, and in her excitement instead of hitting the man she only succeeds in breaking a window pane, and the fugitive escapes.

The couple return, weary, after the long chase and decide the scheme is a failure, so remove the scales and sign and substitute for the latter one that reads: "Meals 15c." And business once more thrives and prosperity beams on the Germans.

TANGLED

Powers Release, July 10.

A remarkably clever story in which children are featured, the finale reuniting lovers and putting an end to a quarrel between neighbors. David Jackson resides on his country estate and is a widower. With him lives Willie, his little nephew. The story opens with Mrs. Edwards taking an adjoining estate for the summer. She has her little niece, Dorothy, with her. Dorothy and Willie meet and the girl tells the boy they have taken the adjoining house. Elsa Edwards receives a letter that her sweetheart, John Jackson is coming down to spend the summer with his uncle and that they will enjoy the country. Jackson meets the charming widow and there is mutual attraction. Dorothy and Willie become fast friends and there is a trio of love affairs.

The harmony of the situation is broken when the children quarrel over the possession of a tricycle and the widow and the widower take sides and are estranged. There is another outburst when the children meet at a pharmacy to partake of cooling drinks. Willie places a bug in the glass of Dorothy and she retorts by pouring a bitter decoction into his drink. There is another quarrel and the young lovers part in anger, leading their belligerent little relatives away.

The children go out to fly kites and the kites become entangled in the air just as they have kissed and made up. The widow and the widower and the young lovers come on the scene and all become interested in the fate of the kites. There is an ingenious reconciliation that presents a charming picture—a fitting finale to a very pretty comedy.

On the same reel:

"A Leap Year Delusion," illustrating how a young man unfortunate in his love affairs reads of leap year and of the women proposing. He dozes off to sleep and dreams, and his dream takes on a most satisfying aspect. He is proposed to by a lovely young woman and is in the height of his glory when he awakens and discovers that it is all a dream and is brought back to earth and a painful realization of his state of bachelorhood—an unique and laughable comedy indeed.

WHEN HEARTS ARE TRUMPS

Nestor Release, July 1.

Don Pedro, a wealthy Mexican, has a beautiful daughter, Juanita, who loves José, a poor boy. Her father looks with disfavor on his suit for his daughter's hand, preferring that Juanita marry Don Nedro, a wealthy Mexican. On being forbidden the house, José writes the following note to Juanita: "Dearest Juanita:—I will be waiting for you in the garden. Ever thine, José." Just as Juanita starts on her way to meet her lover, Don Nedro appears and endeavors to make love to her. Her father appears at this juncture and effusively greets the rich Mexican, forgetting his daughter. Juanita hastens to her lover, dropping the note as she goes.

Don Nedro, who has long wanted to marry the old gentleman's daughter, suggests that Juanita and he get married immediately and offers Don Pedro gold in return for his daughter. The old man readily accepts and, on searching for Juanita, they come across the note which she has dropped. Hastening to the garden, they find Juanita and José. Commanding his daughter to go to her room, he tells her she must marry Don Nedro at once and sends for a priest to perform the ceremony. In the meantime, José and Don Nedro have quarreled, and Don Nedro is knocked down.

Juanita, who has been locked in her room, comes out on her balcony and observes José anxiously watching her window. They arrange to elope and on placing a ladder at her window they disappear down the orange grove. Gardeners, Don Nedro, father and priest give chase to the lovers and José is felled by a blow from Don Nedro. They arrange for the ceremony, when José appears in their midst on horseback and, snatching Juanita in his arms, he rides swiftly away.

That evening the old man sits and sighs as he thinks of his daughter, thinking he will never see her again, when along come the happy couple, informing him that they are married, and he gladly gives them his blessing.

HARD-LUCK BILL

Nestor Release, July 3.

An old settler's daughter, Jessie, is the belle of Sycamore Dale. As she comes from the house Frank whistles for her from one side and Jim from the other, as neither dares to go to the house, having been warned by father. Selecting a spot between her two suitors, Jessie waits for them to appear, and then confides to them that the one who reaches the tree first shall have her hand. Instead of allowing Jim to try, she pulls his sleeve as he is getting ready and together they run off, leaving poor Frank to meet the old settler, who has also heard the whistling.

The old man soon finds the lovers and marches Miss Jessie into the house, putting the hired man, Tom, to guard her and telling Big Bill to keep himself in readiness to boot either of her suitors off the place.

At last Jessie manages to get a note off to Jim, reading: "Dear Boy: Meet me on the bridge at three o'clock this afternoon and we will elope. Jessie."

Father, however, gets the note, but in order to catch the culprit he allows it to be delivered. Fortunately, Tom tells Jim of the settler's intentions, so Jim sends the note on to his rival, who promptly appears with horse and buggy at the appointed time and while Frank is having a few very unhappy moments with the old man Jim and Jessie ride away in his buggy to the minister's. Here father, Big Bill and Frank soon appear, for the old settler has held up an automobile and forced the driver to take them to the minister's after the eloping couple. The young people were too quick for them, however, for while they enter the front entrance of the house, the minister, Jim and Jessie hurry out of the back door, jump into the automobile and there the minister finishes the ceremony, while Frank drives sadly away in his buggy, leaving Big Bill and father to foot it home.

YOUNG WILD WEST ON THE BORDER

Nestor Release, July 5.

Young Wild West and his party approach the Mexican border and believing themselves to be miles away from any town, they stop at a deserted house and there celebrate the Fourth of July. Pedro, the owner of the property, is informed that strangers have taken possession of the premises and immediately goes to dislodge them. Wild West pays the Mexican and orders him away.

Leaving the Chinese cook in charge of the house, Wild West and his followers go to town. Entering a dance hall, they notice a display of flags; the stars and stripes beneath the Mexican banner. Wild quickly changes the position of the flags and a big rumpus follows. The Mexicans are defeated. Pedro and his men swear to be revenged and, accordingly, they swoop down upon the deserted house to rob the Americans of all their belongings. Wild West arrives in time to save the Chinaman from the hands of the marauders while Pedro manages to slip away. Still bent on revenge, Pedro abducts Young Wild West's sweetheart, Arietta, who, after many thrilling incidents, is restored to her friends, while Pedro and his gang are railroaded to prison.

Criticise Our Program!!

WE want frank, honest straight-from-the-shoulder criticisms of every brand of films we handle. We want YOU to take a vital interest in a business destined to wield a tremendous power as a factor for amusement and education. Every manufacturer listed below is determined to outdo the other in producing QUALITY FILMS. Don't BE SATISFIED with his BEST effort. Start finding fault today! Tell us how you would improve every picture we advertise. You know the PULSE of your audience best and we want your advice.

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WEDNESDAY—RELIANCE, SOLAX, AMERICAN, GAUMONT WEEKLY
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

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OUR SLOGAN

Address all communications

133-135 West 44th St., New York

For Those Who Worry O'er Plots and Plays

Western Scripts Not Improved

"I notice no improvement in the general average of scripts submitted during the past eighteen months," was the startling assertion of a leading pictureplay editor in writing to this department last week. We deemed the statement of such general interest that we immediately queried other well-known pictureplay editors as to their opinions, and the reasons therefor. Several came with opinions and suggestions before our query reached them; others courteously responded to the queries; and, in one or two instances, editorial friends answered that they did not desire to be quoted just at this time. These we class among those who cannot conscientiously say that scripts have improved, and do not wish to state outright that scripts have not improved. Otherwise, why should they be adverse to giving out their findings?

We believe that the opinions of various editors, one of which we shall publish each week, will be of vital interest to pictureplaywrights and will tend to aid them in future work—and which will also be of editorial benefit.

Richard V. Spencer, pictureplay editor of the Bison Company, 1719 Allesandro street, Los Angeles, California, is

RICHARD V. SPENCER

known to authors as a courteous and able editor. His interesting statement follows:

"Regarding your first question: 'Has the general average of scripts submitted to me the past year been a decided improvement?' my reply to the question is that my present duties consist in considering Western stories only, therefore I wish to be quoted from the Western story standpoint only. My experience, the past year, demonstrated that the general average of Western stories has NOT improved. Out of the seventeen big two-reel and three-reel feature releases manufactured by us we were only able to use three out of the hundreds of stories submitted, the remaining fourteen had to be written by our director, Mr. Ince, and myself. Of course, it can be argued that two-reel stories are in a special field by themselves, and rightly. In single reel Westerns, the percentage of acceptance is higher, for the reason that the stories do not have to be so strong, dramatically.

"The technique of pictureplay has improved. With added experience have come better plots from the technical standpoint, but owing to the immense number of scenarios produced in the past the big stories with 'punches,' 'wallops,' or, in other words, strong, vital, original themes and business are on the decline. I understand that the same conditions exist even more alarmingly in the comedy and straight dramatic fields.

"In reference to the second question as to what can be done to improve the standard, would say: Authors should remember that the production policy of each firm is different, and that it is a waste of their own time and postage, and of the firms to which the stories are sent that the particular firm is not in the market for. Authors should watch the story on the screen. Pick them to pieces mentally. Analyze them. Notice how they are constructed. Observe how the important characters are 'built up' and featured—how the climax is built up.

"The outlook for the future of the script market is bright. Each manufacturer is developing a circle of writers who are striving hard to dig up adaptable, original material and weave it into proper pictureplay form. When pictureplay editors 'find' people who have the necessary talent to weave available stories, they are only too glad to encourage them with personal letters and advice, and in other ways go out of their way to help them, because the editors themselves are graduates from the ranks of the men they try to help.

"Technique is no bar to the acceptance of stories. It is THE IDEA that the companies are paying for. At least ninety per cent of accepted stories are revised extensively by their producers. Even the stories of the editors themselves are sometimes changed so that their owners do not recognize them. Authors should watch closely the synopsis printed in the trade journals, also the criticisms of the stories, and consider carefully the valuable advice offered in the scenario pages of the trade journals, and remember that the market was never better for stories of merit, and that good, original, vital, tensely dramatic stories with a well-developed heart or love interest are always in demand and will be for a long time to come. There have been complaints among some disgruntled authors who have not and never will make good that they are not getting a square deal from the producer. It is significant that the men who are selling the most stories are doing the least objecting. When authors improve their work sufficiently to merit special recognition such as giving credit on the screen and receiving higher prices for stories they will find the producers ready and willing to meet them more than half way."

Mr. Spencer has covered the situation as he sees it in an unusually able and comprehensive manner, and his advice given above should be taken seriously by every script writer. Mr. Spencer proves our oft-repeated statement that the editors are anxious for the writers to succeed and that hard work and careful study pays in the end. While he believes there is no material improvement in the Western script at this time, still he holds out encouragement for the future. The writer will note that Mr. Spencer praises the work the trade journals are doing in their pictureplay departments and fails to recommend the services of any "schools" past or present.

Next week we shall publish the opinion of Mr. L. S. McCloskey, editor Lubin Company, on whether or not he finds any material improvement in the general average of pictureplay scripts submitted to the Lubin Company.

* * * *

WE STICK TO THE SHIP

Our good friend, Epes Winthrop Sargent, prepares an upholstered seat for us in the extreme end of the apartment, anent our opinion that top-notchers in the magazine fiction field have not yet entered the pictureplaywright fold and

that when they do they may very soon hit the bull's-eye. We are still sticking to the ship on that opinion. Mr. Sargent's seat kindly prepared for us had a tack in it, so we hurriedly rise to remark that the newspaper field is the best school on earth for the talented to learn to write action; to acquire style; to get the knack of condensation. Brand Whitlock, Eugene Wood, O. Henry, George Randolph Chester, yes, even Woodyard Kindling, won their spurs in the newspaper office before launching out into magazine work. So did Epes Winthrop Sargent. He learned to know human nature, how to ensnare the festive idea, and how to "boil down" six hundred words to fifty and retain the "story" before he turned to writing the comedy that made Lubin famous. Now he can write one in an hour. In our opinion, the same rule is applicable to ninety per cent of the leading writers of magazine fiction to-day, for about that number graduated from the newspaper office into the realm of higher literature. We don't say that these romancers could immediately sit down and dash off a script; we do believe, however, that their preliminary experience in newspaper work and their added experience in magazine work would make them unusually well qualified to enter pictureplay work were the remuneration tempting. Mr. Sargent will touch this newspaper argument gently, we think, for he is a member of the fraternity—one of the best on earth—and the members thereof are bound together in the opinion of the rank outsider by the most mystifying and exclusive of bonds.

* * * *

MARKET IS A BIG ONE

Richard V. Spencer, pictureplay editor of the Bison Company, wishes to inform authors that Bison is now in the market for straight dramatic, split-reel comedy scripts in addition to Western stories. Five directors are to be supplied with scripts so authors are advised that the market is a big one and they are urged "to come in while the water is fine." Prompt, courteous consideration is promised.

* * * *

THE COPYRIGHT LAW

A Camden, Ohio, author asks us if an author would have the right to take a single idea from a novel or, in his words, "Is there any law preventing an author from taking a central idea from a novel or book and changing the story otherwise?"

Only the copyright law, my friend, and the fact that you would be stealing the originality of another were you "to take the central idea from a novel or book and changing the story otherwise." Why should you wish to filch the property of another, which you would be doing were you to take the central idea from a "novel or book" and building a pictureplay around it. Most of the producers have magazine and book readers in the editorial departments to detect just such a custom as you mention. Even if the plot so changed should escape the eagle eye of the editorial reader (which is not likely) and should be produced, the manufacturer might become liable to copyright infringement from the book publisher. Be original. Pursue the elusive idea; maybe there is a good idea for a pictureplay right before your eyes, but your powers of observation are not sufficiently trained to see it. It is the writers of original plots in scripts that will succeed and are succeeding. You cannot afford to get into the "bad books" of the producers by building pictureplays around the central idea of a book or novel. Besides it is dangerous.

WILLIAM LORD WRIGHT.

FOR RENT—Empire Theatre, Watertown, Wis. Capacity 700. Vaudeville or moving pictures; $75.00 per month rent. Centrally located; machine in house. Population, 10,000.

FOR SALE—Enoch Arden, 2 reels, $25.00; White Slave, 3 reels, $75.00; Girl and the Harp, 3 reels, $125.00; Celebrated Case, 2 reels, $40.00; 100 reels film, $2.50 per reel. Machines, $35.00 up. New Edisons, Powers, Motiographs, $100.00 up.

H. DAVIS, WATERTOWN, WIS.

GENERAL FILM PUBLICITY AND SALES COMPANY MAKE BOW TO PUBLIC FROM NEW OFFICE

The remarkable growth of a concern which has sprung into the business world so recently as has the General Film Publicity and Sales Company, is something well worthy of note. From the very outset it was of strong and vigorous growth, weakening not one whit in its rapid expansion, but on the contrary continuing to strengthen its bulwarks every day. That a great deal of the credit of the business growth of the concern is due to the enthusiasm and untiring energy of the president of the company, Mr. H. A. Spanuth, goes without saying; and to those who know the "ins" and "outs" of transactions of great moment which are even now in the first stages of development, the splendid future of the General Film Publicity and Sales Company is an acknowledged fact.

Already the States rights of the Nat Goodwin "Oliver Twist" film have been disposed of to almost every State in the Union, and tremendous business reported in consequence from Schubert's Lyric Theatre in Cincinnati, and in fact from every theatre where this splendid set of films has been shown.

The company intends going even more largely into the feature film business, and on July 3 Mr. Spanuth leaves for Ocean Park, California, the summer home of Mr. Nat C. Goodwin, where he will remain four or five weeks, or as long as is necessary to complete another large production with Mr. Goodwin and also to make final arrangements for future productions with this wonderful actor.

The European and Canadian rights for the Nat Goodwin film have also been disposed of to large theatrical interests; also the Hawaiian and Honolulu rights.

An industrial film is being made by the General Film Publicity and Sales Company for the Canadian branch of the Victor Talking Machine Co.; and in fact orders have been pouring in almost faster than they can take care of them, showing that thoroughly satisfactory work is being done by this company.

Mr. Dore Hoffman, formerly the Film Index advertising manager, and later serving in the same capacity for the G. Melies Company, has accepted the position of general manager of the General Film Publicity and Sales Company under Mr. Spanuth and is at the same time assuming control of the publicity department, which was formerly under the direction of Mr. Daly, who has severed his connections with the company. Many other interesting developments will shortly be announced from this concern. This concern now occupies one half of the entire eleventh floor of the Forty-fifth street Exchange Building.

THE NEW MOTIOGRAPH HAND BOOK AND INSTRUCTIONS

The new Hand Book and Instructions for Operating the Motiograph is now ready for distribution, and the Enterprise Optical Manufacturing Company say with considerable pride that this instruction book is a great advance over anything else of a like nature that has ever been published either by themselves or any other company.

As it has been very expensive and a tedious task to get this book together, they are asking the small sum of ten cents for it simply to help pay the cost of mailing and the handling of the numerous inquiries which will be received.

For the benefit of those people who wrote in the past two months and who have been held up awaiting the appearance of this Hand Book and Instructions, they wish to say that their copies are being mailed and should be received before they have an opportunity of reading this notice.

Merrill, Wis.—The new motion picture theatre in the Hall & Foster block was opened by Manager Staehle.

New York, N. Y.—Ninety-seventh Street and Broadway Realty Co., incorporated, to build and conduct moving picture exhibits. Directors, Hugh L. Clark, 227 West 11th street; Michael J. Callahan, 103 East 10th street; John J. O'Connor, 285 Mott street, New York City.

THE PLAY OF THE MOVING PICTURE ON THE CHORD OF CIVILIZATION

By M. I. MacDonald

The moving picture is playing a peculiar tune on the variegated chord of civilization—a tune which is making music in the minds of our people—one that is living itself into the lives of our people, and that is breathing the sensation of pleasure in congested city districts that heretofore knew not the voice of joy.

There is a break in the clouds overhanging the tenement; a tiny stream of sunlight is warming the breasts of the grime-stained hundreds; but the greater light shut out by the cobwebs of a demoralized past will not break in the fullness of its glory for some years to come, when the children of the people into whose dreary lives crept the shadow pictures which gave them both education and amusement for just a nickel shall have attained maturity. These children, nurtured on shadow pictures, the butt of confused municipal authorities, sliding stealthily into the half-light of the picture theatre at the heels of some sympathetic grown-up, these will be the representatives of the splendid civilization woven into the human fibres by the influence of the moving picture.

Perhaps the most remarkable drama of history is being enacted to-day while opposing factions war on the moving picture. The psychological effect of the moving picture on all circumstances of life, education and science is more absolutely marvelous than the ordinary individual can conceive. Stop a moment in the mad rush and take a glance around at the various uses to which the moving picture is being put. There is not to-day a single industry, scientific or educational movement whose wand of knowledge is not being swayed by the moving picture. Just as the manufacturing of implements lightened the strain of manual labor, so is the moving picture lightening, or, rather, facilitating the labor of the human brain. It is doing more than this: it is fertilizing the mental and moral disposition of the individual to an extent that is without limit; it is a guiding star to the morals of the masses, and it is oil to the wheels of progress.

The manufacturer of a good brand of moving picture is as valuable an asset to the country as the manufacturer of a brand of pure food. Is it too much to assert that he means even more to the human race than the manufacturer of pure food? Is it not true that all the pure food in the universe can make of man only an animal without the cultivation of the mind? Who then can fail to have faith in the psychological power of the illustrative methods of education demonstrated by the moving picture wedging itself into the recreation of our people.

PEACH GROWING PUBLICITY BY MEANS OF THE MOVING PICTURE

By Lida May Briggs

(Special to the Moving Picture News)

Two of the biggest peach growers of East Texas, Mr. J. W. Ogburn, of Ogburn, Tex., and Mr. W. A. Nabors, of Winnsboro, are looking to the moving picture film as a means of publicity for the great peach-growing industry of East Texas.

After trying in vain to get other peach growers of the South to join them in this popular modern method of advertising, these progressive gentlemen went on alone to demonstrate what could be done by a properly conducted publicity campaign along this line.

They first engaged a publicity expert to let the good housewives of the North know that Texas peaches would not only be of the highest quality this year, put up in the best possible style, but also within reach of the most economical housekeeper.

In further discussing the best agents of publicity, it was decided that one big juicy Texas Elberta tantalizingly displayed on the moving picture screen, would bring more returns than any amount of cold-type display.

Southern plantation or cotton picking scenes have proven very attractive in moving pictures. None of them can compare in beauty or picturesqueness with a thousand acre East Texas peach orchard, the green trees bending beneath their loads of blushing, mellow fruit.

There is a tent city where the jolly student packers live, eat, sing and dance when the day's work is over.

Not many people know the tender care this queen of all fruits receives in picking, packing and marketing. The series should prove most interesting from an educational standpoint alone.

When these live pioneers have proven the value of advertising by means of the moving picture, it is expected that other "show me" peach growers of the state will be clamoring to get in line with this up-to-date procession.

"BIG VAUDETTE" THEATRE, ATLANTA, GEORGIA

One of the finest and most modern in equipment of the moving pictures of the South is the "Big Vaudette," of Atlanta, Ga. This theatre, which has a 700 seating capacity, was built by J. J. and A. C. Evins, of the Vaudette Amusement Company, to replace another theatre

on a smaller and less pretentious scale which they had been occupying since Dec. 18, 1908, when they put on their first show. Independent service is being patronized at the present time by the "Big Vaudette," and its managers are desirous of communicating with all parties handling feature films of any description.

Bristol, Conn.—The Elite has been opened.

New York, N. Y.—Industrial Film Syndicate, 501 Fifth avenue, incorporated, to deal in motion picture films. Directors, J. Harvey McIntyre, 501 Fifth avenue; Harold C. Knapp, Richard H. McIntyre, Jr., 258 Broadway, New York City.

Pleasantville, N. J.—Cantes' new theatre is now open for business.

Louisville, Ky.—Incorporation articles were filed by the New Parkland Theatre Company to operate a motion picture show.

Nicholson, Pa.—Patrick Killea's new nickelet is nearing completion.

Bloomsbury, Pa.—The new moving picture theatre on Main street is rapidly nearing completion.

New York, N. Y.—The Western Theatres Limited Company has been incorporated to own, lease and operate theatres. Directors, William Klein, Jacob Klein, 346 Broadway; James A. MacMartin, 1416 Broadway, New York City.

OPERATORS' CHAT

By James Girvan

Auxiliary Local 35, I. A. T. S. E.

OFFICERS

President—Frank Brennan.
Vice-president—Robert Glodblatt.
Financial Secretary—Gus Durkin.
Recording Secretary—Sydney Dignon.
Sergeant-at-Arms—Willie Cohen.
Business Agent—Henry Weinberger.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Brother Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

The special meeting was called to order at 12:45 midnight, June 24, 1912, to conclude the business of the previous regular Monday night meeting, and the attendance was better than I expected on such a warm night. The greatest interest was taken by one and all in the instruction of our delegate to the I. A. T. S. E. convention. Quite some time was taken up on this important matter and the members expressed their opinions in no uncertain terms, even if they did wander a trifle from the regular procedure.

The next regular meeting will be held on Monday, July 1. All members are requested to attend, as there are to be further instructions given the delegate and other business of very great importance will be transacted.

All members in arrears for dues, fines, or assessments over the three months' limit stand suspended until same is paid, and those six months in arrears are liable to be expelled after July 15th.

* * * *

Brother Bob Saunders just got back from the "road," and when you get a look at him you know he isn't stringing you when he says it was a pleasant and prosperous trip. Glad you enjoyed yourself, "Mike."

* * * *

The Midnight Owl Club went on their weekly fishing trip Sunday in their new 35-foot power boat—some boat if you believe what they tell you—and got back with sixty-four sea bass and blackfish. The yarn sounds fishy to me, because when I called in on Monday I could see no fish. All I could see was Father stretched out on one bench and Black on the other, both "dead to the world." First time I ever saw fishermen who were not game enough to go home and take their medicine.

* * * *

Brother operators in far off Africa, just heard you are doing wonders in the projection line. Let us hear from you. Special attention given to out-of-town correspondence. We can always find room in our "Chat Column" for any interesting news that may be sent by our brothers from far and near.

* * * *

Brothers, it is about time you were doing something to better your condition. For instance, just take notice of the number of our boys who have been taken sick within the past year. It seems to me we ought to be able to do something to bring about better ventilation in the operating rooms.

* * * *

LAST CALL!

All those intending to join the Union under the ten dollar initiation fee had better get busy, as next meeting is their last chance. On July 15, twenty-five dollars goes into effect.

* * * *

Now, brother operators in New York and New Jersey, it seems to me I ought to hear from you once in a while. Seems rather odd that I should hear from out-of-town operators, even from far-off Africa, before I hear from the "boys at home." Come on, get busy.

* * * *

Ding-dong; ding-dong! Seems to me the wedding bells will never cease their ringing. Here's another operator who couldn't resist the plunge in the "sea of matrimony." Yes, Bernard Greenwald, of Weiss' Avenue A Theatre, did a "Brodie" on Sunday night, June 23. Haven't heard yet whether he has survived the shock, but I guess he did—he seemed to have an iron constitution. Best wishes and good luck to you and wife, anyway, Bernie, even if you didn't give us an invite.

Who is the next to "fall"?

* * * *

Nearly 200 employees at moving picture theatres throughout the city, members of Local No. 224, I. A. T. S. E., gathered at the Eagles' Club Hall on the evening of June 20th and held the second banquet in the history of the organization. The toastmaster was Col. Robert Montague.

During the course of the banquet the diners were entertained with piano and vocal selections. Those who participated in the entertainment were Harry Chick, Pete Reynolds, Edward Wright, Joe Gross and Edward Keesey. Short addresses were made by B. A. Spellbring, president of the local union, and Emmett Adams of the Central Labor Union.

THE OPERATOR

By Tom Costello

Dedicated to Aux. Local 35, I. A. T. S. E.

For months Lew had been working overtime
In a small coop, and a hard grind
With only a few hours for food and sleep.
When no sleep came, because of the dull heat
Of his fagged brain, and he could scarcely eat,
And now on Sunday, when most men are free
He cranked and cranked, incessantly.
He was so dazed he could hardly keep
His hands from going through the pantomime
Of framing the picture on his machine—
The sleek machine that day and night.
Fed with film, and strong rays of light,
Through the glaring, flaring hours.
Shut off from God's sunlight and flowers
He ran the film through the machine;
Different tints of yellow, blue and green
With sunny fields and running streams,
Ships at sea, and golden sands,
The different people in foreign lands,
Until at times the whir and click
Of the running film made him sick.
And though at first the colors made him glad
They soon were dancing in his brain like mad;
And kept on flaring through his burning head
While the carbons hissed and flamed so red.
Now blazing green and staring blue,
But he turned, and turned, and the film flew.
Then the boss cried faster, do you hear me "Lew?"
He speeded faster the blue and green
Were blurred in one to him it seemed.
The sunny fields, the running stream,
The ships at sea, the golden sands,
The different people in foreign lands,
Until the machine with a roar and glare
Fascinated him, and with a senseless stare,
The film caught and snapped: but his hand
Almost before his brain could understand,
Had pulled off the switch, the handle stopped
Just in the nick of time, and poor "Lew" dropped,
Half senseless on the hard iron floor,
And he'd lain there dazed for a minute or more.
The rewinder helped him to his seat
And soon he was upon his feet,
Running films through the machine
Of different tints of blue and green,
The sunny fields and the running stream,
The boss cried faster, but Lew did not mind,
He told the boss, no more he'd grind
In a little coop, shut off from God's sunlight and flowers,
Where he slaved all day, for twelve long hours.
He made up his mind, there and then
That he'd join the Union and pay his ten
And work Union hours, like other men.
The boss he stormed and fumed like mad.

Told him the Union, it was bad,
But Lew, he did not seem to care,
He jointed the Union, now two men are there.
He works half a shift for Union pay
And enjoys God's sunlight half a day.
No more coop, and no more grind,
An operating room with a window fine.
Two machines that whir and click,
No longer make him feel so sick.
The different tints of blue and green,
The sunny fields and running stream,
Ships at sea, and golden sands,
The different people in foreign lands
Are enjoyed by Lew since he became a Union man.
The boss doesn't rave, but now says "please,"
Since Lew joined Aux. 35, I. A. T. S. E.

FILM DEALERS IN FIGHT

Two Arrests Made After Failure to Merge Competing Concerns

A fight which did not end until the arrival of police reserves started yesterday afternoon in the offices of the New York Motion Picture Company, on the second floor of No. 251 West Nineteenth street. Five men, representing the Universal Film Manufacturing Company, broke in the door of the Motion Picture Company and ordered the employees out.

Several women aided in the attack on the invaders. Two arrests were made. Frank Lee and John H. Sloan, of the Universal Company, were charged with assault. The row resulted from the failure of a plan to merge the two companies.—N. Y. American.

TEACHERS TO PASS ON FILMS

Moving pictures likely to corrupt youth will be no longer seen if an ordinance introduced by Alderman Morrison becomes a law.

Provision is made for a board of censors to be appointed by the Board of Education from its teaching or supervising staff, who shall pass upon all films or rolls before they may be thrown upon a screen.

The ordinance reads, in part:

"If any motion picture, for the exhibition of which an application for a permit is made, is an obscene, indecent, immoral or impure motion picture which would tend to the corruption of the morals of youth or others, or if it pictures any crime, murder, suicide, robbery, holdup, stabbing, assaulting, clubbing or beating of any human being in such detail as to offend the sense of morality or decency, it shall be the duty of the Bureau of Licenses to refuse such permit.

"Only such motion pictures as are approved by the Department of Education for Sunday use shall be used on Sunday."

BEN SCHULBERG

Who writes the Rex and Gem ads is to be transferred to the publicity department of the Universal Film Mfg. Co., which is in charge of H. J. Streyckmans. Mr. Schulberg's unique writings have attracted considerable attention in the film trade.

The above is a reproduction of the photo poster or new photographic layout that the Gaumont Company has arranged to accompany its July 4th release, "Written in Blood." For full particulars about this clever poster the reader is referred to the Gaumont Company at Flushing, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
ay 22—A Country Man's Experience (Com.)	
ay 29—The Ghost (Dr.)	
ay 29—The Optician's Dream (Com.)	
ne 14—If I Were King (Com.)	
ne 14—Italian Lakes	
ne 22—The Maniac	
ne 28—The Actor's Test	
ne 28—Benares, the Sacred City	

AMERICAN

	Feet
ne 13—The Simple Love (Dr.)	1000
ne 17—The Weaker Brother (Dr.)	
ne 17—A Fifty-Mile Auto Contest	
ne 20—The Wordless Message (Dr.)	1000
ne 24—The Evil Inheritance (Dr.)	
ne 27—The Marauders (Dr.)	
ly 1—The Girl Back Home (Dr.)	
ly 3—An Hour of Terror (Dr.)	1000
ly 4—Under False Pretenses (Dr.)	1000
ly 6—The Fall of Black Hawk (2 reels, Hist.)	1000

BISON

	Feet
ay 15—The Crisis	
ne 1—The Lieutenant's Last Fight	
ne 8—The Outcast (2 reels)	
ne 11—Memories of a Pioneer	
ne 15—A Soldier's Honor	
ne 18—His Punishment	
ne 22—On the Warpath	
ne 25—His Message	
ne 29—The Colonel's Peril	

CHAMPION

	Feet
ay 22—Mrs. Alden's Awakening	950
ay 27—The Ranch Woman	
ay 29—Heroes of the Blue and the Gray	
ne 3—The Derelict	950
ne 5—A Squaw Man	950
ne 10—Camille (2 reels)	950
ne 12—A Western Child's Heroism	950
ly 1—Pat's Breeches	
ly 1—Little Old New York	
ly 8—The Gypsy Bride	

COMET

	Feet
ly 1—New York Catholic Protectory (Edu.)	450
ly 6—A Heroine of Pioneer Days	1000
ly 8—The Intercollegiate Regatta, Poughkeepsie	975

ECLAIR

	Feet
ne 4—The Hardest Way (Dr.)	
ne 18—The High Cost of Living (2 reels)	
ne 18—How She Became Her Husband's Wife (Dr.)	
ne 20—The Title Hunters (Com.)	
ne 23—The Detective's Dog (Dr.)	
ne 23—Willy Wants a Free Lunch (Com.)	
ne 23—Among the Bedouins	
ne 25—A Romance in Old Kentucky	
ne 27—Three Men and a Girl	
ne 30—For Love (Com. Dr.)	

GREAT NORTHERN

	Feet
ay 25—The Isle of Bornholm (Sc.)	
ne 1—Love at First Sight (Dr.)	
ne 8—Those Eyes (Com.)	
ne 8—The New Teacher (Dr.)	
ne 15—The Price of Secrecy (Dr.)	
ne 22—Painter and Peasant (Dr.)	

GAUMONT

	Feet
June 18—When the Leaves Fall	
June 20—Bells of Paradise	
June 20—By the Zeyder Zee	
June 25—Auto Smash-Up	
June 27—When Money Isn't Money	
July 2—Lion's Revenge	
July 4—Written in Blood (2 Reels)	
July 9—That Troublesome Bird	
July 9—A Tenacious Hubby	
July 11—The Silent Castle	
July 16—Love's Surest Proof	
July 18—Mid-channel Romance	
July 23—Love's Floral Tribute	
July 25—Detective Puzzle's Triumph	
July 25—A Modern Hercules	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—Lion's Gratitude	

GEM

	Feet
June 25—The Reason	
July 2—The Medal of Honor	

IMP

	Feet
July 1—Love, War and a Bonnet	
July 4—Betty, the Coxswain	
July 6—Home Again	
July 6—Printing and Engraving U. S. Government Stamps	
July 8—The Parson and the Medicine Man	
July 11—Caught in a Flash	
July 13—The Wrong Weigh	
July 13—In and Around Chicago, Ill	

ITALA

	Feet
Feb. 10—Hunting Ducks	
Feb. 17—The Italian Army in Tripoli	
Feb. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	

LUX
By Prieur.

	Feet
May 24—The Smuggler's Dogs (Dr.)	685
May 24—Arahella's Flight (Com.)	291
May 31—The Apache Ball (Dr.)	698
June 14—What An Ass (Com.)	514
June 14—Music Mad (Com.)	453
June 21—The Gambler (Dr.)	948
June 28—Thou Art the Man (Dr.)	721
June 28—By the Cliffs of Etretat (Sc.)	259

NESTOR FILM COMPANY

	Feet
June 14—The Girl and the Sheriff (W. Dr.)	
June 21—Beneath Western Skies (Dr.)	
June 19—The Land of Might (Dr.)	
June 17—The Bandit of Tropico (Dr.)	
June 24—The Dawn of Netta (Dr.)	
June 26—Reaping the Whirlwind (Dr.)	
June 28—Young Wild West Leading a Raid (Dr.)	
July 1—When Hearts are Trumps	
July 3—Hard Luck Bill	
July 5—Young Wild West on the Border	

POWERS' PICTURE PLAYS

	Feet
June 15—Italian Friendship	
June 19—No Children Wanted	
June 22—Two Gay Boys	
June 26—Their Day's Work	
June 26—The Helping Hand	
July 3—The Coming Generation	
July 5—Mates and Mis-Mates	
July 10—Tangled	

RELIANCE

	Feet
June 29—Before the White Man Came	
July 3—A Man's Duty	
July 6—Rip Van Winkle (2 reels)	
July 10—Grandpa	
July 13—The Toy 'Phone	
July 17—At Cripple Creek (2 reels)	
July 20—Love Me, Love My Dog	

REPUBLIC

	Feet
June 18—The Serpent	
June 22—Her Father the Sheriff	
June 25—The Queen of May	
June 29—In the Balance	
July 2—Evil Be to Him Who Evil Thinks	
July 6—The Girl in the Auto	

REX

	Feet
June 20—Power of Thought	
June 23—The Voice of the Millions	
June 27—The Weight of a Feather	
June 30—Looking Backward	
July 4—A Prophet Without Honor	
July 7—The Unknown Bride	

SOLAX

	Feet
June 26—Planting Time	
June 28—The Call of the Rose	
July 3—Father and the Boys	
July 5—Between Two Fires	
July 10—Winsome but Wise	
July 12—Hotel Honeymoon	

THANHOUSER COMPANY.

	Feet
June 11—On the Stroke of Five	
June 14—The Night Clerk's Nightmare	
June 23—The Farm and the Flat	
June 25—In Blossom Time	
June 28—The Professor's Son	
June 30—Doggie's Debut	
July 2—Out of the Dark	
July 5—Ma and Dad	

FEATURE AND EDUCATIONAL

	Feet
Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderholt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

	Feet
Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	3500
May 20—Mysteries of Souls	3000

MAJESTIC

	Feet
June 23—The Knight and the Friar	
June 23—Meals by Weight	
June 25—Papa's Double	
June 30—Getting Rich Quick	1000
July 2—The Flat Upstairs	
July 2—The Burglar Alarm Mat	
July 7—The Cook Came Back	
July 9—Father's Bust	
July 9—The Widower's Widow	

SHAMROCK

	Feet
May 25—The Kissing Germ	
May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

	Feet
May 28—An Artistic Elopement	
June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	
June 14—Not Like Other Girls (Com.)	

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LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 17—Lena and the Geese (Dr.)	
June 20—The Spirit Awakened (Dr.)	
June 24—A Dash Through the Clouds (Com.)	
June 24—The New Baby (Com.)	
June 27—The School Teacher and the Waif (Com. Dr.)	
July 1—Man's Lust for Gold (Dr.)	
July 4—One Round O'Brien (Com.)	
July 4—Trying to Fool Uncle (Com.)	

CINES
C. Kleine

June 18—The Frality of Man (Dr.)	1000
June 22—Her Vengeance (Dr.)	1000
June 25—The Girl and the Mayor	1000
June 29—The Wandering Minstrel (Dr.)	1000
July 2—A Violin and a Pipe (Com.)	
July 2—Jenkins Sneezes (Com.)	
July 6—In Wrong (Com.)	1000
July 9—Lear Learns to Dance (Com.)	400
July 9—The Gay Deceivers (Com.)	595
July 13—For Her Father's Sake (Dr.)	1000
July 16—Disowned (Dr.)	1020
July 20—The Part the Servant Played (Dr.)	995
July 23—A Daughter's Diplomacy (Com. Dr.)	900
July 27—Too Many Sweethearts (Com.)	1000
July 30—The Inventor's Secret (Dr.)	1090

EDISON

June 11—Ten Days With a Fleet of U. S. Battleships (Edu.)	
June 12—The Angel and the Stranded Troupe (Com.)	
June 14—The Prisoner of War (Dr.)	
June 15—How Father Accomplished His Work (Com.)	
June 15—Kitty's Hold-Up (Com.)	
June 18—A Man in the Making (Dr.)	1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy	650
June 19—Apple Pies (Com.)	350
June 21—The Passer-by (Dr.)	1060
June 22—The Girl at the Key (Dr.)	1000
June 25—The Little Bride of Heaven (Dr.)	1000
June 26—Pennsylvania State Police, Troop "B"	500
June 26—The Wooden Indian (Com.)	500
June 28—Master and Pupil (Dr.)	1000
June 29—The Father (Dr.)	1000
July 2—The Close of the American Revolution	1000
July 3—Partners for Life (Com. Dr.)	1000
July 5—The Workman's Lesson (Dr.)	1000
July 6—How the Boys Fought the Indians (Com.)	700
July 6—An Intelligent Camera (Com.)	300
July 9—After Many Days (Dr.)	1000
July 10—The Artist's Joke (Com.)	1000
July 12—For Valour (Dr.)	1000
July 13—Picturesque Darjeeling, India (Sc.)	300
July 13—Madame de Mode (Com.)	700
July 16—Nerves and the Man (Dr.)	1000

ESSANAY FILM CO.

June 18—Broncho Billy's Gratitude (Dr.)	1000
June 20—The Return of William Marr (Dr.)	1000
June 21—Derby Day at Churchill Downs	1000
June 22—The Foreman's Cousin (Dr.)	1000
June 25—Billy and the Butler (Com. Dr.)	1000
June 27—A Guardian's Luck (Com.)	1000
June 28—Springing a Surprise (Com.)	1000
June 29—Broncho Billy and the Indian Maid (Dr.)	1000
July 2—On the Cactus Trail (W. Dr.)	1000
July 4—White Roses (Dr.)	1000
July 5—The Butterfly Net (Com.)	1000
July 6—Broncho Billy's Narrow Escape (Dr)	1000

LUBIN

July 6—The Back Window (Com. Dr.)	
July 8—The Halfbreed's Treachery (Dr.)	
July 10—The Stolen Ring (Dr.)	
July 11—The Sheriff's Daughter (Dr.)	
July 12—Over the Hills to the Poor House (Com.)	
July 12—The Hypnotist (Com.)	
July 13—The Stranded Actors (Com.)	
July 15—Honor Thy Father (Dr.)	
July 17—The Senorita's Remorse (Dr.)	
July 18—Together (Dr.)	
July 19—Buster's Dream (Com.)	
July 19—The Uninvited Guest (Com.)	
July 20—A Western Courtship (Dr.)	
July 22—The Ranger's Reward (Dr.)	
July 24—A Visit to Lively Town (Com.)	
July 24—The Talker (Com.)	
July 25—The Shepherd's Flute (Dr.)	
July 26—His Vacation (Com.)	
July 27—The Divine Solution (Dr.)	
July 29—Pueblo Indians, Alhuquerque, N. M. (Edu.)	
July 29—A Farmer's Son (Com.)	
July 31—The Derelict's Return (Dr.)	
Aug. 1—The Two Gun Sermon (Dr.)	
Aug. 2—Housecleaning (Com.)	
Aug. 2—Man Wanted (Com.)	
Aug. 3—The Detective's Conscience (Dr.)	

G. MELIES

June 6—Making Good (Dr.)	1000
June 13—Ghosts at Circle X Camp (Com.)	1000
June 20—Two Loves (Dr.)	1000
June 27—A Woman's Way (Dr.)	1000
July 4—The Cowboy Kid (Dr.)	1000
July 11—The Man Inside (Dr.)	1000

PATHE FRERES

June 24—A Nation's Peril (Dr.)	
June 25—The Death of Saul	
June 26—True Love (Dr.)	
June 27—Deerslayer's Retribution (Dr.)	
June 28—The Heat Wave (Com.)	
June 28—The Frog	
June 29—The Squawman's Sweetheart (Dr.)	
July 1—Pathe's Weekly No. 27	
July 2—Wild Birds at Home (Edu.)	
July 2—The House of Mystery	
July 3—Where Jealousy Leads (Dr. Com.)	
July 3—Winter Landscapes in Finland (Travel)	
July 4—The Greed of Gold (Dr.)	
July 5—The Would-he Hunter's Nightmare (Com.)	
July 5—Hairdressing of Other Days	
July 6—The Wooing of White Fawn (Dr.)	
July 8—Pathe's Weekly No. 28	
July 8—The Adopted Child (Dr.)	
July 9—The Geisha's Love Story (Dr.)	
July 10—On the Brink of the Chasm (Dr.)	
July 11—His Wife's Old Sweetheart (Dr.)	
July 12—Max Takes Tonics (Com.)	
July 13—The Unwilling Bride (Dr.)	

KALEM CO.

June 17—The Bag of Gold (Dr.)	1
June 19—An Arabian Tragedy (Dr.)	1
June 21—The Ruhe Detective (Com.)	
June 21—The Chauffeur's Dream (Com.)	
June 21—The Ruhe Detective (Com.)	
June 21—The Chauffeur's Dream (Com.)	
June 24—The Colonel's Escape (Dr.)	1
June 26—Captured by Bedouins (Dr.)	1
June 28—The Penalty of Intemperance (Dr.)	1
July 1—Tragedy of the Desert (2 reels Dr.)	2
July 1—The Girl Bandits' Hoodoo (Com.)	1
July 3—The Filibusterers (Dr.)	1
July 5—Winning a Widow (Dr.)	1

SELIG

June 14—Katzenjammer Kids No. 7—Unwilling Scholars (Com.)	
June 17—The Professor's Wooing (Dr.)	1
June 18—The Captain of the "Nancy Lee" (Com. Dr.)	1
June 20—In Exile (Dr.)	1
June 21—Sheep Shearing in New Mexico (Edu.)	
June 21—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.)	
June 24—The Adopted Son (Dr.)	1
June 25—Pansy (Com. Dr.)	1
June 27—His Father's Bugle (Dr.)	
June 27—Elephant Butte Dam at Albuquerque (Edu.)	
June 28—Murray, the Masher (Com.)	1
July 1—The Lake of Dreams (Dr.)	1
July 2—The Cat and the Canary (Com. Dr.)	1
July 4—The Last Dance (Dr.)	1
July 5—Baby Betty (Dr.)	1

URBAN ECLIPSE
G. Kleine

June 12—Making Silk Hats (Ind.)	
June 12—Through Saskatchewan (Sc.)	
June 19—Motor Boat Races at Burnham (Top.)	
June 19—Studies of Fish Life	
June 19—Bergen, Norway (Sc.)	
June 26—The Music Hall Singer (Dr.)	1
July 3—The Wax Model (Dr.)	
July 3—Scenes in Somerset (Sc.)	
July 10—A Mysterious Case (Dr.)	1
July 17—The Grandmother (Dr.)	1
July 24—Billy's Nightmare (Com.)	
July 24—The French Army in Action (Mil.)	
July 31—The Trials of a Playwright (Com. Dr.)	1,

VITAGRAPH

June 17—The Nipper's Lullahy	1
June 18—Her Diary	1
June 19—Chased by Bloodhounds	1
June 21—Her Brother	1
June 22—The Gamblers	1
June 24—The Extension Table	1
June 25—The Transition	1
June 26—When Roses Wither	1
June 28—Pseudo Sultan	1
June 29—At the End of the Trail	1
July 1—After Many Years (Dr.)	1
July 2—The Church Across the Way (Dr.)	1
July 3—Lincoln's Getttysburg Address (Hist.)	1
July 5—On the Pupil of His Eye (Dr.)	1
July 6—The Troublesome Step-Daughters (Com. Dr.)	1,

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with

Nat C. Goodwin

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Arizona	Montana	S. Dakota
Arkansas	Nebraska	Tennessee
Florida	New Mexico	Texas
Idaho	Greater N. Y. City	Utah
Iowa	N. Carolina	W. Virginia
Kansas	N. Dakota	Wisconsin
Kentucky	Oklahoma	Wyoming
Minnesota		

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"THE GOLD DROP" (Aquilla) 1913 ft.

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145 West 45th St., New York

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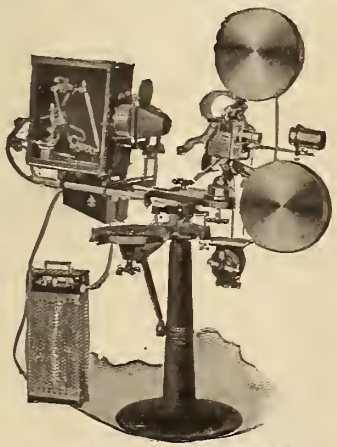
New Process for Enlarging Half-Tones from Moving Picture Film

WANTED---TWO DIRECTORS

EXPERTS IN THE PICTURE PLAY — Must be capable of handling a large company. Must be gentlemen whose moral character will bear the strictest investigation. Salary no object, to the right men. All who can fill the above, are requested to reply to "HIGHEST GRADE," care Moving Picture News, 30 West 13th Street, New York.



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HIS CLAIMS ARE RECOGNIZED AS JUST**

WE DO NOT FORM A NEW PARTY **EVEN THOUGH OUR CLAIMS OF PRIORITY OF IMPROVEMENTS** ARE EQUALLY JUST.

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AND AGAIN WE REPEAT—Who first brought out the large Modern Lamp House—The Heavy Arc Lamp—The solid Base—The large Magazine—The Double Cone Shutter—The Automatic Fire Shutter—Interchangeable Parts—The Motor Attachment—Perfect Film Tension and many more.

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715-717 Sycamore St., Cincinnati, O.

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Moving Picture News

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EXHIBITORS

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Advertising Slides and Films made to order.

LECTURE SETS. ANY SUBJECT. Plain, $2.00; Colored, $3.00 per dozen.

SPECIAL—Dante's Inferno, 12 Slides, colored, with Lecture and Posters—$3.00

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SPECIAL EVENT FILM CO.
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We Buy, Sell and Exchange Moving Picture Cameras, Printers, Perforators.

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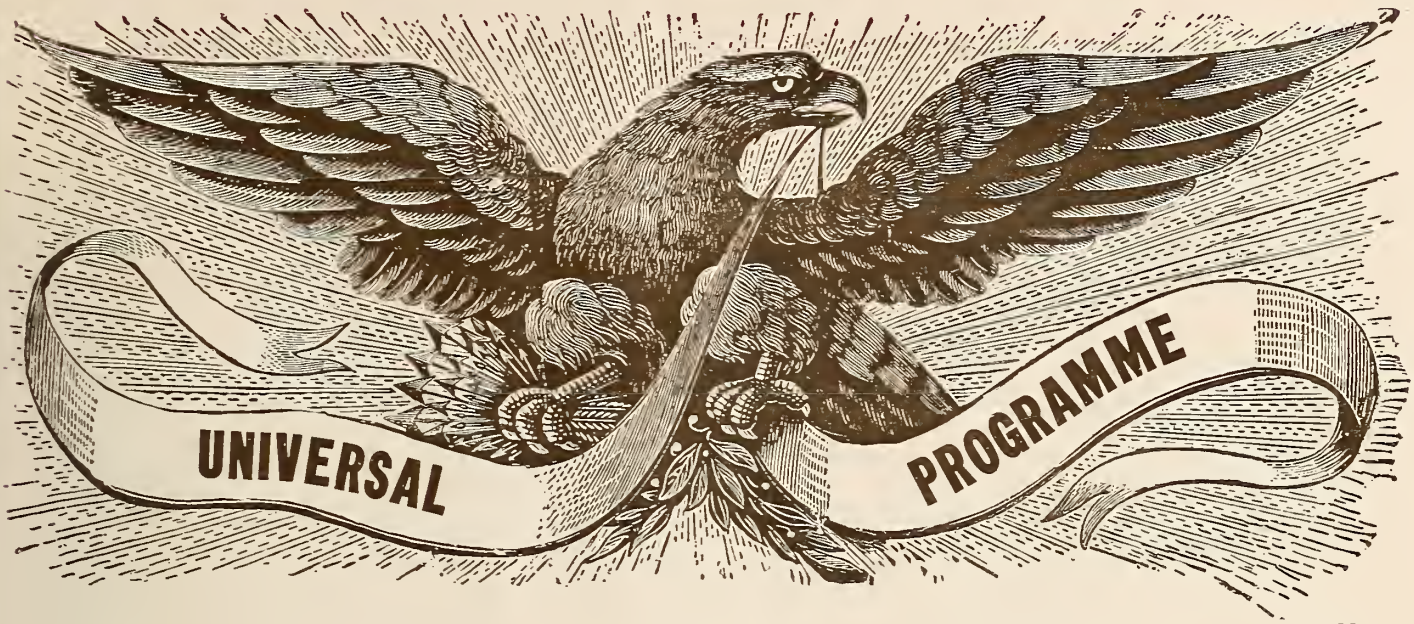

MONDAY, JULY 1

IMP "Love, War and a Bonnet"	NESTOR "When Hearts are Trumps"	CHAMPION "Pat's Breeches" "Little Old N. Y."

TUESDAY, JULY 2

GEM "Medal of Honor"	BISON "The Sheriff of Stony Butte"	ECLAIR "The Holy City" (2 Reels)

WEDNESDAY, JULY 3

POWERS "The New Generation"	NESTOR "Hard Luck Bill"	THE ANIMATED WEEKLY

THURSDAY, JULY 4

REX "Prophet Without Honor"	IMP "Betty, the Coxswain"	ECLAIR "Hearts and Memories"

FRIDAY, JULY 5

POWERS "Mates and Mis-Mates"	NESTOR "Young Wild West on the Border"	AMBROSIO "The Air Man" and "Legend of the Chrysanthemum"

SATURDAY, JULY 6

BISON "The Restoration"	IMP "Home Again"—"Printing and Engraving U.S. Govt. Stamps"	ITALA "A Woman's Duplicity" (Two Reel)

SUNDAY, JULY 7

REX "The Unknown Bride"	ECLAIR "For Love"—"Arabian Theatres"

THE EXHIBITOR'S PROGRAM

LOOK CAREFULLY at the bottom of this advertisement concerning the new and original WRITTEN IN BLOOD (July 4) PHOTOPOSTER or PHOTO LAY-OUT for 30c. each. They ought to fill your house.

JULY 9—TUESDAY

THE LION'S REVENGE

(Hand-Colored)

JULY 11—THURSDAY

LOVE'S FLORAL TRIBUTE

Scene from "That Troublesome Bird."

JULY 16—TUESDAY

LOVE'S SUREST PROOF

JULY 18—THURSDAY

A MIDCHANNEL ROMANCE

Scene from "The Story of Chopin"

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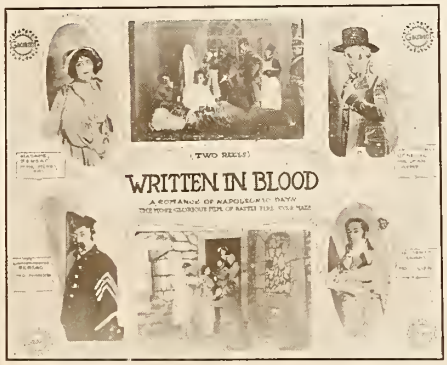

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